

POSTFEMINISM CONCEPT IN LUX INDONESIA “LUX BERANI CANTIK 30” ADVERTISEMENT: A MULTIMODAL CRITICAL DISCOURSE ANALYSIS

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Abstract: Advertisement does not only promote products but also conveys a message behind the promotion. One of the current trending concepts is femvertising. The initial purpose of femvertising is to fill the concept of advertising that uses pro-female talent, words, and images to empower women and girls. As a result, advertising has attracted more consumers and evolved into a movement aimed at selling more items to women rather than a genuine subversion and changing gender stereotypes. Lux is also one of the brands indicated to use the advertising concept, as in its advertisement "LUX Berani Cantik 30" (LUX Dare to be Beautiful 30). Following the advertising concept, this research explores how LUX represents feminist elements in its advertisement using the Multimodal Critical Discourse Analysis (MCDA) theory by Machin and Mayr (2012) and a descriptive qualitative approach. The findings demonstrate that lexical and visual multi modal aspects indicate the interrelation of meaning between interconnected aspects. The resulting meaning in Lux ads reflects the interpretation of feminine women who dare to express their beauty in front of the public.

Keywords: femvertising, postfeminism, advertisement, LUX

INTRODUCTION

As the development of digital media globally increases, the number of internet users is also increasing. It is because the ease of reaching internet access has spread to remote areas, and its cost has become affordable for anyone. This results in disseminating information more easily and quickly than before. One of the advantages of the high intensity of the use of digital media in the industrial world is that it gives companies a compelling opportunity in advertising.

Advertising is a form of informational media made to grab the audience's attention, persuade them, and have a unique personality or character so that they are willing to act according to the ad maker's wishes (Tusanputri, 2021). In the global era, advertising has become one of the most influential media for companies to promote products or services. The company receives a sizable income from advertising for media

development and employee welfare (Bara et al., 2021).

In its spread, advertising requires suitable media to offer products or services. The type of media is very influential on the effectiveness of advertising dissemination. The effectiveness of these media is inseparable from the power possessed by each media in influencing audiences (Octaviani, 2015). From this, advertising designers began implementing new strategies by using digital media to deliver advertisements. One of them is done through YouTube.

YouTube has a more definite segment, making it an excellent potential for advertisers. As the most prominent video service provider, Google owns YouTube, where users can load, view, and share videos with diverse content for free. Through YouTube, users can search for various information by looking at impressions. Not only that, YouTube is used for entertainment

and social interaction in the form of comments, searching, and providing information as an attraction (Alamanda et al., 2019). YouTube ads will easily reach the right audience through topics, selected keywords, or even demographics like "women under 30."

Initially, advertising was only used as a promotional medium. However, along with the high need for advertising, various ways are used to produce advertisements that are not only interesting but also memorable for the audience. According to Kotler and Armstrong (1972), advertising is appealing when it possesses the following three qualities: Meaningful (advertising must convey a sense of the benefits of the product for it to be more attractive and desired by consumers), Believeable (consumers will receive the benefits promised in the advertising message), and Distinctive (advertising messages are superior to those of competing brand ads) (Tito & Gabriella, 2019).

To be meaningful, believable, and distinctive, advertisements need to adjust their promotion style to the current issues raised by society. One of the promotion styles raised by companies nowadays is femvertising. Femvertising, a blend of 'feminism' and 'advertising,' denotes campaigns that aim to empower and celebrate women, challenging gender stereotypes and fostering a positive and inclusive portrayal of women in media (Varghese et al., 2022; El-Syekh et al., 2022). Popularized in response to the demand for feminist-aligned advertising, these campaigns diverge from traditional depictions of women that emphasize beauty standards and objectification. Instead, they strive to showcase women's strength, diversity, and achievements, addressing social issues and promoting messages of equality. Some companies aligning with femvertising connect their brand messaging to movements advocating gender equality, resonating with socially conscious consumers (Thebe, 2022).

In the current study, the researchers are interested in discussing advertising reflected on Lux, a famous bath soap brand. In this case, the Lux brand raises gender issues and support for women. Lux is one of the global brands developed by Unilever. Lux bath soap was first launched in the United States in 1925 and England in 1928. Lux product varies from

bar soap, liquid soap, hand sanitizers, hand wash, and body mist. Lux raises a feminist campaign to support women who aspire to bring out expressions of beauty and femininity as they wish without the need to feel like minors. Such a feminist idea is far from the reality that women face daily. Women are constantly pressured by society's judgments, which determine how they live and behave. The campaign concept presented by the Lux brand is none other than to raise gender issues in the community.

