

Color Identity in the Beauty of Indonesian Women Who Construct Beauty Product Labels in the Cultural Industry Era

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ABSTRACT: *The development of the media that has accelerated the spread of new ideologies in the discourse of beauty has caused instability in the construction of beauty, especially for Indonesian women. Color is one of the most attractive beauty ideologies for women and has become the identity and measure of a women's beauty. This article discusses beauty construction represented through local brand cosmetic advertisements from the 1990s to the beginning of 2010. This study is descriptive qualitative research with a cultural studies approach. In the cultural industry, capitalism always makes reproducing of the construction of beauty in cosmetic advertisements. So that is why the structure of beauty changes. The changes can not be apart from the intervention of patriarchs and capitalists who offer various kinds of beauty concepts in their products. The label of 'color' is the main factor being sold as the principle concept to make women beautiful and to make 'color' as a beauty identity and identity of Indonesian cosmetic brands local*

KEYWORDS-*Beauty Construction, Indonesia Beauty, Indonesian Women, Labeling Colors On The Beauty , Local Cosmetic*

I. INTRODUCTION

Cosmetic products are one of the mandatory products for women. Without cosmetics, women seem to lose their identity and self-confidence. In the 2018 ZAP Beauty Index survey reported by the Ekonomi Kompas page, the average woman expenditure on cosmetics and care is third times that of monthly spending. These expenses will increase if you are over 35 years old. Based on the fear of women being considered unpretentious who can reduce their self-confidence make the amount of consumption for cosmetics (Slay, 2013). "Making beautiful" is a mandatory tagline in cosmetic products and has become a desire and even an obsession for women. Taking care of the face and body is not just beautifying or beautifying the appearance but has become the ideology modern of societies desires (Raditya, 2015). The form of cosmetic products and the growth of many beauty clinics is these desires and obsession are responded to by capitalists.

The practice of beauty is part of a process that creates and reproduces behavior and images. (Hollows, 2010). Through this practice, an identity that is classified as skin color appears. White faces, dull faces marked by dark brown, and dark faces are a series of beauty identities embedded in series of cosmetic products. Cosmetic products that label their products with Indonesian beauty, such as Sariayu, Viva, and Citra, are not immune from this identity. One of the factors that influence the construction of the beautiful identities of Indonesian women is a wave of westernization from three dominant countries, namely Korea, Japan, and China (Puspitasari, 2020). The massive publicity of the media is making that beauty has become a capitalist tool and a place for industrialization and cultural com modification. Likewise, cosmetic products circulating in the market provide a simulacrum that becomes the standardization of beauty construction where the standardization is a combination of ideas from capitalists and patriarchs. Standardization, massification, and commodification are concepts in the culture industry. Without us realizing it, the culture industry has united the 'old' with the 'familiar' into a new quality in the name of industrial products. For the benefit of mass consumption with strategic planning in terms of business, capitalists make a reproducing of products. What is producing is not

derived from the cultural expressions of most people but is merely industrial products, so it is not surprising that every time there is always a shift in the discourse of beauty because of that.

Like Sariayu, Mustika Ratu, Citra, and Viva are local cosmetic products with a beautiful concept that contain thick ethnic local identity at upon a time. However, their journey of cosmetic products shifted towards an economic orientation like a capitalist work system. In this case, industrialization and cultural commodification of cosmetic products have colonized and even robbed individual subjectivity as active consumers. What they buy is actually just an illusion created by the capitalists through the media. The capitalists carefully seize opportunities from women's desires that arise due to the massive influence of popular culture in other countries that have changed the paradigm of beauty so far. Changes in local cosmetic products that have been synonymous with local beauty with the color labels "brown" and "yellow langsat" into various white concepts simultaneously become a new beauty reconstruction for women as consumers. The description above raises a logical question of how cosmetic products become part of the cultural industry process that presents skin color differences as a problem for women in the discourse of beauty. The purpose of research is to show that beauty is dynamic so that the construction of beauty all the time changes depending on popular texts who construct it in societies and affect women.

