

PAN-ASIAN BEAUTY IDEOLOGY IN INDONESIAN SKINCARE PRODUCTS ADVERTISEMENTS: CRITICAL DISCOURSE ANALYSIS

MUHAMMAD HAFIZ KURNIAWAN¹, NEIDYA FAHMA SUNENDAR², JUWINTAN³, LIANA SNYTSAR⁴

Universitas Ahmad Dahlan¹, Universitas Pendidikan Indonesia², Institut Prima Bangsa³, Taras Shevchenko National University of Kyiv⁴

DOI : <http://dx.doi.org/10.29300/ling.v11i2.8849>

Received: July 21st 2025

Accepted: November 19th 2025

Published: December 1st 2025

Abstract

Social media has changed the people perspective about beauty because it shapes beauty standard by giving exposure to particular body shape and skin tone. This research aims to investigate the ideology in the concept of beauty in local brand of skincare products in Indonesia via Instagram. Those two local brands are chosen because it shows how different ideologies are starting to be contested: 'whiteness' and 'local' beauty. This concept cannot be ignored because it is rooted in imperialism and colonialism. To reveal the ideology, this research began with the analysis of visual and verbal texts in Instagram posts from two official accounts, Kezia Skincare and Votre Peau. This case study uses Critical Discourse Theory proposed by Jäger & Maier and then supported by theories developed within social semiotics. The data in this research were collected by applying four steps adopted from Bezemer and Jewitt and in analyzing the data this research focuses on the discourse fragments to reveal the ideological statements. Linguistic and non-linguistic features are used intersemiotically to strengthen the message of 'whiteness' and 'brightness' beauty is within the customer reach. Although, one of beauty products has promoted the 'local' beauty, the consistency is still questioned because whiteness beauty ideology and the pan-Asian beauty still leaves the trace in representing the beauty thorough process types, metaphors, pathos and images.

Keywords: Discourse Fragments, Ideal Beauty, Pan Asian Beauty, Rhetorical Device, Social Semiotics

INTRODUCTION

Social media has the its significant role in spreading the trends of and influence the perception beauty standards (Mills et al., 2017; Xie, 2024; Yamout et al., 2019) by showing the models that are appropriate with the trend values and there is effect comes from celebrity regarded to the concept of ideal beauty (Zhang, 2012), and now the value is more in Korean perspective. Although the change from European whiteness beauty to Korean whiteness beauty has long history, it appears to the viewer as timeless, natural, and stable and that is why it is called ideology (Allen, 2003; Barthes, 1991).

This occurrence seems avoidable, natural, and unchallenged because media – both main stream and social media – has its role to strengthen the effect of Korean wave such as in K-pop and K-drama in Indonesia which leads the trend in social media (Peichi, 2013), and Korean has positive perception to Indonesian (Lee et al., 2020). Therefore, in Indonesia, almost all models to endorse the e-commerce are imported from Korea to gain massive attention and engagement to the audience because it is proved that fanaticism of Korean actors and actress in Indonesia influence the attitudes in purchasing the products worn by Korean actor and actress (Cheah et al., 2018).

The Concept of Beauty

The concept of whiteness beauty occurs globally as the study shows the standard of beauty or ideal beauty which was carried out by Akinro and Mbunyuza-Memani (2019) which states that women's beauty in Africa is constantly changing and it is constructed and represented with white in accordance with western beauty standards. This study uses the visual analysis content method using the theory of van Leeuwen (2001). The study from Galliano et al. (2022) also uses AI based algorithm to value the modified models based on skin tones and hair colour. The

results of this study indicate that with the ongoing globalization trend, it seems that African women will continue to be represented as subjects whose appearance must match the idealism of beautiful women, namely white skin. In other words, African women can be represented mostly as women who are thin, light skinned and with straight hair. This means that other variations of African women who are curvy, plump, dark skinned and naturally hair or bald are underrepresented. The same thing was conveyed in the research results of Yan and Bissell (2014) that in the case of beauty advertisements in magazines in South Africa, the model used in the advertisement is closer to the Caucasian model (p.210). These results are also reinforced by the research of Hicks and Thomas (2020) which found that plastic surgery patients in America tend to use the Caucasian nose model.

