

# DISCOURSE OF WOMEN'S BODY CONSTRUCTION IN ADVERTISING AND PROMOTION "LOVELY NIA" AND "ALITAREN"

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## ABSTRACT

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*The emergence of women who are often the subject of visualization of mass media advertisements is largely due to the perception of the low status of women in the institutions adopted by our society. Ads that standardize women's ideal bodies prove how men (especially in ad production) can create women to fit their "sexy or beautiful" fantasies. Advertising as a mass communication system, now tends to become a parameter and implementation that creates gender biases and preserving the construction of the female body. So that it's considered not excessive regarding David Crystal's statement that advertising is the most colossal cultural product, when viewed from the perspective of ideology, morals and aesthetics. Using Norman Fairclough's critical discourse analysis, this study explores how 'Lovely Nia' discusses the construction of the female body in advertisements and social media promotions 'Lovely Nia' and 'Alitaren' how the concept of patriarchal ideology plays a role in this construction. The findings of this study are to make the concept of beauty an important asset that must be owned and cultivated by women and the discourse on the construction of the female body makes women still positioned as objects, especially when women have become wives. 'Lovely Nia' and 'Alitaren' still apply the male gaze concept in their advertisements and promotions both offline and online. Even though women place themselves as subjects who have full power over their body shape. The absence of men from advertising and social media promotions does not promise the release of women from patriarchal culture.*

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## 1. Introduction

Basically, when we talk about women in advertising, we are trying to see the dynamic interactions that occur between advertising, the media, and women as models and advertisers. Describing the similarities between the media characters portrayed by the advertising display and the reality of their experiences is not an easy task, but at least by looking at what the media portrays, the stereotype of women in advertising can be challenged.

The emergence of women who are often the subject of visualization of mass media advertisements is largely due to the perception of the low status of women in the institutions

adopted by our society. Ads that standardize women's ideal bodies show how men (especially in ad production) can create women to fit their "sexy or beautiful" fantasies. The female model is the object created to fulfill this fantasy, and the male is the creator. Not only in advertising, this stereotype puts women at a disadvantage. For example, in the practice of photography, Handayani (2017) explains that there are offers of scopophilia which are simply understood as erotic pleasures that are obtained when viewing or looking at photos/images of other people's bodies. Intentionally, the photographer makes the model as an object of sexual fantasy for himself as well as for other men. In this study, the model in question is a woman who is positioned as a passive object. Photo style, make-up, facial expressions are directed by the photographer, generally the photographer is male.

Currently, when creative art works become a public consumption in various media, the position of women is still a potential position to be commercialized and exploited, because the position of women is a source of inspiration for creative industry producers and also a mine of money that will not run out. The emergence of the figure of women as exploitation of women in the mass media image is not only because of the will of women, but also because of the needs of the social class itself: the class layer. Nevertheless, women in the mass media are "women from men" in social reality. However, in relation to women, they break away from female stereotypes and appear as gentle and helpless figures in a more cruel form.

Advertising as a mass communication system today tends to be a benchmark and implementation that creates gender bias. Advertising has become somewhat cynical as a means to legitimize and defend the structure of the female body. It is no exaggeration to say that advertising is the most controversial product of culture (David Crystal, 1991: 487). The tendency to use advertising to show that women remain in a subordinate position, whether married or in a partner. Because advertising always reflects the reality of society. Challenging a patriarchal culture makes him an easy target for advertising, leveraging certain codes to gain sympathy for certain genders. It's mostly gender specific, but I don't mind the ads. Herein lies the moral inaccuracy of advertising.

Advertising is intended to sell and promote products, so it is a good medium to see the anatomy of a woman's body. Advertising usually refers to popular ideology. So far, advertising has always subordinated women, so that it comes to the conclusion that men are always dominant, and this happens in society. In fact, advertising does not only show dominance over women but also men or both simultaneously.

The strong influence of advertising has become a benchmark for example on the skin of the face and body as well as on other body shapes. Adrian Benny (in Jurnal Perempuan volume 15:54) reveals that regarding a woman's body, in her achievements, she still has failure if she does not look beautiful, so many of them crave a perfect body shape like a supermodel. To get the perfect body shape, many of them do illusions on their bodies, often they do imaging in order to get the recognition of other women. Women will always try to adjust their body shape according to what social and cultural words say about the concept of beauty itself (Miranti Hidajadi in Jurnal Perempuan, 2000:10).

The concept of the ideal body shape of women is always changing, for example during the Renaissance, beautiful women are those who have a "containing" body. In contrast to the Victorian era, beautiful women are slim women, have slim waists. This is where the beauty industry offers a wide range of beauty products and services, such as eyebrow and lip embroidery services. Women are willing to spend time and money to maintain a beautiful and charming body shape.

