

PSEUDO-BEAUTY IN INDAH HANACO'S *THE CURSE OF BEAUTY* (A STUDY OF CRITICAL DISCOURSE ANALYSIS)

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Abstract: This article uses critical discourse analysis to uncover the discourse of pseudo beauty included the shape of the discourse and the reaction of sales promotion girl (SPG) which is represented in Indah Hanaco's novel *The Curse of Beauty*. The design of the research is descriptive qualitative. Women wear thick makeup and attractive dress to cover their weakness, and they can be considered as beautiful women. Makeup makes the face more real than the reality thus it is mentioned as pseudo beauty. It makes SPG tries hard to become beautiful and sexy as a way of attracting the consumers. Most of them are trapped in the world of prostitution as the facilitator of sex tourism. SPG and prostitution seemingly become a stereotype that cannot be separated. They are tormented by a falseness and loneliness life in the halfway of hedonism. Capitalism makes them do not have a choice except being SPG which is a side job in sex tourism. These situations are caused by the *pseudo beauty* which gives them the curse as like represented by Indah Hanaco in her novel *The Curse of Beauty*.

Keywords: Discourse, Pseudo-Beauty, Sales Promotion Girl, *The Curse of Beauty*

INTRODUCTION

A pseudo beauty is an image which is created by the capitalists by using social and cultural construction concerning the ideal women. It is a packaging product that is treated by them from the beauty myths which is produced in every social and cultural system pass through the time. Any social and cultural system has certain criteria about women beauty especially physical beauty as the feminine character which should be owned by every woman. Melliana S. (2006, p. 12) analyzes the myth which relates the beauty and women then create a public view to make women give attention to their body. The conception of their physical beauty in the feminine frame becomes the social control that shackles them.

There is a public view that considers physical beauty is the main modal to attract the attention of the opposite sex. Family education and environment always teach

women to appear beautiful in society. The beauty myths are often accompanied by the production of fear that women who are less beautiful will be spinster because they are not attractive to men. Moreover, they are often looked by their physical appearance. The public view makes them always emphasize their physical appearance. In other words, the factor of the environment has a big impact on the creation of women image (Melliana S, 2006, p. 16-18).

The capitalists take advantage of this construction and build the beautiful image of women to get any profits from the beauty products. This condition makes them compete to look as beautiful as possible. Pseudo beauty influences their consciousness and unconsciousness. It hypnotizes them. They keep in their mindset that they should look beautiful. Their main motivations are to attract the opposite sex and show off branded stuff to the other women. Dressing up

becomes the image at once the stereotype of them. They who do not dress up are considered as not a normal woman. Heavy makeup, trendy clothes, striking jewelry, branded bag, and high heels are worn to make people fascinated.

Salon, beauty clinic, spa, fitness center, mall, jewelry store, and high-class boutique are places which should be visited by every modern woman in globalization era. Women are trapped in the politicization of health, namely the invasion of new technology, the cosmetic surgeon that has the potency to deaden is developed rapidly to exert the old form of medical control to them (Wolf, 2002, p. 11). Tens of thousands to hundreds of millions of rupiah is spent to beautify themselves. Start from health ways until the sick ways are done to get beautiful face and sexy body. They do it voluntarily to satisfy the pretty desires in feminine concept (Munti, 2005, p. 66). Therefore, pseudo beauty covers up the genuine beauty which is the nature of every woman.

Pseudo beauty relates to temptation and seduction. One of its forms can be found in Sales Promotion Girls (SPG) phenomenon (Sumrahadi in Baudrillard, 2006, p. xxvi). SPG should embellish face with makeup, wear flashy clothes (tend to be sexy), carry the product, seduce with sweet words, and attract the customer to buy her product. She is actually the consumer of the beauty product and marketing that must sell the other product. In consequence, she is a form of the hegemony of the capitalism to women. The pseudo beauty of the SPG draws attention an author Indah Hanaco to create it into a novel.