II. RESEARCH METHOD

This research is a quantitative descriptive study with a cultural studies approach. In qualitative research, the researcher is the main instrument in collecting and interpreting data, and other tools (if any) are only a tool for the researcher (Hardani, et al., 2020). The data collection technique using observation techniques on the collections of cosmetic product advertisements publish on YouTube. The sources of data in this study are the cosmetic product Citra as one of Indonesia's very massive and dynamic local cosmetic brands that bring shifts and changes in the concept of beauty. The data obtained are screenshots, words in advertisements, and cosmetic product taglines. The data collected will be analyzed in the relation between beauty and capitalism in the culture industry. The data analysis technique uses interpretation and correlation between the data and the theoretical concepts used. Then drawing conclusion and recommendation.

III. RESULTS AND DISCUSSIONS

Indonesia is a multiethnic and multicultural countries causes each ethnic group to have its uniqueness. The otherwise in terms of the construction of beauty too. Even some ethnic groups have their definition of how beautiful a woman is. One of them is the ethnic Javanese phrase "*kulite kuning nemu giring, pakulitane ngulit langsep.*" In this expression, the concept of beautiful Javanese women has implied, one of which is having a light yellow skin color or yellow like the color of the bright yellow spice (temugiring). All multi-beauty constructions are trying to be put together by capitalists on cosmetic products as a form of the cultural industry. But, what is produced by the capitalist is just a simulacrum for Indonesian women. In the capitalist relationship and the discourse of beauty, there is a relationship that has no beginning and no end. It becomes a dialectic of ambiguity whether capitalists work based on fulfilling women's desires to be beautiful, which changes or are capitalists who reproduce the discourse of beauty in women to arouse the desire to be a beautiful as a woman. The massive orientation of the media towards the market eliminates the main function of the media as an informative and educational source.

The media in the capitalist dress do more reconstructions of cultural discourse so that it becomes mass culture and creates consumer culture. Cosmetics is one of the many that contributes the turnover of a large number for capitalists and industrial products looking for by women always. The concept of beauty offered becomes a deadly seduction that makes women consciously buy beauty because they want to be beautiful to following the beauty concept offered by capitalists. From a wide variety of cosmetic product advertisements, 'color' is a component that is highly emphasized both on the tagline and the main ingredients of the cosmetic product. The use of 'color' as a marker of beautiful construction has existed since ancient times and reproduced every time. 'Color' becomes an identity in the construction of women's beauty which changes its color tone.

These changes are much influenced by the development of popular culture in society, thus changing the previous concepts of beauty.

Development of the Beauty Concept of Local Products

Citra is a cosmetic product that has been circulating in Indonesian society for more than 30 years. This beauty product was first launched in 1984 and still exists with the innovation of its products. Referring to the 2013 Indonesia Best Brand Award survey data conducted by the MARS survey agency, the highest share of brands in the HBL industry is Citra, which reaches 52.5%; Marinas 17.1%; Vaseline 12.6%; Viva 4.6%; and Nivea 2% (Suryadi, 2014). Citra is a cosmetic product that is closely related to the locality of Indonesian construction. At the beginning of its product launch, Citra used the concept of Javanese ethnic traditions in its cosmetic products. Use of traditional concept not only on the ingredient product but the selection of materials in the cosmetic products, the tagline, and the model that has carried the Citra concept. An illustration product of the concept of Citra body lotion was uploaded on YouTube by AUFAR (2013).



Figure 1. Citra Designer Version(Aufar, 2013)

The ad ran in fig. 1 in the 1980s and was still running into the 1990s. Citra advertisements by raising the concept of traditional beauty appear in subsequent ad sequels in different versions, including the Painter's version in 1989-1990, the Ceramic Craftsman version in 1990-1991, the Flower version in 1992-1993, the Dancer version in 1993 -1994, Unforgettable Dating version in 1993, Ronce's version in 1994, Jewelry Craftsman's version in 1995, Composer's version in 1997, Batik TulisKenanga version in 1997, Leomonga (Apple and Lemon Extract) version 1998-1999. The similarity of the concept carried by Citra is to highlight the form of beauty that comes from tradition. The search results on Citra advertisements in the 80-90s found signs of beauty construction which constantly reproduced statically in some ads.