Previous Research on CDA and Beauty Advertisement

Previous researches which focusing on cosmetic advertisement and critical discourse analysis have been discussed within two topics. The first topic is related to how west ideology take the heavy influence to Asian beauty standards (Arsitowati, 2018; Gill et al., 2021; Rosanti, 2024; Saeed & Khan, 2022; Yip et al., 2019). These research, under Fairclough's theory show that the colonialism mind still shape how beauty should be represented and this normalizes whiteness as the beauty standard of Asian women. Critical discourse analysis helps the investigation of how the use of language features has significant roles in amplifying products and position and perception by the consumers (Barus, 2021; Hartono et al., 2022). The second topics is related to how multimodal critical discourse analysis can reveal the ideological agenda behind the advertisement especially anti-ageing cosmetic products (Eriksson & Kenalemang, 2023; Kenalemang-Palm, 2023; Kenalemang-Palm & Eriksson, 2023). Even today's technologies are used to measure beauty as the new way to define beauty by metrication and fragmentation of female face (Eriksson & Kenalemang, 2023). The label "green" and "religion" can be the way to legitimate consuming cosmetics and doing plastic surgery for seeking of beauty and self-care (French et al., 2020; Kenalemang-Palm & Eriksson, 2023; McCabe et al., 2020).

These previous researches did not address how two ideologies "local beauty" and "whiteness beauty" circulate within the cosmetics advertisement in Indonesia. Using multimodal critical discourse analysis, this research aims to investigate the ideological tendency in skincare advertisement which might be still influenced by the whiteness beauty. Therefore, for investigating the ideology, the analysis of text critically should be done first (Wodak & Meyer, 2009) and this research chose to use social semiotic approach as the way of analyzing the texts because texts are no longer regarded solely on spoken or written but it also can take other modes such as image, sound, and gesture (Kress, 2010) and because of many modes applies in human communication, the term multimodal is then used to refer this kind of communication.

Multimodal can be traced to Systemic Functional Linguistics (Jewitt et al., 2016; Martin, 2016), because first Halliday coined the term social semiotics to refer to the analysis of language as one of semiotic source cannot be deprived from social context and second the term modes here is the one of Halliday's term for context which the two others are field and tenor which refers to the action and experience in situation and the participants involved in situation respectively (Halliday & Matthiessen, 2014). Although social semiotics is considered poststructuralist semiotics (Chandler, 2017), the work of Halliday was influenced by the Jakobson, as the structuralist. And Critical Discourse Analysis is also regarded into post-structuralism, the work of structuralism is still important to unveil the meaning of the text (Kamler, 1997). Therefore, this study aims to answer the inquiries: 1) how the surface structure

of the text construct the meaning and 2) how ideology of both brands is delivered in the products.

METHOD

This case study research uses Instagram account as the source of data to investigate the whiteness beauty in two skincare accounts and those two accounts used in this article are the validated account. It means that those two accounts are officially from two skincare local brands, Kezia Skincare and Votre Peau. The reason of choosing those two products is that those two official accounts offer different perspective of beauty though they are originally from Indonesia. It means that two ideological perspectives are constructed and contested, between “local beauty” and “whiteness beauty”

This research then specifically chose August 2021. From those two accounts, then, this research found 13 posts from Kezia Skincare official account and 8 posts from Votre Peau which have the criteria of the analysis. The criteria of the data are that the data has model and product in order to know how both official accounts represent woman’s beauty. And from 21 posts, 23 pictures were collected and 150 clauses, both independent and dependent, were found. Those data in form of pictures and clauses are used to investigate the ideological stand related to woman’s beauty.

Procedures

In collecting the data, this research adopted four steps proposed by (Bezemer & Jewitt, 2010). First, the researchers observed the skincare accounts in Instagram and made sure that the account is valid, and then the researcher views the data which meet the objective of the study about whiteness beauty in skincare advertisement. The third step, the researcher chose the sample of the data, and the last is transcribing the data used word and spreadsheet processing software to calculate the findings. In analysing the data, this research followed the steps from (Jäger & Maier, 2009) which consists of 6 steps in analysis of discourse fragments: 1) describing context, 2) scrutinizing the structure of the texts, 3) explaining rhetorical devices, 4) interpreting the concept of humankind and society, 5) interpreting the implied meaning, 6) and discourse position.

Social semiotics and Critical Discourse Analysis (CDA) have similarities in their aims which focus on revealing ideology and power in communication (Jewitt et al., 2016). Therefore, this research uses Critical Discourse Analysis theory proposed by Jäger and Maier (2009) as the grand theory which then supported with the theory of Systemic Functional Grammar proposed by Halliday and Matthiessen (2014) to analyse the surface text structure, in verbal semiotic source, in order to know the discourse of the text and then uses the theory of visual grammar from Kress and van Leeuwen (2021) to interpret the visual semiotic source in the Instagram posts. After that, for gaining deeper information about rhetorical strategy, the theory of conceptual metaphor and metonymy (Kovecses, 2010; Lakoff & Johnson, 2003; Radden & Kovecses, 1999) and phatos (Barroso, 2019). The analysis of the data was triangulated by using focus group discussion and the expert of discourse analysis