According to Fakhri (1996), in his book *Gender Analysis and Social Transformation*, it is explained that gender is a trait inherent in men and women that is socially and culturally constructed. For example, females are often attached to a gentle and maternal nature. Men are better known as mighty, rational creatures with more muscular physiques. However, these are interchangeable qualities. The term gender construction arises to explain gender bias and gender injustice that occurs in society. It is explained that gender bias and gender injustice that occur today are formed, taught, and socialized repeatedly until they become gender constructions (Astuti, 2020).

The patriarchal culture that predominates in society leads to gender inequality and injustice, which impact many facets of human activity (Sakina & Siti, 2017). The gender inequalities that occurred in patriarchal societies eventually caused a reaction to the feminist movement. In reacting, feminists have various ways. It is based on assumptions that are the cause of gender injustice, which gives birth to feminist currents in fighting patriarchal domination (Thoyib & Lutfiah, 2015).

Emerging feminist theories attempt to shed light on the oppression of women. Now, the condition of women as oppressed victims makes women lose their voices, like being silenced by patriarchy; this is in line with the center of attention of the second wave of feminism, namely how women are seen as victims. Women need to see their potential to gain power and get out of the position of "the victim" or human inferior. Women must dare to come out of the dominant perspective of women's ugliness and weaknesses by having broad insights that can challenge patriarchal domination on socio-cultural constructions.

Digital media also marks a shift in the view of women who were initially only considered victims until they could finally recognize their potential and build strength from within. So, after feminism, there comes a new theory, postfeminism. Postfeminism is considered a critique of second-wave feminists with its slogan "thanks to feminism," which projected that feminism was finished with achieving women's rights in politics, property, and law. Postfeminism is a concept that contradicts the initial principles of feminism. In feminism, women oppose the objectification and exploitation of the female body, mainly if it aims at commercial interests. The existence of exploitation of the female body is considered degrading and reduces self-confidence. Postfeminism gave rise to a new wave in gender studies and the history of feminism. One of postfeminism's essential characteristics is that it acknowledges and highlights inconsistencies. Critical applications of the concept do not fall into the celebratory trap of viewing all instances of mediated feminism as evidence that the media has somehow "become feminist," nor do they fail to understand how entwined feminist ideas may be with pre-feminist, anti-feminist, and reactionary ones (Gill, 2016).

Postfeminism offers a different argument from feminism. It starts from a claim to the failure of feminism. According to postfeminists, it is more effective to spread messages through the body than to reject the market logic of the body as a sex object. The attention gained by using the body to spread messages will be more effective than resistance by making the body a private instrument. However, this resulted in disappointment with feminists because they fought for women's bodies not to be objectified to satisfy the views of society, especially men. The media frequently seizes the femininity of female viewers and markets as an addition to the standards that give aesthetic value to the broadcast. They are typically structured in a misogynistic way and in response to the cries of male gaze. The picture depicting women as prizes and commodities in the news is sexist and feeds the male desire (Hasan, 2022).

However, it should be noted again that in Indonesian society, feminism still occupies a new position that brings the euphoria of

women's freedom and independence, in contrast to European countries that have known feminism since 1960-1970. Therefore, postfeminism has only begun to be echoed, especially on social media. Examples of rife campaigns today are body positivity and women's empowerment to show their intelligence in the public sphere.

To uncover the euphoria of postfeminism in Indonesia, the current study selected the "LUX Berani Cantik 30" (LUX Dare to be Beautiful 30) advertisement as the object of the study. Using the Multimodal Critical Discourse Analysis (MCDA) methodology by Machin and Mayr (2012), this article examines how Postfeminism has been imposed in the media's discursive construction of today's social representation of women and explains the consequences of that construction. Also, like the CDA, it views other modes of communication and language as constituted and shaped by society. Therefore, MCDA is not so much interested in visual semiotic choices in themselves but also in how they play a role in the communication of power relations.