The standard values are almost constantly present in cosmetic advertisements as a form of representation of the construction of traditional beauty, such as spices or traditional ingredients of Javanese ethnicity, Javanese an ancient manuscript that signifies traditional beauty recipes, traditional clothes such as

kebaya, *jarik*, and *kemben*, tradition attributes such as *bokor*, *gebyok*, and *siwur*. *Jarik* is a cloth that has a batik pattern as typical Javanese ethnicity. *Kemben* is a cloth that wraps the breast (topless), either plain cloth, *batik* cloth, or other types of fabric that cover the chest wrapped around a woman's body. *Bokor* is a big concave bowl with wide edges, usually made of metal. *Gebyok* is a Javanese partition made of teak wood with Javanese carvings that function as the divider between rooms equipped with doors. *Siwur* is a traditional Javanese dipper made of coconut shells and a handle made of bamboo slats.



Figure 2. Citra Painter Version(Aufar, 2013)



Figure 3. Citra Ceramic Craftsman version(Aufar, 2013)



Figure 4. Citra Flower version(Aufar, 2013)

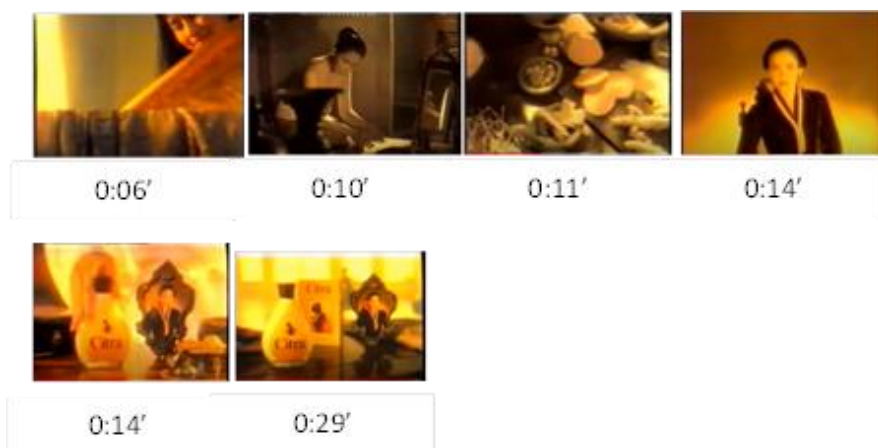


Figure 5. Citra Dancer version(Aufar, 2013)



Figure 6. Citra Dating version(Aufar, 2013)



Figure 7. Citra Ronce version(Aufar, 2013)

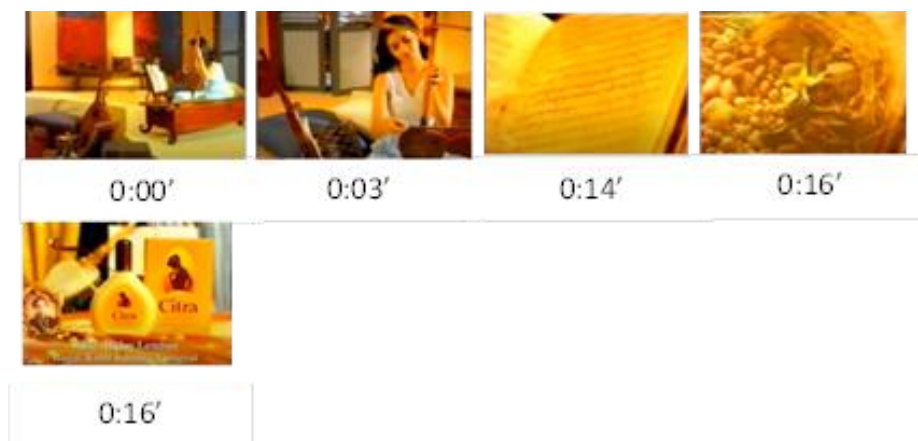


Figure 8. Citra Composer version(Aufar, 2013)