Table 1. The step of analyzing discourse fragments of the texts (adapted from Jäger and Maier (2009))

Discourse Fragments	Context	Investigating the author, the occasion, and the types of the article
	Text surface structure	Analysing verbal texts using Halliday and Matthiessen's (2014) theory
		Analysing visual texts using Kress and van Leeuwen's (2021) theory

	Rhetorical means	Explaining rhetorical tropes, metaphor and metonymy using conceptual metaphor and metonymy theory (Lakoff & Johnson, 2003; Radden & Kovecses, 1999)
		Explaining rhetorical device to appeal emotional reaction/phatos (Barroso, 2019)
	Content and ideological statements	Investigating the concept of humankind and society of the text.
	Implied meaning of the text	Interpreting text surface structure and rhetorical means
	Discourse position in overall message	Interpreting all message from the result of analysis

FINDINGS

Verbal Text Analysis

Figure 1 shows that Kezia tends to use more material process as it dominates the rest of process in the verbal text. However, we should differentiate first between verbal text and verbal process. Verbal text means that the text is realized into verbal semiotic sources rather than visual semiotic sources and this is related to mode which refers to the medium of communication (Halliday, 1978); while verbal process is verbs which realize the activity of using mouth such as talk, tell, inform, notice, etc. (Halliday & Matthiessen, 2014). The material process used by Kezia Skincare official account were used to – if we can classify – describe 1) the way to obtain more detail information for purchasing the products, 2) the promised result of using the product and 3) the information about what products have done to the model.

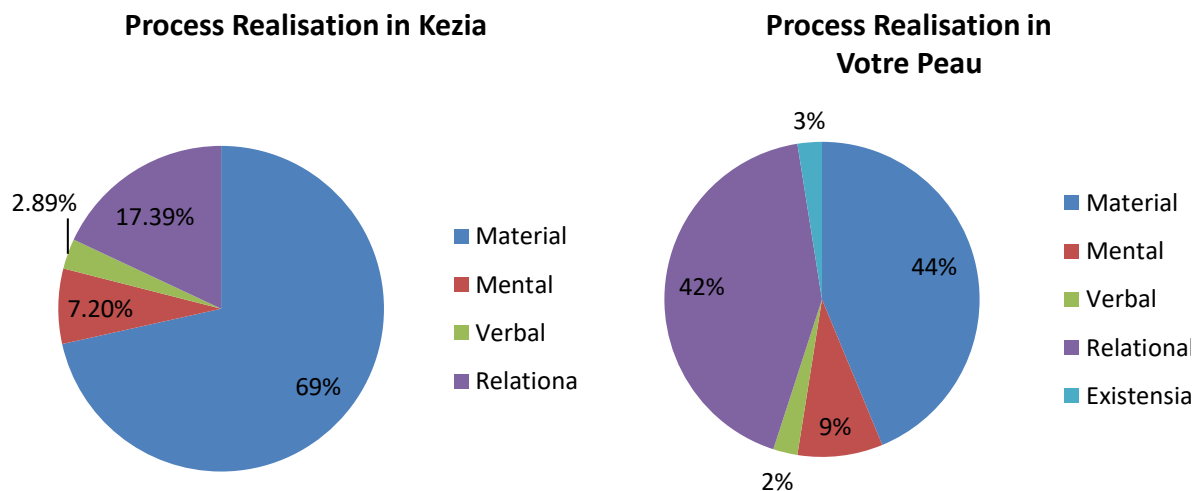


Figure 1 The Difference on Process Realization between Kezia and Votre Peau

The first classification, to describe the way to obtain more detail information, is shown by the use of verbs 'klik' for 'click', follow, like, 'kunjungi' or 'visit' and the second classification which refers to show the promised result of using the product such as 'membersihkan' or 'to clean', 'menyegarkan' or 'to fresh', 'melindungi' or 'to protect' 'mencegah' or 'to prevent'. Then, for the third classification, the material process was used to inform the potential customer about what model has experienced in using the product such as 'menemani' or 'to accompany', and 'terawat' or 'to be well-treated'. The percentage in material process shows higher than the other because it tends to repeat one message in three to four posts. The second significant number is in relational process which have 17,39%.