Tampil Cantik Dan Menarik  
Di Depan Suami



**Figure 1.** Tagline on the lovelynia.com website

Women are required to have a beautiful appearance, pleasing to the eye, who actually demands them, what is the real purpose of having to look beautiful and attractive. The advertisement instills a discourse on the construction of an attractive and beautiful body, a woman's face can be formed by humans. This research is interesting because unwittingly the attractive body of women is formed and constructed by agents who pretend to be advertisers or companies. In order for this research to be more focused, the researchers formulated the problem as follows: "How does 'Lovely Nia' discourse on the construction of the female body in advertisements and social media promotions 'Lovely Nia and Alitaren Pakar Sulam Alis Jogja'? How does the concept of patriarchal ideology play a role in the construction of women's bodies in the advertisement and promotion of social media 'Lovely Nia and Alitaren Pakar Sulam Alis Jogja'?"

## 2. Method

Research subjects focused on billboard advertising and social media promotion. Meanwhile, the object of the research is the discourse on women's bodies constructed by advertisers. The researcher chose advertisements and promotions carried out by 'Lovely Nia' which has now changed its name to 'Aliteran' Expert Sulam Alis Jogja because the author still sees discourses on the construction of the female body shape based on the objectification of women, such as the tagline tagline **"Tampil Cantik dan Menarik di Depan Suami", 'Percantik Dirimu Untuk Suami' dan 'Buat Suami Makin Romantis'**. The object of his research, the first is a billboard advertisement when he was still named 'Lovely Nia' which is located on the side of the road at the Condong Catur intersection, Sleman, precisely on National III road. Second, advertising promotion on Instagram @lovelynia.official social media. To explore the discourse on the construction of women's bodies and the role of patriarchal ideology, the researcher uses the Fairclough model of critical discourse analysis approach.

Fairclough understands Critical Discourse Analysis with two assumptions of language use (text and talk): that language is socially structured and structured. de is based on Halliday's theory of "functional systems linguistics". All texts have the ideal function of expressing experience and representing the world. Through the multifunctional conception of language in texts, Fairclough draws on the theoretical assumption that texts and discourses are socially structured. The use of language always consists of social identity, social relations, knowledge, and beliefs.

Fairclough's approach to critical discourse analysis classifies three dimensions of discourse consisting of text, discourse practice, and sociocultural practice. The text dimension has three functions at once: representation, relation, and identity. The function of representation is closely related to how social reality is presented in textual form. According to Fairclough, discourse practice is a stage related to how discourse creators shape their discourse, and in

mass media it refers to the way media workers (news writers) create texts. Sociocultural practice can be divided into three levels: the situational level (discourse-forming context), the institutional level (institutional influence), and the social level (social influence on society). For Fairclough (1995), discourse has three functions. First, build social identity. That is, discourse has an identity function. Second, the development of social relations, or the so-called relational function. Third, discourse plays a role, or also called an ideal function, in constructing a system of knowledge and meaning. The main languages of CDA are speaking and writing. Fairclough (2003) describes 'written text' and 'spoken text'. We can find written text as written text that we usually encounter. Spoken text, on the other hand, is defined by Fairclough as a written record (transcription) of what is said. Fairclough-CDA addresses both text and writing, be it 'spoken text' or 'written text'. However, as Fairclough himself explains, the focus of the analysis is not only on the text, but more importantly on discourse as a process of the origin of the text, and how this discourse relates to various other languages.

### 3. Results And Discussion

#### Beautiful=Asset



**Figure 2.** Billboard advertising at a red light at the Condong Catur intersection, Sleman

At the text level, billboards display the figure of a woman who is the benchmark for the concept of beauty. Women with beautiful bodies and beautiful faces are featured in billboards, social media posts.

In the advertising poster of Jogja eyebrow embroidery billboards when she was still named 'Lovely Nia', she presented her claim that Lovely Nia was the number 1 eyebrow embroidery expert in Jogja, accompanied by the tagline **Tampil Cantik dan Mempesona**. This tagline still persists even though 'Lovely Nia' has changed its name to 'Aliteran' since October 2019. This can be seen in their promotion through social media Instagram @lovelylnia.official and website aliteran.com.

The textual advertisement on the billboard poster is accompanied by a photo featuring Mona Nia Kurnia as the founder of the 'Lovely Nia' eyebrow embroidery beauty business. Mona Nia Kurnia is one of the pioneers and experts in the world of beauty, especially eyebrow embroidery, lip embroidery, eyeliner embroidery and hairliner embroidery located in Yogyakarta. For a dozen years, he has been in the field of beauty and doing business in this world.