As like this paper will describe women sexually abusing and slavery, Kartika (2015, pp. 35-34) examines the similar women sexuality problem in Soekarno movie. He states the representation form of the commodification of historical facts of Indonesian women in Soekarno movie is showed in the visualization of gender inequality through the practices of sexual and psychological violence until sexual politics and sexual restraint caused by the hegemony of Japanese colonialism through the practice of sexual slavery.

The other article is from Benedicta (2011, pp. 141-156) who finds the sexuality and the autonomy of woman's body of sexy

dancers in the entertainment industry (nightclub) in Malang, East Java is being a capital manifestation and a contested arena of any kind of ideology like capitalism and patriarchy. In this condition, woman body becomes the commodity object. Listyani (2016, p. 1) also discusses the female body as a social body is not the private property of the women themselves, but become public because the body is set according to how the body is constructed in the world of patriarchy. These analyses show, woman sexuality is interesting to be analyzed. The difference between this paper and the other ones is located in the object material and which uses Indah Hanaco's *The Curse of Beauty* and Baudrillard's hyperreality theory to uncover women oppression through their beauty that can awaken men sexual desire. Finally, with their pseudo beauty, they are being the object sexuality.

Indah Hanaco's novel entitled *The Curse of Beauty* (2012) tells about SPG that is trapped in prostitution world. SPG is vulnerable to enter the world of prostitution. Hence, there are some problems will be examined in this paper. First, what is meant by *pseudo beauty*, a discourse represented by Indah Hanaco in her Novel? Next, how is the form from the discourse of pseudo beauty which appears in the novel *The Curse of Beauty*? It also explores the way the author gives her opinion on the idea of *pseudo beauty* which is represented in *The Curse of Beauty*? This article is aimed to reveal the discourse of pseudo-beauty, analyze the shape of the discourse and the implications which are represented in the novel.

Method

The research is focused on analyzing the representation of the sexuality of SPG in the novel "*The Curse of Beauty*". The design of the research is descriptive qualitative. Data are taken from all descriptive concerning SPG body appearance to understand the narrative meaning of the body. It applies hyperreality of *pseudo-theory*. According to Piliang (2012, p. 54), one of the typology signs is a *pseudo sign*. A fake sign has imitation characteristic which consists of the reduction of reality, through the reduction of sign and signifier. A sign pretends seemingly real whereas unreal

because it is hidden behind the masks of reality.

The body does not have freedom. It is like a machine controlled by a power. This phenomenon is called bio-power. In the development of capitalism, biopower is an essential element to growth reinforcement and obedience. Hence, politic of the body is a way to discipline and control the body according to the interests of the ruler, who in this case are the capitalists (Bordo, 1993). This theory is used to reveal the power of the capitalist to control the SPG's body as like in "The Curse of Beauty".

FINDING AND DISCUSSIONS

The myth of Beauty and Pseudo-Beauty

*Lihat senyum manis di atas bibir
bergincu, Kerdip mata merayu jelas coba
menggangu,
Tawa renyah terpasang bukan tanpa
tujuan,
Satu korban terjerat itulah harapan
(Tipe-X, Genit, 1999)*

*Look the sweet smile on the lips with
lipstick
Eyeblink seduce clearly try to bother
Sweet laugh plastered not without
purpose
A victim trapped that a hope (Tipe-X,
Genit, 1999)*

This lyric piece entitled Genit from the famous group band in Indonesia, Tipe-X is interpreted as the representation of pseudo beauty phenomenon which can be seen from the real world. Lips with lipstick, eye blink, and sweet laugh are the symbol of pseudo beauty. This excerpt of song lyrics implies pseudo beauty has a certain purpose to trap somebody. It is only the introduction for this paper to describe the phenomenon of pseudo beauty which becomes the inspiration in various artworks especially in the novel that is written by Indah Hanaco. Before discussing pseudo beauty in Indah Hanaco's novel, this paper needs to explain the meaning of pseudo beauty.