In Votre Peau, the relational process reached 42% of use in their advertising strategy. The use of relational process which almost has the similar number to material process is motivated

by the intension to show 1) the quality of the products, 2) the effect of products to skin, and 3) the contents of the products. These classifications are based on the types of relational process mentioned earlier. The intensive type is used to describe the quality of the products such as ‘best active ingredients’, ‘gak lengket’ or ‘not glutinous’, ‘luar biasa’ or awesome, ‘aman’ or safe, ‘effective’ and ‘simple’. The second classification still uses the intensive type such as ‘sehat’ or ‘be healthy’, ‘bikin wajah glowing’ or to make face glow, and ‘lebih cerah’ or brighter. Meanwhile, the third classification uses possessive relational process (Halliday & Matthiesen, 2014, p. 297) such as ‘ada Moroccan Argan Oil’ or has Moroccan Argan Oil, ‘mengandung Tranaxemic’ or to have Tranaxemic and ‘mengandung Hyaluronic’ or to have Hyaluronic. The result of using the product is also realized in material process.

The material process in *Votre Peau* is also used to describe the result of using the product, similar to *Kezia* but the difference is that in *Votre Peau*, the material process is used dominantly to convince the potential customer by showing the result of using the products such as ‘menyamarkan’ or to conceal, ‘merawat’ or to nurture, ‘menghidrasi’ or to moisturize. The other difference between *Kezia* and *Votre Peau* is that the mood system realization where imperative clauses are highly used in *Kezia* and declarative clauses are commonly used in *Votre Peau*. The modal operators also were used more frequently in *Votre Peau* than in *Kezia* though both of them still uses low modal operator such as ‘dapat’, ‘mampu’ and ‘bisa’ which respectively means to be able to and can. It means that both of the products seem to avoid the claim that their products will absolutely result as the promise. However, the use non-modality markers in the description or the use of verbs without modal tends to make the time is limitless and this represents that the result of the products as the belief of the producers (Fairclough, 2003), *Kezia* and *Votre Peau*, in order to make the customer believe. This is what Fairclough stated as the representation of time and space which cannot be separated from text.

The relational processes in the data shows the identity and characteristics of participant which can be further classified into three types: intensive which refers to clause with the form of X is A, possessive which has a form of X has A, and circumstance which is grammatically realized into X is at A (Halliday & Matthiessen, 2014). The data shows that *Kezia* used relational process for giving the good attribute to the products and in the possessive relational process it is used to ask the customer whether they already have *Kezia* products and to ask if the customer have a problem with their skins. This process is differently used in the case of *Votre Peau* official account.

Visual Text Analysis

The first discussion in attempts of interpreting the image is by analyzing the interpersonal aspect of the image. Interpersonal aspects of image are the development of Halliday’s work (Kress & van Leeuwen, 2006) which relates to social relationship (Halliday, 1994) in which the text producer have an intension to give show their attitudes and judgment towards situation discussed (Halliday, 1978). And this aspect, then, is applied in another mode, i.e. visual mode, with aspects of interaction between represented participant/s and the viewer/s using gaze, gesture, facial affect (Caple, 2013) and even color and saturation. The table 1 shows how *Kezia* and *Votre Peau* try to make meaning by using those interpersonal aspects:

Table 2 Interactive meaning between *Kezia* and *Votre Peau* Adopted from (Caple, 2013)

Kezia			Votre Peau		
Interactive meanings	% of data (13)		Interactive meanings	% of data (8)	
Contact	Demand	84.61	Contact	Demand	62.5
	Offer	15.38		Offer	37.5
Social Distance	Intimate	53.84	Social Distance	Intimate	87.5
	Social	46.15		Social	12.5

	Impersonal	0		Impersonal	0
Attitude:	Involvement	84.61	Attitude:	Involvement	62.5
	Detachment	15.38		Detachment	37.5
	Viewer power	15.38		Viewer power	12.5
	Equality	84.61		Equality	75
	Representation power	0		Representation power	12.5
	% of data (16)				
Facial affect	Positive	81.25	Facial affect	Positive	75
	Neutral	18.75		Neutral	12.5
	Negative			Negative	12.5

Rhetorical Devices Analysis

In this research, rhetorical devices being investigated are rhetorical devices, and research focuses only on metaphor and metonymy (Adams, 2023) because it is the part of rhetorical devices (Marcotte & Stokowski, 2021) that can persuade the viewer and also uses Aristotle rhetoric, especially in pathos (Barroso, 2019) because it leads to emotional influence to the potential customer. In the case of using metaphor and metonymy, both brands use this figures of speech tropes (Leech & Short, 2007). Although in cognitive linguistics view, metaphor and metonymy do not serve only for rhetorical device but also for showing how human thoughts treat abstract entities (Csábi, 2023). It means that metaphor and metonymy is not only seen as part of aesthetic in literary work, these linguistic feature can be used to persuade someone to make ideas more vivid and tangible (Al-Shboul, 2023).