Following its popularity, several studies have analyzed postfeminism issues. Xu and Tan (2020) employed a critical discourse analysis of SK-II advertisements using Kress and Leuween's (2006) framework of "reading images" and systemic functional linguistics. In the article "Can Beauty Advertisements Empower Women? A Critical Discourse Analysis of the SK-II's "Change Destiny" Campaign," the ideal woman's image is constructed through media and the meaning behind it.

Furthermore, the article entitled "Postfeminism as a Critical Tool for Gender and Language Study" by Litosseliti et al. (2019) presents the idea of postfeminism. It emphasizes its importance in language and gender studies study. The paper then shows how postfeminist sensibility may be experimentally shown in the context of implementing and repealing gender equality rules in workplaces. The paper responds to inquiries for the study of language and gender to find its political energy and interact with feminist scholarship on postfeminism, mainly as it has emerged in media and culture studies.

Additionally, the article "A postfeminist sensibility at work" by Gill et al. (2016) explores the theoretical perspective on postfeminism and describes its critical approach. The article also describes the range of discursive movements observed in research exploring how sexism is rejected and how gender fatigue is enforced. Thus, the article contributes to theoretically and empirically understanding the postfeminist sensibility pattern in the work context.

Adhitya and Lasari's (2020) research entitled "Desiring Domination: A Postfeminist Study on The Lyrics of Lana Del Rey's Ultraviolence Album" analyzed data in the form of language features, such as words, phrases, clauses, lines, and verses related to women's response to male domination expressed in lyrics of songs compiled in Lana Del Rey's Ultraviolence album. This study employs a descriptive qualitative method by treating the lyrics with the same approach as poetry. In this study, it can be understood that the female speaker of the lyrics understands that her male behavior dominates her, yet she accepts it in a desired way. For him, every relationship has the luxury of setting its own rules as long as there is consensual agreement from both parties involved.

Ana Blloshmi (2013), in the article "Advertising in Postfeminism: The Return of Sexism in Visual Culture?" questions whether contemporary advertisements in a postfeminist era also provide ironic sexism. The researcher takes her stance using a semiotic analysis. The findings show how women's image can be commodified through popular media and, in turn, show the consumer culture.

The research gap between this study and previous studies refers to the gap in empirical phenomena. In this study, researchers observed contradictions in applying the concept of postfeminism due to the stereotypical representation of women in the advertisement "LUX Berani Cantik 30 (LUX Dare to Be Beautiful 30)". From the research gap researchers have discovered, the research question is about how the LUX advertisement represents women with gender stereotypes merged in the concept of postfeminism. The correlation of this research with previous research is expected to increase readers' insights and enrich the discourse of scientific

papers on postfeminism topics and how this topic brings the discourse on consumer culture and women commodification in popular culture.

METHOD

This qualitative research uses a Multimodal Critical Discourse Analysis (MCDA) framework by Machin and Mayr (2012). MCDA focuses on analyzing language and visual options used in real-world contexts to uncover ideas, values, identities, and power relationships as the underlying hidden in the text used to transmit meaning (Ledin & Machin, 2018). This study attempts to analyze the lexical and visual processes in the soap ad "LUX Berani Cantik 30 (LUX Dare to be Beautiful 30)". Multimodal Critical Discourse Analysis (MCDA) is considered the best approach in this research because, in MCDA, the deep understanding of the combination of verbal elements, visual elements, and images in the advertisement is analyzed, and the discussion is supported by systemic functional linguistic in focusing linguistic aspect from the object.

Data collection techniques used in this study include a documentation technique by screenshotting each scene featured in the advertisement. Furthermore, the screenshots of each scene are analyzed through lexical and visual aspects. The data are obtained from the Lux Indonesia YouTube account. Data analysis follows the steps laid out by Litosseliti (2010). The steps are (1) collecting and logging data, (2) viewing data, (3) sampling data, and (4) transcribing and analyzing data. The data are analyzed using the Multimodal Critical Discourse Analysis theory. Multimodal analysis is focused on micro-interactions; therefore, the question of how analysis can answer 'bigger' questions about culture and society often arises (Litosseliti, 2010). Classification using general and specific aspects of lexical categories helps analyze data from the textual side, such as word connotations, exaggerated words, hidden words, and opposites. In contrast to lexical categories, visual categories serve to analyze data in terms of appearance and image.