Pseudo beauty consists of two words, pseudo, and beauty. Beauty means prettiness,

charm, dan attractiveness. Public says a beauty is the most beautiful gift from the God. Every culture has its own opinion about beauty. For example; Javanese people have the ideal beauty type which is delivered orally and written in some Javanese script. The beauty of Javanese women is likened by the figures in puppet. According to the Javanese phrase (*panyandra*), a beautiful woman is depicted with the expression "ayune kaya dewi ratih (how beautiful like Dewi Ratih)" (Jati, 2005, p. 38).

There is an expression which says "pakulitan ngulit langsep (the skin is complexion), cahyane sumunu (the face shines), payudarane nyengkir gadhing (The breasts like a young ivory coconut), and some the other criteria (read Hariwijaya, 2004, p. 78-80). The beauty of a Javanese woman is documented by Thomas Stamford Raffles in *The History of Java* (1811-1815) in a poem:

*"Wajahnya cerah bersinar seperti
rembulan, begitu cantik. Raden Putri
jauh lebih cantik dibanding Dewi Ratih.
Dia bersinar bahkan di kegelapan, tanpa
satu cacat yang ada. Dia sangat
cemerlang sampai memancar ke langit
saat memandang angkasa. Dia begitu
cantik tak terkatakan."*

*"Her face shines like the moon, how
beautiful she is. The princess is more
beautiful than Dewi Ratih. She shines
even in the darkness, without a single
flaw. She is so bright it shines into the sky
as she stares into space. She is so
beautiful ineffable".*

Meanwhile, pseudo means illusory, false, lie, and unreal. It masks the authenticity. In simulacra and simulation theory, In simulacra and simulation theory, the authenticity is changed by the illusion or the imagination until the falsity is more real than the originality (Baudrillard, 1994, p. 1-7). Piliang (2012) argues untruthfulness, falseness, and illusion which are packaged interestingly through perfect imaging can become a truth or seem more original than the real.

Hence, pseudo beauty is the production of knowledge about women ideal beauty which is constructed by the capitalists for the certain sake until reducing the meaning and

the authenticity from the nature of women beauty. This reality is parallel with Piliang (2012, p. 54) pseudo sign has imitation characteristic which consists of the reduction of reality, through the reduction of sign and signifier. Signifier pretends to be the real but unreal because it is hidden behind the masks of reality. It means that pseudo beauty of women is as pseudo sign not the real because it is covered by beauty product. Pseudo beauty becomes more real than the nature of women beauty. This happens because the construction of beauty is produced and packaged by the capitalists.

The capitalists define the beautiful women should have a slim body, skinny waist, big breast, beautiful foot, smooth thigh, and soft skin (Melliana-S, 2006, p. 19 & 60). They build the trend which lures women to look ideal. The aspect of physic beauty is packaged and disseminated by the owners of the capital to influence them transnationally. They produce the knowledge that women who have ideal body have a positive response from the society. This condition shows a beauty becomes the commodity. The beauty products are sold to make they obsessed with beautifying themselves. Therefore, women beauty is not natural in a transnational era.

A Discourse of Pseudo Beauty in the “Curse of Beauty”

It is told before that this paper uses Foucault’s discourse theory to analyze the phenomenon of pseudo beauty in Indah Hanaco’s *The Curse of Beauty* Novel. Thus, it is better to know the meaning of discourse first. According to Foucault (2012) discourse is a totality of places to lean on the channeling of the subject and discontinuity. Discourse is exteriority place of the certain system. It is a practice which makes the relations between the elements that is formed aprioristic. It is the set of utterance which can express the truth in the production of knowledge. The social practice always accompanies the dispersion of knowledge then form a power relationship that persists for a certain period of time. He also says discourse appears because there are lust and power.