Table 3. Metonymy used in Kezia and Votre Peau

Kezia		Votre Peau	
Types	Metonymy		Metonymy
Whole-part	- PRODUCER FOR PRODUCT - Kezia Skincare for products offered	- CATEGORY FOR MEMBER OF CATEGORY <i>Kulit berjerawat untuk kulit wajah berjerawat</i> Acne skin for acne in face skin (trans.) <i>Kulit lebih bersih untuk kulit wajah lebih bersih</i> Cleaner skin for Cleaner face skin (trans.) <i>kondisi kulit yang berjerawat untuk kondisi kulit wajah yang berjerawat</i> Skin with acne for face skin with acne (trans.) - CONTAINER FOR CONTENT <i>Si botol biru untuk bahan yang dikandungnya</i> The blue bottle for the ingredients in the bottle (trans.)	
Part-whole	- EFFECT FOR CAUSE #perfectbeauty #beautifyou <i>temukan kebahagiaan di setiap Shade Kezia</i> Find the happiness in every Kezia Shade (trans.) <i>ingin wajahmu terawatt juga?</i> - SUBEVENT FOR THE WHOLE EVENT <i>#DiRumahAja</i> <i>#JustBeAtHome</i>(trans.) - SALIENT PROPERTY FOR CATEGORY - Visual/image of the model for category of beauty	- EFFECT FOR CAUSE <i>Produk ini aman digunakan</i> This product is safe (trans.) <i>Retinol Barrier Cream dapat memperbaiki tekstur kulit</i> Retinol Barrier Cream can fix the skin texture (trans.) <i>Saharan Snow Drop dapat membantu menghidrasi dan calming kulit</i> Saharan Snow Drop can help hydrating and calming the skin (trans.) <i>Kulit lebih sehat</i> For healthier skin (trans.)	

2. CONTENTS FOR CONTAINER

- a. *Bahan aktif yang dapat membantu mengatasi*
Active ingredients can help you to... (trans.)

Part-part	1. STATUS FOR ACTION	-
	a. #creamdokter #creamdokter (trans.)	
	2. AGENT FOR ACTION	
	a. #creambpom	
	b. #keziaexpert	

In their attempts to convince the viewer. Metaphors that is used in Kezia are product is friend, customer is teammate, human is butterfly, and skin is container. In product is friend metaphor, Kezia repeats the use three times on August 2021 with the same clause, 'Pada tahun 2017, Kezia Skincare pernah menemani X' or in 2017, Kezia Skincare has been a friend for X where X is the models and they are considered well-known figure. In customer is teammate metaphor, Kezia uses phrase 'Kezia Squad' to call the viewer. For the first metaphor here has meaning that Kezia can be a best friend for whoever wants to be beautiful like models, human is butterfly, is used to promote their products which can help their customers to change their appearance, from having many skin problems such as acne, and less bright skin. This metaphor is realized in form of hashtag #metamorfosiskezia and this kind of realization form is also used for skin is container metaphor in hashtag #confidentinyourskin.

The use of metaphor is also used by Votre Peau is different from Kezia in many ways. It uses metaphor such as acne sufferer is fighter, skincare is skin food, skin is powerful being, skin is container, skin is creature and quality is star. The metaphor acne sufferer is fighter is realized in form of phrase 'pejuang jerawat' or 'acne fighter'. The form of phrase is also used in realization of metaphor quality is star and skin is container, namely '4 star ingredients' and 'invest in your skin'. The first metaphor in Votre Peau has meaning that Votre Peau intend to cheer someone who has problem with their acne and as an expression of support so that its potential customer feel that Votre Peau can help them. Votre Peau uses star and its number to symbolize quality wants to convince that its product is worth to be invested for well-treated skin and this to support the metaphor skin is container. The other form of grammatical realization of metaphor is in skincare is skin food and skin is creature. Those metaphor are realized in clause namely 'memberikan nutrisi' or give nutrition and 'calming kulit' or make the skin calm. Those metaphor are used to highlight the function of skincare.

DISCUSSION

In the case of representation of space and time, the texts from both official accounts uses the place for 'bio' or biography of the Instagram account and the e-commerce. This is used to lead the potential customer to know more about the products and to make them interested and buy the products; while for the realization of time, Kezia tends to show when the model started to use their products and Votre Peau uses circumstance time for showing when the products are used, which is for both during the night and day. The other circumstance, cause, is used to show how to buy the products in Kezia and to inform for whom or what cases their products are made such as for acne-prone skin, for treating skin, and for giving nutrition. In other words, the use of circumstance is very crucial because it is used as a lead and also information about how to buy the product and what and whom the products are for. In addition, the role of picture and hashtag is also important to give meaning to overall texts.