'Lovely Nia' as an eyebrow and lip embroidery service has the power to create strategic content in the ads she wants. The main purpose of Lovely Nia's company is clearly stated in the text of the billboard advertisement **"Cantik dan Mempesona"**. The company's goals were

made clearer by Mona Nia Kurnia's statement **"Percantik Dirimu di Hadapan Suami"**. At first glance, this company seems to offer services and products for wives to please and make their husbands proud through physical appearance. 'Lovely Nia' realizes that the husband has a role and power in managing the appearance of his wife and this is used by the company 'Lovely Nia'.

This awareness is used as a marketing strategy for 'Lovely Nia' in inviting female consumers, especially a wife, to beautify themselves. The photo of Mona Nia as the owner shows the invitation as if it was a conscious call from a woman. Women's awareness to do it on their own accord, not because of the demands of their husbands or others. For most women, beauty is an asset that must be formed, maintained and cared for. They will try to meet the expectations of themselves and others. Being beautiful is a hope and pride for women.

Social and cultural influences play a big role in determining the shape of a woman's body. They are strongly influenced by social stimuli such as the influence of the environment and family who take it for granted on household affairs and husband and wife relationships. Because it has become a hereditary culture, they are unable to change, control and regulate and even violate it. 'Lovely Nia' tries to lead the opinion of the public and consumers that consciously as a wife a woman must be devoted and serve her husband. Serve in a pleasant form, fulfill husband's desires, follow his rules and orders. Unfortunately, it's not complete if it's not accompanied by an attractive wife's appearance. The wife must look beautiful, attractive and charming in front of her husband both at home and with her husband in the public area. The wife only becomes a supporting actress in the life and activities of her husband.

Body shaping and appearance are two things that occur together in consumer culture. In consumer culture, the body is expressed as a means of pleasure that is formed based on the desire to achieve the ideal image; young, healthy and attractive. This perception of the body is dominated by the expansion of service providers and body beautification treatments.

The symbols of beauty become very important, maintaining body shape, maintaining skin, face, eye shape, nose, eyebrows, lips, having a charming and attractive appearance is the obligation of every woman, especially in front of her husband.

### **Discourse on the Construction of the Female Body**

Most of the advertising creative industry targets are women by taking advantage of their problems in appearance, for example. The beauty industry competes to offer a product and service to support women's desires, but, consciously or not, this situation has actually become the object of women's exploitation by taking advantage of women's position as a wife, as a career woman, as a mother. These conditions have attracted the attention of advertisers to offer products and services that actually implied the discourse of the construction of the female body in it.

The discourse on the construction of a woman's body which is represented and shaped by 'Lovely Nia' in the text is a discourse that is used to describe the condition of how the body shape, face and appearance of women should be in front of a partner who is legally married. A wife must still look beautiful, charming and attractive in front of her husband, whatever the profession. In constructing the discourse on women's bodies, 'Lovely Nia' tends to favor men even though the image and target market in advertisements and promotions is a woman. This can be seen from the use of beautiful, enchanting and attractive construction diction which has an explicit meaning to describe the appearance of women as a wife who becomes the object of pleasure and satisfies her husband's desires, and this is a wife's obligation to her husband.

Eyebrow embroidery and lip embroidery are the latest beauty trends among Indonesian women. This trend is here to fulfill the desire of women who want to have an attractive appearance, especially a beautiful face. Beautiful face according to Indonesian women is different. Some women want to look beautiful and attractive in front of their husbands, there are also those who want to look beautiful by having the shape of their eyes, lips, eyebrows and cheeks like their idol stars.

A wife reconstructs herself as a woman who beautifies herself, looks elegant, charming to please her husband. The taglines **Tampil Cantik dan Menarik di Depan Suami**, **'Percantik**

**Dirimu Untuk Suami** dan **'Buat Suami Makin Romantis'** displayed by advertisers in the form of billboard advertisements and promotional advertisements on Instagram @lovelynia.official and @alitaren provide an explanation that the body and face become the main capital to look stunning in front of the opposite sex and it applies until now.

The discourse of body construction touches the walls of patriarchal ideology, the female body itself seems powerless against men. Even women enjoy the beauty of their own bodies. Women's bodies are exploited by giving women the freedom to change the shape of their eyebrows and lips as they wish. Women's freedom in shaping themselves seems to position themselves as subjects who have full rights over their body's authority even though it perpetuates the concept of male gaze, which demands to look beautiful, charming and attractive as a fulfillment of men's desires in this case is the husband.

Various types of beauty products and services are detailed to form the desired body parts; lips, eyebrows, calves, eyelashes, nose. The effort to manage the body makes women increasingly confined in following socially idealized standards.