FINDINGS AND DISCUSSION

The findings and analysis of the content will be divided into two main parts: lexical

choice analysis and visual choice analysis. Furthermore, the analysis results will also be discussed under the scope of Postfeminism theory, as the ad is deemed one of the advertising advertisements, to get a critical discussion.

Analysis Of Lexical Options

1. General

a) Word Connotations

Connotation meaning is defined as meaning that can be attributed to an image beyond the apparent level of denotation (Barthes, 1968). That is, connotative meaning can be used to elaborate characteristics of imagery that are supported by other domains beyond the denotation level. This study found two sentences containing connotative meanings, which are explained one by one below.

Data 1

Beautiful **dress** for a beautiful **day!**
#pinkdress

The sentences in data 1 show the connotative meaning between nouns. In the sentence above, there is the phrase "beautiful dress" with the phrase "beautiful day," which is put together to get the same perception that the dress and the day lived are equally beautiful. It is used as a positive affirmation from the caption maker. This sentence form is one of the forms of women's confidence in dress.

In data 1, similarities were found that highlight women's self-expression. Data 1 mentions self-expression through clothing. It was raised to mark that women are also free to express themselves. Boldly expressing themselves means that women have self-confidence and are proud of their strength. In data 1, the phrase "beautiful dress" is associated with the phrase "*beautiful day*." It means that women dare to express themselves to increase their confidence and create a pleasant atmosphere throughout the day.

According to the Postfeminism concept, the boldness to express oneself expresses feminine power. A particular way to think about empowerment is as an emotive experience, as illustrated by the lovely combination of boldness, confidence, joy, and (harmless) transgression that many women

report from their experiences actively soliciting sexualized attention. (Thompson & Donaghue, 2014). In the Postfeminist era, women no longer considered themselves victims of male tyranny. Instead, phallogocentrism urges women to compete with males to uncover typical female ideas that may show their class (Herlina et al., 2022).

Data 2

Agusti Ayu "*Baju kantor apa baju pesta sih?*" (Agusti Ayu "Is this the **office dress** or **party dress** anyway?")

The sentences shown in data 2 contain connotative. The combination of the phrase "office dress" with the phrase "party dress" gives context to the fact that the dress, especially pink, is considered unfit for use in the office. Women frequently struggle with the conflicting social expectations that are placed on them, such as the pressure to exhibit their sexual attractiveness while also upholding modesty and self-control, as well as the frequently "punishing" reaction to any body image that is freely and confidently displayed (Sitompul, 2022). Often, utterances in digital media appear both positively and negatively. Facebook, Instagram, YouTube, Twitter, and Facebook hate speech against women has become more prevalent in recent years. These hate speech givers are not always from men but also fellow women. It happens because of the impact of patriarchy that causes women to feel they have to compete with other women to look more attractive in the eyes of men. Therefore, Postfeminism wants to encourage women to express their beauty not as an object to be praised by men but as a source of strength and confidence for themselves.

b) Overlexicalisation

Overlexicalisation in sentences emphasizes a particular word that is a highlight for the author of the text. Sometimes, overlexicalisation carries a particular ideology that the author wants to show. This study found one sentence included in overlexicalisation. Below is the explanatory description.

Data 3

*Banyak komen **negatif** di sosial media* (Many **negative** comments on social media)

The sentences in data 3 contain elements of overlexicalisation. It can be seen in terms of using “negative” words. The word negative means less good or deviates from the general measure. The “negative” word here can be refined with a less good word or use a bad word, but to emphasize that the comments are inappropriate, negative words are used openly. Machin and Mayr (2012), in their book *How To Do Critical Discourse Analysis: A Multimodal Introduction*, state that overlexicalization is an over-persuasion, indicating that it contains an ideological battle. The statement shows that the text's author uses overlexicalisation elements sparingly. The author of the text has understood in advance which sentences require emphasis and give different persuasive effects.

c) Structural Oppositions

What is meant by opposites in Machin and Mayr's theory is the concept of relationships between meanings, as expressed by Halliday (1978, 1985). Often, only one of these may be mentioned, which can imply differences from the qualities of its opposites without these being overtly stated. Some opposites are chosen to show the difference from the quality of the opponent without the need to be stated openly. Here is an example of structural opposition.

Data 4

Agusti Ayu “*Baju kantor **apa** baju pesta sih?*” (Agusti Ayu “Office dress **or** party dress anyway?”)