The use of image in a post is a must in Instagram because it is different from other social media such as Twitter, Facebook, or TikTok, In Instagram, image in a post has a function to promote or to share experience to the buyers or followers (Ferguson & Greer, 2018) and the

term image is more appropriate according to Caple (2019) because this feature enable the users to upload not only their photograph but also videos and cartoons. Therefore, to analyse this feature, as mentioned in the method, this research uses the theory from Kress and van Leeuwen (2006) to interpret the meaning of the image. In representation power, the angle was taken in low position so that the represented participant look more powerful than the viewer (Caple, 2013) and this means that the represented participants wanted to express their proud and confidence towards the viewer. Meanwhile, the case of negative affect shown by the represented participant is to reveal their negative emotion in form of sadness (Feng & O'Halloran, 2012; Martin & White, 2005) because of their previous condition before their problems solved. These can be shown in figure 2.



Figure 2. The negative facial affect Votre Peau
https://www.instagram.com/votre_peau/?hl=en

Figure 2 shows the use of negative affect in Votre Peau for expressing that the model has skin problem which can be solved by purchasing and using Votre Peau product. The case of skin problem, Kezia seems represent all of the models in happy condition although in the before-after which is frequently used by beauty product advertisement (Jones, 2012). However, in the case of Votre Peau, especially on August 2021, this kind of data is not available. Moreover, the social distance in Kezia is higher than in Votre Peau because in Kezia, the model is represented candidly while using the products. And the most noticeable difference between Kezia and Votre Peau in interpersonal aspects is the use of light or illumination which is considered maximum in degree or tend to be exaggerated (Kress & van Leeuwen, 2006, 2021). This exaggeration in using light is to give the effect on the degree of brightness in model's face so that it can be more noticeable for viewer.



Figure 3. Given-New Relation in Kezia
https://www.instagram.com/keziaskincareofficial_/?hl=en

The other differences come in the textual meaning of the image or in Kress & van Leeuwen (2006) term it is called meaning of composition. In this aspect, Kezia tends to use given-new relations which means that given is the left and new is the right position within the frame. In the other hands, Votre Peau tends to apply centre which means that they place the important aspect of the advertisement in the centre of the frame (Kress & van Leeuwen, 2006, 2021). Figure 3 shows how given-new in Kezia and Figure 4 shows centre in Votre Peau. Figure 3A shows that Given is before the model used the product and New is after the model used the product which then are highlighted with the phrase ‘Hari ke-1’ and ‘Hari ke-24’ respectively. In Figure 3B, the Given is filled the products which means that this part is the known element or news by viewer and the New is filled by the face of model who is the most famous actress in Indonesia. This means that given-new element has a meaning that the known Kezia products can have a spectacular result as represented by the model. In figure 4.A, the model are represented by a woman who promotes the products can be useful to keep makeup longer and it shows that she hold Votre Peau product and the brush for makeup, and this intersemiotic relation can called intersemiotic synonymy, because of the similarity between the vector and ideational meaning, and intersemiotic meronymy, because of the part-whole relationship between brush and makeup (Royce, 2002). In addition, figure 4.B shows that the relationship between visual and verbal semiotic sources is intersemiotic collocation (Royce, 2002) because in verbal text, the represented participant mentioned her role as mother and in the background of the image shows a baby sleeping in baby box

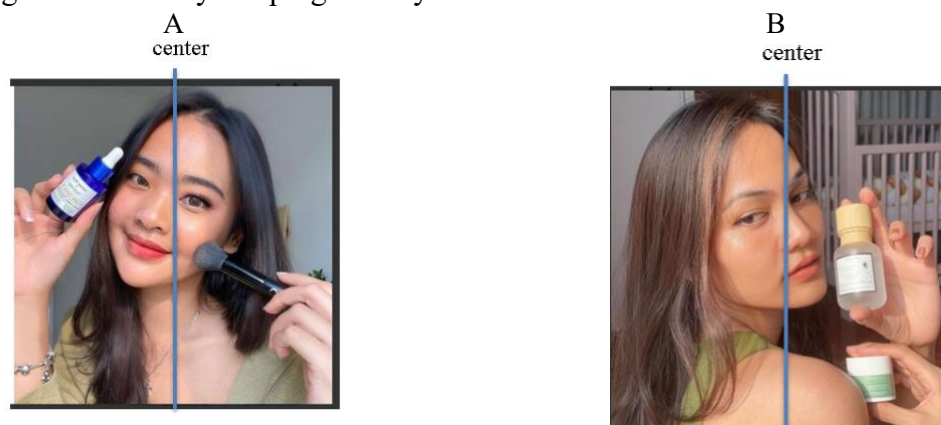


Figure 4. Center element in Votre Peau
https://www.instagram.com/votre_peau/?hl=en