In the end, women do not have their own bodies. His body is a construct of a male. Very clear about what is called beautiful, charming, attractive or perfect. In reality, women are objects from men who have gazes.

Women internalize see men as the dominant party (Wells, 2015: 160). It is confirmed by Berger's statement that men are female supervisors (1972: 42). Therefore women are objects of view.

### **Objectification**

'Lovely Nia' or now better known as 'Alitaren' as a creative industry in advertising that produces text in advertisements and promotions of Sulam Alis No. 1 in Jogja tries to describe the situation, condition, social reality that seems to tend to favor women when in fact women are only objects for men. It can be seen that the advertiser, in this case 'Lovely Nia', does not show a male figure in the text to explain as a target for the beautiful appearance of women.



Picture 3. Instagram post @lovelynia.official when it changed its name to 'Alitaren'



Picture 4. Instagram post @alitaren\_official

The desire of women to be loved by their husbands causes advertisers to raise discourses on how to beautify themselves so that their husbands are more romantic. The discourse of the formation of the female body is offered to consumers symbolically produced in it

From the entire text of the advertisement for the 'Lovely Nia' eyebrow embroidery service, which is analyzed, it shows that the advertiser considers that looking beautiful, charming and attractive is an obligation that must be carried out by the wife in front of her husband to please and form her husband's devotion. 'Lovely Nia' reproduces the discourse on the construction of the female body for the sake of materiality by presenting the female figure as an object in the form of text. A wife is assumed to be a creature who is devoted to her husband. They are oppressed by a system where the system always benefits men. This form of subordination is the result of a patriarchal system in which men are a group that has power over women and benefit from oppression of women (Walby, 1990: 4).

Another form of objectification is associated in a romantic relationship between husband and wife which is imposed on women in this case is a wife. A wife who looks beautiful and attractive becomes a special value in maintaining household continuity. The wife's body is the key to getting romantic treatment from her husband. Whereas in a marriage or household relationship the romanticism of a couple is a shared responsibility, it is not justified if only one party is in control, after all, the romance of a husband and wife relationship cannot be interpreted narrowly based on the appearance and shape of the couple's body.

Discourses in advertising and promotion texts describe women as objects of pleasure for men or their partners, which advertisers and companies deliberately do to attract consumers, especially women. 'Lovely Nia' offers services to help women in shaping themselves into physically beautiful persons. This further emphasizes the position of men as superior in the household while women as inferior or passive objects. The researcher sees that the male gaze perspective is still carried out by advertisers in this case, how women in this case are advertisers view themselves and how women view other women who are their target market.

The term malegaze by Laura Mulvey explains that women are represented as passive objects of male desire. Although he wrote about this view in his journal in 1975, unfortunately, until now, it is still found not only in modern films, but also in other media such as advertisements and digital media, both in the form of photos and writings. The form of malegaze according to Mulvey can be seen in 3 ways, namely, how men view women, how women see themselves and how women view other women. In the case of "Lovely Nia" and "Alitaren", where a woman as a wife must serve all the needs and desires of her husband, one way is to pamper and fulfill her husband's desires by looking attractive, beautiful and charming for her husband and when with her husband both at home and abroad. home or outside the home. Women seem to be positioned as subjects who are in control and responsible for household harmony when in fact women or wives are objects of men's desires. Men still have the power to dictate how women behave, speak, dress, and must be in accordance with the wishes of men, husbands.

Not only that, other women also gave an assessment of the appearance and harmony of the household. Advertisers, in this case are women, identify that women who look attractive in front of their husbands, fulfill their husbands' wishes and are able to maintain household harmony are part of them, ideal women.

#### 4. Conclusion

Consumers unconsciously accept advertising messages as truths rather than constructs. In advertisements, text shaped as if to beautify oneself is a real awareness of a woman when in fact the advertiser is discussing the construction of the female body. Advertising plays a big role in convincing women that the ideal body of today's women can be shaped according to women's wishes.



Whereas women position themselves as subjects who have full power over their body shape. The absence of men from advertising and social media promotion does not promise the release of women from patriarchal culture.

Women place their position in patriarchal culture as markers for men, bound by a symbolic order in which men come out of their fantasies and obsessions with their absence from the text through language commands by using and placing women as still images. The eyebrow and lip embroidery beauty treatment “Lovely Nia” or currently called “Alitaren” still applies the male gaze concept in its advertisements and promotions. Women, both in their position as advertisers and consumers, are placed as carriers of meaning, not producers of meaning.

Therefore, the body is socially built on a patriarchal ideology. This shows that a woman's ideal body type is based on men's judgments.

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