The above sentence shows structural opposition. By comparing office dress with party dress, the author of the text has included ideologies about the standards of clothing in certain places. In addition, the authors wanted to show that women are more prone to getting comments regarding their clothes. It is the impact of patriarchal ideology that makes women more often required to meet the standards of society than men, including how to dress and look.

In data 4, the commenter feels free to express his thoughts about the clothes used by others displayed on social media. Patriarchy indirectly forces women to follow society's value standards. It often causes women to get unfair treatment because they do not follow

the roles and expectations that have been determined by society, including how to dress (Sitompul, 2022). The process depicts the concept of Postfeminism, where women no longer focus on degrading arguments and still walk confidently with their self-expression.

2. Specific

a) Transitivity and Verb Processes

According to Halliday, a transitivity system is a set of grammatical systems that construes the world of experience into a manageable set of Process Types (Halliday, 1994). The transitivity system has six principal process types: Material, Mental, Relational, Behavioural, Verbal, and Existential.

The analysis of data of elements of transitivity will be done separately based on the objective. To answer the first objective, the researcher uses a table based on two paradigms: (1) the segmental meaning and (2) the ideational meaning. The paradigm will be done integratively in one table. Then, it is followed by its description. Moreover, to answer the second objective, the researcher uses a table of the percentage of frequency. Then, it is followed by its description. Here is the transitivity process found in this study.

Relational Process

The relational process is defined as establishing a relationship between two entities. The two entities are Carrier-Attribute in relational attributive and Identified-Identifier in relational identifying. Then, he adds that there are three types of relations in the English system: Intensive, possessive, and circumstantial. Each type can be either Attributive or Identifying (Wanodyatama, N.P., 2019). Examples of relational processes in the advertisement "LUX Berani Cantik 30" can be found in the following data:

Data 5

Karena cantik itu hak semua perempuan (Because beauty is the right of all women)

Token:	Process:	Relational	Value:	Identifier
Identified	Identifying			
Because beauty	is		the right of all women	

Data (5) There is a relational process, namely the word 'is'. The above data show the relational process of identifying. The first rule

of the identity verification process is that the token and value must belong to the same entity (noun), allowing them to switch positions between subject and object (reversible) (Khristianto, 2020). The function of this kind of process is to identify one entity in terms of another. In the example above, 'because beauty' is identified as 'the right of all women.' The participants are, therefore, labeled the Identified and the Identifier. Understandably, the ad's creator wants to show the strength of women built from self-confidence. In addition, in the concept of Postfeminism, women are also expected to identify self-values as excellence dedicated to themselves, not to get praise from men. Therefore, it is stated that 'Beauty is the right of all women,' which implies no more competition between women who want to look more beautiful than men. Women's beauty should be a treat for themselves.

Data 6

Mereka adalah inspirasiku untuk LUX baru (They were my inspiration for the new LUX)

Carrier: Possesor	Process: Relational Attribute	Attribute: Possesed
They	were	my inspiration for the new LUX

Data 7

Inilah karyaku untuk mereka (This is my work for them)

Carrier: Possesor	Process: Relational Attribute	Attribute: Possesed
This	is	my work for them

In data (6) and (7), the relational processes are reflected through the words 'were' and 'is.' The above data show attributive relational processes. Attributive relationships will always be labeled with the person and attributes of the participants. Therefore, attributive relational processes often denote ownership entities. In data 6, there is the phrase 'They were my inspiration for the new LUX'; the creator of the ad designed this to show the existence of LUX inspired by women's success. A sentence follows this in data 8, namely, 'This is my work for them,' which in this context means that the female character in the advertisement presents LUX as support for great women. In

postfeminism, women are expected to be more confident in showing self-worth. However, that does not mean women's values are only a reference equated with creating an object, especially if the object is commercialized. It means that it is degrading to women because it is considered equal to commercial objects.

Verbal Process

Verbal processing is a type of process that denotes an activity or action involving communication between participants within the scope of verbal communication (Kusuma, 2020). In a verbal process, participant 1 is identified as the deliverer, and participant 2 is identified as the receiver; participants bound by verbal processes can be either human or nonhuman entities (Halliday, 1985). Examples of verbal processes in the advertisement "LUX Berani Cantik 30" can be found in the following data:

Data 8

Tapi mereka berani mengekspresikan kecantikan mereka (But they dare to express their beauty)

Sayer	Process: Emotion	Receiver	Verbiage
But they	dare to express	their	beauty

Data (8) indicate the presence of verbal processes characterized by 'express' verbs. The verb process in data (8) has a group participant, the word they. The word express is a verbal process because it indicates an activity involving participant communication. The verb used belongs to the emotion category because it comes from the emotional impulse within oneself to show beauty.