While Kali (2013, p. 2-3) understands the Foucault’s discourse as an explanation, definition, classification and thinking about

people, knowledge, abstract systems of human thinking which relate to the power relation. He argues discourse comes from the side that has power and creativity. Lubis (2014), understands discourse as the way to understand the reality because it is the process of thinking, understand and express something. Barker (2005) says Foucault’s discourse construct, define, and produce the objects of knowledge logically, therefore, it has control to eliminate the other logic shapes.

The discourse of *pseudo beauty* comes from the concept of beauty. The concept of beauty is begun with the profession *sales promotion girl* (SPG) which becomes the porosity of the marketing strategy. Therefore, to get a high selling most of the company use SPG as the media to success their product selling. Because of its important role, hence they recruit women worker with the selective criteria. Young, good-looking, beautiful, high, etc are the common requirement of being SPG. These requirements can be seen in every advertisement of SPG’s job opportunity. The educational background is not important. It is always put on the last requirement. Sometimes, it is only a formality. Nevertheless, this profession is the most interesting job for women. It happens because this job is the only thing that can be done by women who do not have high education.

The discourse of pseudo beauty also appears in Indah Hanaco’s novel. In her novel entitled *The Curse of Beauty*, it can be seen the discourse of *pseudo beauty* is demonstrated through the ideology of sexuality which makes women as the victim by glorifying their physical beauty. Women are represented as a weak creature that has an image as the object sexual of men. Their beauty and sensual body are explored through their work as *sales promotion girl* (SPG). Through her language expression which is portrayed in the story of the novel, she opens the conditions of them is trapped into their *pseudo beauty* then causes them oppressed by men through the politics of the body. The adoration of beauty brings them to the curse.

In her work also tell women who work as SPG should have a beautiful face and body. They need to decorate their face and body perfectly. It does not matter if they are not smart or unhaving experience about being

SPG because they will be enough with their beauty to be displayed for selling many products they will get much money. This illustration shows the body figure is the most important things of being SPG because it is a symbol of their beauty. But the concept of beauty itself is abstract. It always changes every time.

The concepts of beauty change because there is an influence from the capitalists through mass media and the development of technology. Both of them create the definition of beauty through the standard of beauty which becomes the trend in each period. Beautiful women are women who have white bright skin, long hair, and slim body. This beauty is obtained by a plastic surgeon, the consumption of cosmetics products, using medical tools etc. Mass media changes lifestyle of Indonesian women that have simple lifestyle becomes the consumptive lifestyle. According to Baran, women magazines have a big role to create the character and lifestyle of Indonesian women in this time (Baran, 2011, p. 166).

These conditions can be seen from the beauty conception which is standardized by them in every country. In Western, the concept of beauty is realized by the appearance of the famous doll, Barbie. It becomes popular in 1959 until 2009. It has the perfect body. It is a young girl that has a slim body, white skin, long hair and beautiful eyes. Its popularity makes it is the icon of the culture (Roger, 2009, p. 5). Then, women begin to create their body to be similar to this doll. They do many body treatments such as a plastic surgery to make their face beautiful. Do strict diet to make their body slim. Brightening their skin uses the whitening product. And hair extension is for changing the short hair being long hair.

As the same as of Western, Indonesia also has a standard of beauty which changes every period. In Old Order beautiful women are described as women who have tan skin or yellow skin, long black hair, and good manners. They also should be Indonesian indigenous women, not mixed residents. Moreover, this definition changes in New Order period. Beautiful women are valued for everything that can be seen, during they are nice to be seen and during they have perfectness compared to the other woman,

then those are a category of beautiful women. It doesn't matter from anywhere they come from (Rahayu, 2013, p. 4). These conditions show how capitalism and mass media play a trick on the construction of women beauty.

The other criterion from the standard of beauty which is created by media is using men valuing. Most of the researchers always choose men as the appraiser of the standard of beauty. However, every man has a different opinion about women beauty. Most men also categorize beautiful and attractive women as women who have a big breast and buttocks. These parts are the part of the body that becomes the main of sexual attraction. Pranoto in his book "*Her Story, Sejarah Perjalanan Payudara*" argues woman breast is made into a myth as the main sexual attraction while the vagina is in the second place and the buttocks are in the third place (Pranoto, 2010, p. 14). It shows the beauty of a woman is symbolized by having a big breast.