Figure 9. Citra Jewelry Craftsman's version(Jiwandono, 2014)



Figure 10. Citra Batik Tulis Kenanga version(Aufar, 2013)

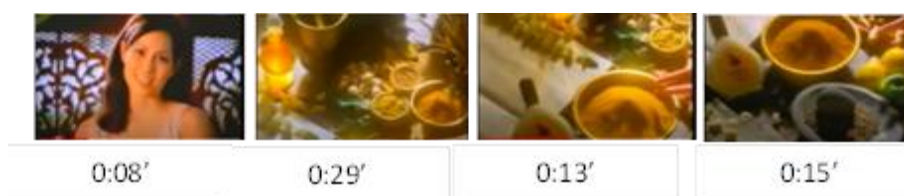


Figure 11. Citra Mysterious Woman version (Aufar, 2013)

From figure 2 to 9, almost all the advertisements carry the same traditional concept, while in figure 10, the Batik Tulis Kenanga version is not as detailed as in the previous sequel advertisements. But, drawing a *batik* pattern on *jarit*, manuscripts containing somewhat vague Javanese writings, and showing *Kenanga* flower, *temugiring* materials have already indicated the concept of traditional beauty which Citra is still promoting. In figure 11, the Mysterious Woman version in 1998 only features apples, lemons, and white flowers in the bowl and brings up the vocabulary '*perpaduan of manggir*' (combination of *manggir*'). The vocabularies '*manggir*' is synonymous with skin care activities. Javanese women called it *Luluran*. The difference in the sequels of these advertisements is only the transformation of the female figure from a woman in traditional clothes to a modern woman in a dress and profession that leads to a modern woman's lifestyle.

The beauty construction that is strung together in the advertising words leads to the concept of yellow complexion's (*kuning langsung*) beauty was represented by the figure of a woman with a Javanese bun and *kebaya*. In the late 1990s, in addition to carrying the concept of beauty with its yellow complexion label, Citra also launched a beauty concept with a white label. The concept of beauty with a white label continues to be

carried by Citra until now. The first product that had launched with the concept of beautiful white skin was a body lotion product and then growth into facial care. There are several versions of the advertisement with a white concept, namely the Launch version (1994-1995), Santi Sinta's Twins version (1996), Aimee's version (1997-1998), Devi Dava's Twins version (1999-2000), Vani Vina's Twins version (2000 -2001), and the Kemas Bilik version (2004-2005), the Poem version (2004). In the advertisement, the white skin concept that had carried the white yam concept was very different from the concepts of white in the western world. Using a yam fruit is highlighted as a concept of female beauty implies that the 'white label' of the image beauty in that era had wrapped in the concepts between modern and traditional-locality.



Figure 12. Citra Mysterious Woman version (Aufar, 2013)



Figure 13. Citra Poem version(Aufar, 2013)



Figure 14. Citra Santi Sinta's Twins version(Aufar, 2013)

In figures 12, 13, and 14 carry the concept of white yam. But, in the figures 14 the twin version of Santi Sinta, it is not only white yam but also other spices. That is not just Citra that goes to the concept of white with a traditional essence. The other local companies such as Sariayu did the same thing. A white concept of Sariayu is called 'white complexion (*putihlangsar*)' was made from *langsar* fruit. When the era Hallyu phenomenon in the 2000s invaded Indonesia, Citra began to change a concept of "white" beauty from tradition toward the white-yellow society, namely Korea, Japan, and China. The presence of popular culture through the media increasingly manipulates women towards beautiful constructions. So many various products are attached to Citra as a response to this phenomenon. Namely is Citra Sakura, Citra Mutiara (Pearl), Citra Green Tea, Citra Gojiberry, and a combination between local traditional materials and foreign materials. The example is a combination of yam and green tea.