Existential Process

The "there-be" pattern is a common symbol of this process, which indicates that something exists or happens (Xiang, 2022). Existential processes are used to indicate the existence of something, either human or nonhuman.

Data 9

Banyak komen negatif di sosial media (Many negative comments on social media)

Existential	Existent	Circumstance: Place
Many	negative comments	on social media

There is one existential process used to state existential facts. Moreover, they are represented by "many," which indirectly indicates the presence of more than one negative comment. In particular, in this paragraph, LUX not only describes the total negative comments at the moment but also realizes that the negative comments are directed more at women. If connected with the following sentence in the video, "but they dare to express their beauty," this is LUX's way of showing women's strength when there is a negative social view.

Analysis of Visual Options

1. General

a) Iconography

Iconography is the broad study and interpretation of subject matter and pictorial themes in a work of art. It includes implicit meanings and symbolism to convey the group's shared experience and history—its familiar myths and stories (Sachant et al., 2016). Iconography refers to the symbols used within a work of art and what they mean or symbolize. In this research, the identified icon is a person/human. Human icons can be used to represent the social conditions that exist in society. Even so, humans as icons cannot be separated from the attributes that accompany them.



Picture 1. Women who get negative comments

The advertisement "LUX Berani Cantik 30" uses people, in particular women, as icons. Social conditions portrayed are how women often get negative stigma and blame. It is

represented by female models who are described as getting negative comments on their activities. The message to be conveyed regarding postfeminism in this advertisement is about how women today are no longer focused on dismissing patriarchy but how women can show their qualities in public. This concept is part of the advertising promoted by Lux Indonesia on their YouTube account.

b) Attributes

Attributes in advertising are attached to the product and the models that play a role in the advertisement. Each attribute used undoubtedly has its reasons. Some attributes are intentionally installed to reinforce the context built into the ad. From the attributes inherent in the body to the attributes located around the place setting, they all have their characteristics and benefits.



Picture 2. Women wearing pink clothes and earring accessories

Attributes inherent in models or advertisements are clothes and accessories in the form of bags, shoes, and jewelry. The clothes worn are still semi-open, accompanied by colors that show femininity, such as pink and magenta. In the book *How to Do Critical Discourse Analysis: A Multimodal Introduction* by Machin and Mayr (2012), it is said that "women's sexuality is the source of their power over men and appears to be linked to their success in their workplace," this goes according to the patriarchal social construction that makes women as number two creatures so they must try harder to appear on a par with men in public. However, today's women believe that their efforts to be beautiful and elegant in public are not aimed at self-

satisfaction and not at fulfilling the desires of men.

c) Settings

In critical discourse analysis, the setting communicates general ideas and connotes discourses and their values, identity, and action. The placement of each attribute and icon has been arranged to match the message conveyed. Putting an attribute such as a computer on the table indirectly indicates the work of the model.



Picture 3. Place setting in the office

In the ad, the most widely used place setting is the office area, supported by attributes such as computers, magazines, and stationery. The shooting of this place setting is used to highlight the work of the model as a career woman.

d) Saliency

Saliency is where certain features in compositions are made to stand out, to draw our attention to foreground specific meanings (Machin et al., 2012). Saliency in pictures can be achieved in several ways, but most importantly, we must be aware of these ways because different saliency principles certainly bring different compositions as well. Each composition is structured to build the saliency hierarchy itself jointly. Some elements of salience include potent cultural symbols, size, color, tone, focus, foregrounding, and overlapping.



Picture 4. Pink is the dominant color used by the cast in the ad video

The color that dominates the clothes of the models is pink. The meaning of pink psychologically symbolizes hope and carries a warm and cozy positive energy. Then, the bright color tones used in these clothes attract the eye. Once sucked in with bright colors and tones, it is easy to bring the focus of the audience to the primary model who plays a role in this ad.

2. Specific

a) Gaze

Researchers also found facial expressions and gaze in the data analysis of this study. The models' gaze is one of the sides that can be included in the concept of postfeminism, where the expression of a cheerful and confident smile shows that women dare to appear in public and ignore negative comments.