Talking about the role of mass media in creating the concept of beauty, there is a research which is done by Dr. Thamrin Amar Tomagala. His research examines the content of four magazines in Jakarta. His research shows; the descriptions of women are should appear attractive, manage the housework, become the object of men satisfaction, do not leave kitchen matters, and always worry to be rejected by the certain environment (Suherman, dkk, 1998, p. 156-157). From this research shows mass media also has a contribution building the image of women based on their sex function.

From this phenomenon indicates the role of the capitalists build the concept of beauty through mass media using men perspective is for tricking women's unconsciousness to beautify themselves by their sex appeal potential because there is no absolute description about women beauty. The meaning of beauty is abstract. It does not have a certain definition because the beauty is relative. That relativity depends on men lust to appraise women but this assessment is usually of sex appeal (Pranoto, 2010, p. 77). However, women have different sex appeal. It can be seen from their face, their eyes, nose, lips, chin, teeth, posture, breast, skin etc. Every woman does not have the perfect body. Nobody is born perfectly. Men perspective which is blended by women conception in

mass media gives the big impact of women consciousness. They cannot differentiate again between their real beauties with *pseudo beauty*.

Women are seemingly hypnotized by the display of advertisements and the promotion of beauty products which is shown by media. Then, they are a willingness to buy or change their body shape through medical tools. Beauty which is created by the capitalists' products covers the reduction of reality; beauty as the essence of women is no longer belongs to them. But the construction of the capitalists takes advantage of women unconsciousness. As Piliang (2012, p. 138) argues; the consumption is the phenomenon of unconsciousness. Therefore, this phenomenon is called as *pseudo beauty*.

These situations are also portrayed by Indah Hanaco in her novel.

"There are some women who have the similar age like me that will do the test series to be SPG. Their faces are beautiful. When I compare to them, I am the most simple makeup woman in this place. The first candidate is Millie, she looks beautiful with a mini skirt and good blouse. So do Alicia, Riko, and Heidi. They wear sexy clothes with makeup and incredible bag and shoes. First of all, my body is sized how high I am. The owner of the agency, Miss Zoe requires having 165 cm" (*The Curse of Beauty*, 2012, p. 123).

This scene denotes their beauty is constructed suitable for media image. Through the discourse of pseudo beauty, women feel pain. They are oppressed by their sensual body potential and their physical beauty. They are demanded to always look great from up to down in the public. From the face, they must appear fabulous. Consequently, they must put heavy makeup on their face in a long time. Then, they have to wear attractive clothes. The tight clothes which will show their body curve. They are also obligated to exhibit their beautiful foot with wearing high heels and transparent stocking. For getting these wonderful look is not easy. They should do a long process which spends their money. They have to visit beauty clinic, salon, and hairdressing shop to do body treatment. They also must go to the shopping

center to buy their accessories such high heels, transparent stocking, bag etc.

These habits continue in their usual life. The daily appearance when they work as SPG unconsciously brings them to always dress up not like usual. They often apply heavy makeup to their face although they are not working. They also wear tight clothes, however, they only stay at home or go around the city. They use high heels only for hanging out with their family and friend. Their appearance is not enough with those things. They still need another thing like accessories to point out how fashionable they are. Finally, they do not know that their appearing is strange and further from fashionable.

Women do those things because they want to be beautiful in society sight which can make them live like a socialite. They are fond of hunting the trend of fashion, accessories, and cosmetic which is booming in that time. They are also crazy about glamour activities such collecting the trend of electronic product or killing the time in the expensive places. Those habits bring them to hedonism world. They are being addicted to brand stuff to show their class to the other women. These conditions are suitable for Rahayu's argumentation; women are difficult. Being women is a grace at once a big challenge. The questions "how can be seen as beautiful, stylish, not out of date always full their mind". Then, to answer these questions they have to fulfill their necessities start from the hair until the foot. These ways become their prioritizing the beauty and appearance (Rahayu, 2013, p. 3).