The use of metonymy in both brands is used to show the quality of the products such as product safety such as in Part-part metonymy in table 2 1a and 2a and 2b. In the case of Part-part metonymy where the participants relates to action and result (Littlemore, 2015; Radden & Kovecses, 1999). In Part-part metonymy 1a, the use of doctor here is to represent the action of doctor involved (Littlemore, 2015) in creating the products. The brand here wants to convince the viewer that their products are safe because it is under the doctor surveillance. In the case of Votre Peau, they convince the safety of the products by showing what the ingredients they use in Part-whole metonymy 1a and 2a. The effect for cause metonymy is used to show that the products was certified and controlled by doctor and expert; while 2a implies that the ingredients they use are safe.

The use of effect for cause metonymy in another context is to persuade the viewer that the result of their products can make them perfectly beautiful in Kezia and can help the viewers solving their skin problems in Votre Peau. It also reveals the concept of beauty offered by both brands. In Kezia, hashtag #PerfectBeauty can be seen as the claim of the product which can make customer flawlessly beautiful and it is represented by salient property for category visual

metonymy. This metonymy makes the concept of whiteness beauty – especially mixing the concept of beauty Asian and European/Pan-Asian (Yip et al., 2019) – in Kezia more transparent. Meanwhile, in Votre Peau effect for cause metonymy also give viewer a lead that their products focus in solving skin problems although in their verbal texts their vocabularies still leave the trace of whiteness beauty on brightening and whitening. This discussion is more transparent in the explanation of figure 5.

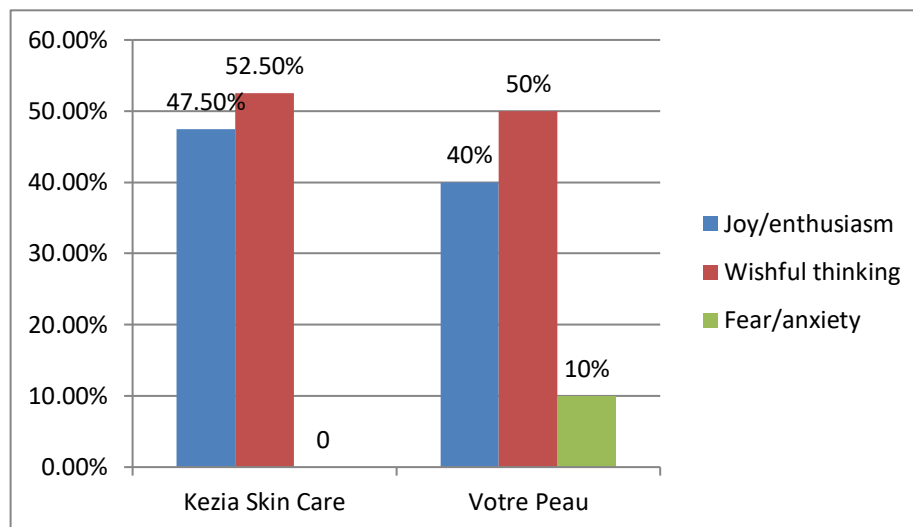


Figure 5. The comparison in using Phatos as rhetorical strategy

The use of pathos, or rhetorical device which appeal to the emotional reaction to viewer so that the message can influence their attitude towards the product (Barroso, 2019), in both brands can be seen almost equal except in one area, fear/anxiety. Although they have the same pattern, the messages of both brands in joy/enthusiasm which relates to problem solving advertisement are different. In Kezia, joy/enthusiasm pathos is used to offer the change of skin face in less than a month and the safety of the products such as the use of hashtag doctor, bpom, and skin expert, while in Votre Peau, the use of joy/enthusiasm pathos is to promote the effect of using the product such as glowing, brightening, erasing panda eyes treatment, moisturizing the skin, solving the acne problem, and efficacy of using the products.

In Kezia, the wishful thinking pathos is applied in both text, visual and verbal. However, the verbal text only stated the perfect beauty by using hashtag and the result of using the product was delivered implicitly without defining what perfect beauty is, the visual text works as the co-reference of the verbal text (Caple, 2013). Whereas, in Votre Peau, wishful thinking pathos is used to convince the viewer that their products can be used easily, can make the skin glow and brighter, can moisturize the skin, and also can lengthen the use of cosmetics after using the products. The visual texts in Votre Peau can be said to be co-extension of the verbal text because the visual texts are used to show the proof of using the product or intertextual meronymy (Caple, 2013; Royce, 2002). In fear pathos, only Votre Peau that uses this and it is applied to show how problematic it is to have acne in face and also to explain the other products may result in skin, i.e., glutinous. Thus, by analysing the surface structure of verbal and visual texts as well as rhetorical devices, the ideological position of both brands can be further investigated.