Figure 15. Citra Pearl White 2007 version(Iklanesia 2017)

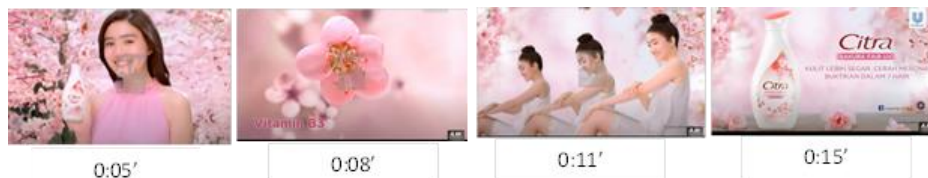


Figure 16. Citra Sakura 2007 version(Machmoed 2017)



Figure 17. Citra Yam and Green Tea 2018version(Iklantvcomm 2018)



Changing the beauty concept in the products by Citra, indirectly redefined the discourse of beauty for Indonesian women. As a brand that is widely consumed by women, shifting a beautiful construction promoted by Citra has also changed the concept of beauty in the minds of Indonesian women. The change of beauty concept not only by Citra, but almost all local products carry the new beauty concept from the other countries. Especially with the massive number of cultural products such as films, bands, idols, which was increasingly hegemony women with new beautiful discourses. The presence of imported cosmetic products from China and Korea that presents the concept of beauty with white skin also enlivens women's minds towards a beauty discourse. Television shows, social media, and online shopping applications almost sell their cosmetic products with "white" frills. The desire of women to always try to look beautiful is to fulfill the desire to be pretty as part of a woman's femininity. So that the reasons why -white and whiteness- is a theme used and repeatedly continues in the definition of beauty and femininity (Prabasmoro, 2003: 30). Women's efforts to be ideal beauty following a capitalist construction imply that beauty is a discourse of symbolic violence for women, at the same time and an effort to actualize themselves. If dress-up to be beautiful is a form of self-actualization, then it is included in the basic needs in Maslow's hierarchy who says that self-actualization is one of the basic needs (Maslow, 2010)

Beauty and Capitalism in the Culture Industry

The massive of popular culture that brings change to beauty constructions has been captured by the industry as a cultural code and provides economic benefits. Through the industry, a discourse of beauty is beginning to produce by cosmetics is disseminated through the media, one of them was television advertisements. Beauty had wrapped in cosmetic products through television advertisements. Beauties had become a popular product in industrialization and commercialization that oriented towards maximum profit. The discourse of beauty is reproducing with other faces becomes a mechanical reproduction of culture that spreading

and forming meaning or images about beauty. Cultural industry is a mechanical reproduction of culture that is spread and disseminated through print and electronic media (Benyamin in Lubis, 2015).

According to Roesli (in Aprilia, 2005: 41) in his quote explains that advertising must be seen and understood as part of an industry called capitalism and capital accumulation is not just offering a product or service or buying and selling issues. Advertising has a much greater power of expansion, and without realizing it, advertising forms a consumer culture which is the main joint in marketing goods and services. Finally, advertising becomes part of the strategy and cultural engineering that underlies the survival of the capitalist economic system. The point is advertisement are created to engineer and create continuously and simultaneously to fill up new needs for consumers. The manipulation of mass culture makes people lose their minds so that the quality of individuals who have autonomy are replaced only as consumers (Horkheimer and Adorno, 2014: 217). From this explanation, it's clear how advertising, capitalism, and the cultural industry become a circular system in a consumptive society. Through advertising, it will produce a field of meaning that eventually becomes an ideological conscious for consumers.