This condition is portrayed in Indah Hanaco novel

"For the first time, Kimi does not leave me alone in the holiday. Since afternoon she dresses me up beautifully. I feel she is too much (*The Curse of Beauty*, 2012, p. 139).

"Kim, should we wear a dress only for watching the film?" my objection while seeing her with a beautiful dress. With a luxury car of Kimi's boyfriend, we go to the elite mall in this city (*The Curse of Beauty*, 2012, p. 139).

From this scene, it can be told that Beauty for women is a grace from the God. Nevertheless, when the products or medical tools are used for beautifying themselves, thus

the beauty which is projected with an imaging is being pseudo. As like Yasraf Amir Piliang says in his book entitled *Semiotika dan Hipersemiotika: Kode, Gaya, dan Matinya Makna* (2012: 56); lies, falseness, and pseudo which are packed interestingly through perfect imaging make it become the truth or being more real than the reality. Women seemingly wear the mask which covers their real face. Medical tools change the original body of women into more beautiful than before. On the other hand, they create the self-image beautiful after using the capitalists' product. The consumption of the beauty products is a reproduction process of lust to be beautiful in social eyes, moreover, the other sex.

The other scene which tells about women is trapped to pseudo beauty is portrayed in the dialogue in the story of Indah Hanaco's novel

"I try to think beauty does not always give goodness. It is like a horrifying curse. at least, that is what I experience" (The Curse of Beauty, 2012, p. 106).

"I often see a beauty is considered as the tool to seduce the other sex. men think they have a right to do everything to women. from a naughty whistle until the serious interference" (The Curse of Beauty, 2012, p. 107).

"I am bothered with this condition. Experience makes me think a beauty is a big mistake in this life. Many people who want to take advantage of it (The Curse of Beauty 2012, p.109)."

From the story above, the author tries to show the fetters of beauty which is faced by women consciousness that a beauty is no longer a grace from the God. In the end, it becomes the curse of themselves because there are many people who take advantage of it to fulfill their necessities. Moreover, they do not know their condition. And they follow their lust of adoring the beauty. Judy Blume's *Forever* (1975), weight issues are deeply embedded and barely acknowledged, in later texts, body image becomes an acknowledged and often crucial aspect of the characters' development (Younger, 2033: 45-56).

The darkness from the adoration of their beauty does not end here. They are still used for scooping the big profit to the

capitalists from their sensual body potential through the politic of the body. As SPG they are demanded to do everything their boss wants. Barker (2005, p. 109) quotes Foucault's argumentation; the ruler, wherever he is both in conscious and unconscious conditions always produces knowledge through language to create a culture that aims to get the power. The formulation of culture is through the discourse that develops in society. It automatically will construct the differences, disciplining, and corrections to the behavior and legitimation of him. Therefore, he is unconsciously controlled by society because it refers to the personal or interpersonal ruler. Then he is formulated to be a subject loyal.

In this context, women body becomes practice arena and tool to form the power. However, the body as the individual possession must be a personal region where a person has totally right to manage. When social control begins to contact with the body that is a private world, women do not have a freedom again. It can be seen to the SPG that their body is managed in every social practice as the tool to get big profit for the capitalist. Here Foucault (1997, p. 68) states:

"Sex is not only covering feeling and pleasure, law or prohibition but also the truthfulness and falseness. The truth about sex should become the essential thing, useful or dangerous, precious or frightened. In short, it is built as the truth bet".