Ideology is intentionally created by particular person or inventor (Barthes, 1991) and it seems timeless, unchallengeable, and natural (Allen, 2003) and therefore, ideology here can be seen as myth in the term of Barthes because myth steal the denotative meaning of word and in this case is beauty. Beauty in dictionary refers to the quality that arouse pleasure in sensing

(Procter, 2008) but today beauty is defined differently in the world of cosmetics and it tends to follow the trend of beauty on Pan-Asian beauty which mixes the whiteness of Asia, in the skin colour and eyelid and the form of Caucasian face especially in nose (Yip et al., 2019), and the feature of skin colour such as white is repeatedly shown by Kezia with their models. The models chosen in Kezia seemingly have the feature of Pan-Asian beauty with the features mentioned.



Figure 6. Models chosen in Kezia Advertisements

<https://www.instagram.com/keziaskincareofficial/?hl=en>

The three official models that their names are mentioned in their posts. Those models have the feature of Caucasian, namely pointed nose and bigger eyes and whiteness of Asian (Yip et al., 2019) and Caucasian nose is used as the reference of the surgery patients (Hicks & Thomas, 2020). Promoting whiteness and brightness of the skin also explicitly mentioned in describing the products and the result of using the products. The description of their products shows that they also define beauty in particular ways as follows

“Skin Care dan Body Care dapat menyelesaikan masalah kulit Anda, serta makeup dapat menyempurnakan kecantikan, dengan gabungan ketiganya, akan menghasilkan tampilan yang sempurna.”

(Kezia Skincare, 2021)

“Skin Care and Body Care can solve your skin problem and the makeup from our products can perfect the beauty, by using the combination of those three elements, our products will give you perfect appearance”(trans.)

From their official website, it shows that beauty for them is the combination of using Skin Care, Body Care and Makeup and in their definition, beauty needs to be perfected. This is similar to what they promote in the form of hashtag in the #perfectbeauty and #beautifyou. Those hashtags also highlight the concept of beauty proposed by Kezia which is more or less influenced by Pan-Asian beauty.

Whereas, in *Votre Peau*, the beauty is defined differently but the trace of Pan-Asian beauty can still be found in the word choices in their advertisement in Instagram such as glowing and brightening and these words are used in the models with brighter skin in Figure 4A, 7B, and 7C but for the models in figure 4B and 7C, the word healthy skin is used instead, although in Figure 3B the product advertised is Brightening Essence.

“Votre Peau diambil dari bahasa Perancis yang berarti “kulit mu”. Votre Peau percaya bahwa kulit adalah interpretasi betapa indahnya hidup Anda. Maka, Anda lah yang paling bertanggung jawab untuk merawatnya. Tangani segera

kebutuhan kulit Anda bersama dengan produk ini.” (PT Beaute Haul Indonesia, 2021)

“(word) Votre Peau is taken from France which means “your skin”. Votre Peau believed that skin is the interpretation of the beauty of your life. Therefore, you are the one who is responsible to treat it well. Provide all of your skin needs with us”



Figure 7. Models chosen in Kezia Advertisements

https://www.instagram.com/votre_peau/?hl=en

Furthermore, In Votre Peau official website, it underlines the description of Votre Peau which is more neutral than Kezia. The models posted in its official account in Instagram strengthen the statement from Votre Peau published in website, and this statement shows that the products are for whoever wants to treat their skins well and it is proved that in official account of Votre Peau use models with darker skin as in Figure 7A, Indonesian-type skin and a mother as in 4B. And it can be seen that Votre Peau wants to offer the alternative choices for woman to choose skincare products. Yet, three examples stated earlier the trace of Korean beauty, being glow and bright but in some aspects Kezia still has strong nuance of Korean beauty by adding the aspects of slim in every model (Park & Hong, 2021).

CONCLUSION

The concept of “whiteness” and “local” beauty is represented consistently by Kezia and Votre Peau in by applying linguistic and non-linguistic features. In linguistic features the use of material and relational process, of metaphor and metonymy and of pathos also emphasizing how these beauty products try to convince the customer that “whiteness” beauty is within customer reach with Kezia, while Votre Peau offers “local” beauty pride as the part of well-treated skin. Both ideologies are contested and circulated in Indonesia beauty products. However, diversity of local beauty in Votre Peau are still underrepresented. For further research, how “whiteness” beauty is rivalled with “local” beauty should be investigated.

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