Cosmetics is a product that represents beauty and identity for consumers as well as capitalists. To realized the representation of beauty concept, advertising is used as a powerful medium to influence consumers so that changes in the beauty concept appear in the minds of consumers. The use of words, taglines, and the concept had embedded in advertising products makes a cosmetic product the identity and representation of women. Fabricant and Gould (1993) argue that cosmetics are unique products because apart from having the ability to fulfill women's basic needs for beauty, they are often a means for consumers to clarify their social identity in the eyes of society. From this explanation, it is very clear how cosmetics had become a primary/primary need for a woman. Women are so enthusiastic about cosmetics that even a woman is willing to save money to buy cosmetics reported by Tribunnews (2019/11/24). Even cosmetics are one of the causes of a woman's salary running out quickly, as reported in the journalsociola (2019/09/10).

The enthusiasm to show their existence through 'beauty' increasingly provides space for capitalists to carry out mass production of 'beauty for the benefit of mass consumption in a profit. It was said to be beautiful when fellow women are fascinated while beautiful legitimacy is judge by men. If a man is fascinated then she is said to be beautiful. Prabasmoro (2007) argues that the satisfaction of women is constructed depending on how much satisfaction can be generated for men. Cause the beauty that formed is the beauty concept in the pariah discourse that appears in capitalist products. Women spend their money, become consumers for beauty which creates a myth of beauty en masse by industrial capitalists; such as a lean body tends to be thin, a beautiful face, clean, and tight skin (Wolf (2002). Furthermore, Mosco (2019) emphasizes that the main thing in the culture industry is whether it can be sold and sold in the market or not. The power of mass products sold by capitalists is the words in cosmetic products that will construct the beauty of women in each era. The texts in advertisements are ideological values that attract attention to present new images on the beauty discourse and creating standardization regarding certain discourse. Hall (in Storey, 2004:7) responds to this as the creation of a collective social understanding.

Industry and beauty have become a relationship that has no end and continues to spin endlessly. There are always new role models that presented which are just a mere reproduction process in the cultural industry. The illustration illustrates the concept of popular culture produced through industrial mass production of technique and then marketed to benefit the consumer audience (Astuti in Yulianto (2007: XII). Fiske (inStorey, 2007: 32) describes that the culture industry produces "repertoire" goods or services in the hope of attracting audiences and including audiences as consumers of these commodities. Beauty is one of the discourses that will never end and will always be hunted by women as long as they are still alive. Even to leave their beauty in the world, opportunities for corpse make-up services arise.

Women have a beautiful desire according to the beautiful construction of each time, and the industry fulfills the desires of consumers. Beauty is an identity and representation of women, so they have fears if not included in the current beauty standards. In this case, beauty has become a commodification in the cultural industry, beauty becomes useful commodity and is for sale. Commodification and capitalism have a close and intimate relationship where commodities are goods to be sold for profit. Almost all meanings of cultural forms turn into commodity products in capitalism. Against this phenomenon, Garnham (1997) refers to institutions in

society that cultivate special modes of production and corporate organizations to produce and disseminate symbols in the form of cultural objects and services as a commodity. In beauty relation not only the face that is the target, but also the whole body. In advertisements, women always look at themselves, as sexual objects/sex symbols, objects of fetishes, objects of affirming patriarchal work patterns, objects of harassment and violence, always being blamed (blaming the victim) and being passive, and carrying out their functions as consumers of goods or services and as a persuasion tool (Sunarto, 2009:45).

"Color" is one of the ideological texts that is often attached to cosmetics. 'Color' has become a popular text which is reproduced continuously in different places, spaces and times. Brown, black, yellow, white, and their variants such as ivory, langsat, bright, pale, and so on, have become the ideological texts of the capitalist group to reproduce the discourse of beauty from time to time. Adorno (1991: 86-87) explains that the dominance of commodities produced by the culture industry is directed by the need to realize their value in a market where the profit motive determines the various forms of culture to be sold. Color is the main source of beauty discourse which had presented by models in advertisements. Whether it's cosmetics, skincare, body lotion, and even bath soap, they also reproduce discourses of color in beauty.