He also argues "sex depends on various body disciplines" (Foucault, 1997, p. 168). It also becomes the instigator of the appearance of every experiment and wisdom. It is a part of sexuality that creates economic-political from the desire to know (Foucault, 1997: p. 91). This condition is also portrayed by Indah Hanaco in her novel

"Have you Ever imagine how tiring of SPG that must stand for hours in order to popularize a product? Yet also she has to dress up and always look beautiful. While sometimes there is no relationship between the products with the appearance of the SPG. In essence, women are only used as a display. And that's what ... hmmm very patronizing "(The Curse of Beauty, 2012, p. 18).

The body figure becomes the requirement or dominant factor in every social exchange. Social acceptance and the boundaries of social relationships are influenced by the person body shape which becomes the standard size from someone's attracting. Foucault explains sex is an integral part of sexuality apparatus and because of it, power on sexuality can be positive on creating politics of the body and pleasure (Kali, 2013, p. 61).

Finally, it purposes of making women as a victim. They become the tool in distribution process and lifestyle. They are also exploited through forming and featuring the part of their body to expose the image of the product that they sell. From this point, as the icon of the product, they have to care their body to always show the good appearance of their body while they work as SPG and offer the product to the consumer, regardless they also need to consume a various beauty product. Here, they also become the object of capitalism product. In this condition, Foucault states "body and sex are often treated as a commodity to satisfy the desire and get the profit" (Kali, 2013, p. 140). This condition is also portrayed by Indah Hanaco in her novel

"I always feel that ... uh ... to be an SPG rather ... How yaa ... inhuman ..." (The Curse of Beauty, 2012, p. 16).

"Good, if so. I also disagree. The profession is often a mask".
"Mask?" I do not understand.
"Keenan nodded. "Many of them have double professions. What is promoted is not just the product represented. But the others" (The Curse of Beauty, 2012, p. 21).

From this piece of the story, it is told that most of SPG sometimes have a side job as a whore. Family, psychology, and economy problems which are undergone by SPG is made use of facilitator of prostitution service (procurer) to sell their body. However, most of SPG who works independently because of the influence of environment and necessity pull them to get much money in a short time. Finally, from their job as SPG, they not only introduce the product but also themselves to the consumer. Sometimes they give their phone number to know each other. After that, it continues to become a personal business.

Beauvoir's argumentation is a critic to body exploitation which becomes very large in globalization era. Global capitalism era makes women do not have their own body. They are forced finely to dress up as capitalists want. Beauty product becomes opium for them. This phenomenon can happen because they have become a part of the addictive economic system. Sumrahadi (in Baudrillard, 2006, p. x) said that addictive economy is a Principe of an individual who likes consumption more than production until they are addicted.

Every individual who is addicted is easy to be seduced. Seduction is a part of the production system. According to Sumrahadi (in Baudrillard, 2006, p. xxvi), seduction problem always duplicates the new ways to get mutualism. He also illuminates SPG (*Sales Promotion Girls*)'s consolation method. They are the backbone of *marketing's* division in every company to attract the consumer. They have been tried especially to know the sensual potential of their body. Sexy clothes should be worn to communicate the body and themselves as consolation work method. This phenomenon shows that consumption does not only talk about the product but also desire.

CONCLUSION

Women beauty which is extremely prided basically brings them to unluckiness condition. They willing to be beautiful with medical tools to seduce the other sex and being the adoration of people. But they never know it is only a moment happiness. They are only tricked by the deceit of the capitalists through the imaging of beauty in mass media and beauty product. Their effort is finally successful to make them trapped into their *pseudo beauty*. They do not only trap into their *pseudo beauty* but also the pressuring to the sensual body potential makes them unaware that they have been exploited by the capitalist to get big profit. This condition is truly represented in Indah Hanaco's *The Curse of Beauty*. Through her literary work, she tries to describe the women oppression as the sexual object of men from their profession as SPG. Their portrayal is not different from the reality. Either in the past until now, women position is still weak and inferior. Therefore, many women writers often tell their condition

through the work to express their care and sympathize with their condition. They wish through this way, it can awake them to overcome the marginalization.

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