Picture 5. Women smile happily at their achievements

The models in the ad represent today's women who are proud of their qualities and are not only busy facing competition against other women and men. Each model can bring its type of gaze. There is a straight and confident gaze. This straight and confident look occurred at a session where the model walked into the building wearing a magenta dress that was considered unsuitable for working in the office to get

the scorn of the people around. There was also an intense look when the model demonstrated the application of Lux soap products on the shoulder and back area. This intense gaze is more interpreted as showing interest in something; in advertising, this means a persuasive sign.

b) Pose

The female body in advertising is subjected to exploration to elicit consumer interest. To promote beauty care products such as soap, the model's pose will be very valuable and arranged as well as possible. Therefore, the pose becomes part of this study's analysis because gestures can carry the message that the ad maker wants to convey.



Picture 6. Women rub soap foam on their shoulders and backs

Each pose has a different meaning to the other poses. In the ad "Lux Berani Cantik 30," there is a scene where women walk gracefully, sit elegantly, and rub soap foam on their shoulders and backs. The pose when the female model walks and sits is made to represent a graceful and gentle woman. At the same time, the pose of rubbing foam shows an open exploration of the body, inviting the audience to imagine that her skin will be as clean as the advertisement shows if using the Lux soap.

Based on the analysis above, advertisements are intricately connected to social values and upbringing, often reflecting and influencing the prevailing cultural norms and societal attitudes. As powerful agents of influence, advertisements can shape and reinforce perceptions regarding

gender roles, diversity, and societal expectations. Recently, there has been a growing awareness of the role of advertisements in perpetuating or challenging issues related to feminism. Advertisements have the potential to either challenge these stereotypes and promote inclusivity or perpetuate harmful norms. Addressing such issues requires a nuanced understanding of social values and a commitment to promoting positive change through advertising, fostering a culture that embraces diversity, equality, and a more inclusive representation of individuals in the media.

Not to mention, the present study's findings resonate with and build upon the conclusions drawn from previous research conducted by Xu and Tan (2020), Litosseliti et al. (2019), Gill et al. (2016), Adhitya and Lasari (2020), and Ana Blloshmi (2013). Collectively, these studies highlight a consistent thread: the prevalence of advertising ideas embedded in advertisements. The term "femvertising" encapsulates the deliberate effort to empower and challenge traditional gender norms in advertising, often featuring solid and independent portrayals of women. The congruence of findings across multiple studies suggests a broader societal recognition and acceptance of the importance of gender-positive advertising. As the advertising landscape evolves, these studies contribute to an ongoing dialogue about the role of advertisements in shaping and reflecting changing social values, particularly those related to gender equality and feminism. Acknowledging the impact of femvertising in advertising underscores the potential for media to reflect and actively influence and shape societal perceptions,

contributing to a more equitable and inclusive representation of gender in the public sphere.

CONCLUSION

Mass media as an industry has its own rules, and norms and symbols are developed. The Media can be an institution that shapes the values and social standards that are subsequently adopted by society. The influence of the media can be powerful when the media elite dominates, so only certain groups can shepherd what is shown and not shown in the media, especially advertising.

Women in the media or women widely known by the community (public figures) can create standards for other women in society. It causes women who do not fit the standards upheld in the media to be subjected to negative comments and forced to follow the standards that have spread in society. Facebook, Instagram, YouTube, Twitter, and other social media platforms have been increasingly prevalent in recent years due to the increasing standardization of women.

The conclusions that can be drawn from this study include (1) the media take a

significant role in the formation of standards of assessment of women in society; (2) in the interactions shown in advertisements, and the quality of women's profession cannot make them avoid negative comments because for society men who work are more valued than women who work; and (3) women in advertisements are described as promoting products through delicate caresses or "feminine touches," showing women are always synonymous with gentleness, and fragility.

Based on the conclusions above, several suggestions are proposed for further research. Researchers should then analyze advertisements in other media, such as billboards or posters displayed in outdoor areas. Because billboards or posters displayed in outdoor areas are one of the media easily found by the public, they have a large audience and great influence. In addition, some giant advertisements usually display prominent gender stereotypes; for example, cigarette advertisements depict strong men and carry sentences that give the impression of masculinity.

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