If watching television commercials from the 1990s until now, you will often hear the tagline of various kinds of cosmetics such as 'equatorial beauty' 'olive skin like a palace woman' 'your skin is not as white as ...', 'beauty from your white skin' 'surely because of her white skin' 'whiter skin' smooth and soft' 'white in 6 weeks' 'white shining like a pearl' 'naturally bright skin in 4 easy steps' 'bright, supple, clear, radiant skin' and so many more. The many advertising companies that have emerged indicate that the capitalism behind the advertising industry is starting to play in the area of popular culture by exploiting the female body.

The use of models that represent beauty in advertisements will be selected carefully. It is unlikely that a female model who is originally dark-skinned becomes a cosmetic model who has the theme of 'white as snow.' The company will choose a model that already has a light skin tone. Sometimes they use mixed-blood models so that what showed is not the natural beauty of the Indonesian people. In principle, the model to be selected following the theme carried by not forgetting sales turnover and profit orientation. Sometimes consumers who have been pressed with a beautiful desire forget that in the process of making advertisements using many techniques and so can produce models that are very bright white, smooth, and smooth.

Ideological texts attached to cosmetics are magic words that hypnotize women to redefine beautiful discourse in women's minds. Changing words, taglines, and models used in each cosmetic advertisement is forces consumers to keep following dynamic beauty developments. Fromm in Idi (2011: 295) explains that industry does not trust the spontaneous desire of consumers for commodities. By coining the term "outdated" it will force people to buy new things. Change of product models, such as clothing, durable goods, and even food. That implies forces people to buy more and more what they need and want.

Production beauty of color continuously and the use of selected models considered to represent beauty in cosmetics are a form of visual reality. In addition, as a cover used by the capitalist to insert the ideology of capitalism to produce false awareness and identity for consumers. Turkle (in Gora, 2014: 38) argues virtual reality as a picture of life. That is more real than real life itself. In a real sense, it disappears due to the avalanche of simulation and what appears is a reality that overcomes the reality (hyperreality), a reality that is prettier than beautiful, truly more than true. Baudrillard (1993) says that hyperreality is not produced, but will always ready to be reproduced. What is served to consumers is the hallmark of the culture industry is reproducing throughout the ages. There is a transformation from function or use value into exchange value (Alkhajar, 2011: 3).

Regardless of whether or not the ingredients in these cosmetic products work or not, advertising sentences and women's desires have succeeded in turning off reason and plunged women into consumer culture. Through the culture industry, exploitation of women in the name of beauty has become a virus that spreads and can't be stopped. Moreover, consumer behavior towards the interest in the products offered increasingly makes the dominance of industrial products defeat reality and reason. Consumers hunt various displays without considering the conditions of their reality. They have formed false uses in their daily lives (pseudo-use of life) (Deborah in Raditya, 2015: 79). Consumers became the ideology of the pleasure industry. Cultural commodities as a pure representation of social power have joined the cultural industry and economy. The triumph of

advertising in the culture industry is reproducing discourses and is when consumers feel compelled to buy and use their products continuously.

IV. CONCLUSION

Beauty is a discourse that has no limits. The more massive the growth of popular culture, the beauty discourses will always grow towards shifts and that in the end only give benefit to capitalists. They hide behind the mask of a woman's desire to be beautiful. A theme of Citra's cosmetic product carries out color construction ranging from yellow to white. Not only Citra but other local cosmetic products also follow the dynamics of the profit-oriented market. The inclusion of the discourse of beauty in the shackles of the cultural industry causes women to become consumers who will continue to be filled with beauty reproductions. For this reason women no longer have power over themselves to be beautiful, but women will follow ideology texts that are inserted into cosmetic products that have been constructed by capitalists through the cultural industry. Indirectly, it can be said that the beautiful construction that is now in the minds of women is a pseudo-beautiful construction.

Finally, further research is needed to confirm if color is a true part of the diverse beauty concept. Have women always think about color when they want to be pretty? Why do they always take self-photos using a filter to look white-glowing? Is that possible they have self-confidence with their skin color and make original skin color to be own identities?

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