

## Beauty Standardization of Millennial Circle Skin Care

**1<sup>st</sup> A Zahid**

UIN Sayyid Ali Rahmatullah Tulungagung

*Azahid19@uinsatu.ac.id*

**2<sup>nd</sup> Agustini Kala Ayu, 3<sup>rd</sup> Siti Mariyam**

Utrecht University Netherlands, UIN Sayyid Ali Rahmatullah Tulungagung

*nitiaagustini@gmail.com, Stmariyam714@gmail.com*

### Abstract

This article aims to find the relationship between beauty products in various Indonesian companies and female consumers, because the discourse on product relations with consumers is attractive to the millennial generation. Until now, beauty products when the most in demand. Basic skincare needs have been consumed by the wider community, especially among teenagers, resulting in female beauty stigmatization as measured by an ideal body, beauty, white skin, and long-thin hair. This research is qualitative in nature with a literature study approach which is the basis for looking at the relationship between women from time to time. The results in various constructivism and discourses about the beauty of the female figure, Norman Fairclough's critical analysis method. While the data collected from books and articles as material, data analysis using data collection methods, data presentation, data reduction and concluding. The results showed that Millennials make skincare as a consumptive relationship to their bodies displayed in the image of a perfect woman. So that, the beauty legitimacy is measured by the beauty products they use as a symbol of themselves with constructivism.

**Keywords:** *Standardization of Women, Millennials, Skin Care*

### Introduction

Standardization of women's beauty has experienced various speculations until today, not apart from the public context of a discussion about the meaning of Women and Women which have a shift in meaning. In the

Big Indonesian Dictionary (KBBI) Women are defined as "adult women, women (adults)". The meaning of woman in the KBBI is more inclined to the objectivity of actors' activities, for example, career women. Meanwhile, women are defined as "people (humans) who



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have a vagina, can menstruate, become pregnant, give birth to children, and breastfeed". The meaning of woman in the KBBI is more sensitive because it is considered less relevant, and physiologically related, especially in the reproductive function, the Agency for Language Development and Development of the Ministry of Education and Culture of Indonesia responds to the definition of a woman defined by the KBBI, various parties who highlight the meaning of the word woman in the KBBI have very little knowledge about the meaning of women, even though women make a lot of positive contributions and are considered gender stuttering<sup>1</sup>.

However, according to Jupriono<sup>2</sup> In his article, the word woman has a respectable and positive connotation as a result of the amelioration process. Initially, women experienced positive changes in meaning, these changes can be seen from the patterns of interaction and communication, namely, femininity refers to "princess" or the characteristics of women. During the New Order era, this word was chosen as the name of a national women's organization such as

Dharma Wanita. While the word woman has the opposite stigma, it is seen as a semantic degradation, because the word woman has a lower meaning compared to a woman<sup>3</sup>. However, the meaning of women and women during the New Order period was connoted to a respected figure compared to the word "Woman" which implies more about the gender ideology of the domination during the New Order era, namely state motherhood, because it refers to the original nature of women who have feminine traits as weak women. gentle and motherly. Therefore, it is undeniable that the use of certain words has a big role in constructing meaning in the transition of times which has a wedge with the standardization of the beauty of the female figure.

The standardization of women's beauty in Indonesia has a history that began in the Dutch colonial period, constructivism of Western beauty standardization for about three and a half centuries was used to interpret Indonesian women<sup>4</sup>. The construction that is carried is on physical issues, the model is aimed at women, such as a woman can be said to be beautiful if she is white, tall, and has a sharp nose which is not much different from

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<sup>1</sup> Amida Yusriana, "Dekonstruksi Bingkai Dominasi Maskulin Dalam Buku 'Act Like A Lady Think Like A Man,'" *Jurnal Penelitian Pers dan Komunikasi Pembangunan* 21, no. 1 (2017): 21–35, <http://dx.doi.org/10.46426/jp2kp.v21i1.53>.

<sup>2</sup> Jupriono, SD (1997). *Betina, Wanita, Perempuan: telaah semantik leksikal, semantik historis, pragmatik*.

<sup>3</sup> Susi Yulawati, "Perempuan Atau Wanita? Perbandingan Berbasis Korpus Tentang Leksikon Berbias Gender," *Paradigma, Jurnal Kajian Budaya* 8, no. 1 (2018): 53, <http://dx.doi.org/10.17510/paradigma.v8i1.227>.

<sup>4</sup> Ira Wirasari, "Kajian Kecantikan Kaum Perempuan Dalam Iklan," *Desain Komunikasi Visual, Manajemen Desain dan Periklanan (Demandia)* (2016): 146, <http://dx.doi.org/10.25124/demandia.v1i02.278>.

the characteristics of European women<sup>5</sup>. In 1970 the development of the beauty industry in Indonesia experienced a constructive development of the brand and the background of the concept of beauty associated with the Indonesian people who have healthy and radiant skin types. So Viva Cosmetics beauty products appeared first in Indonesia with the alibi that these products are suitable for use by the skin color of Indonesian women.

In the New Order era, Indonesian people reflected on the tradition that was based on keratin, this brought back the concept of beauty before the 1970s. Utilizing the palace's spices and flowers placed in a brass bowl is one of the traditions of the concept of beauty symbolized in the palace. However, in the 80s the concept of beauty owned by Viva Cosmetics was broken by the beauty concept of Mustika Ratu which offered the concept of beauty like an upper-class aristocrat such as the Keraton which was identical to women with olive skin that was different from the usual native skin color<sup>6</sup>.

Moreover, the founder of the Mustika Ratu cosmetic product is the Princess of the Royal Palace of the Surakarta Palace, BRA Mooryati Soedibjo. Then followed by Citra and Sariayu products which have the concept of a palace that is integrated into the uniqueness of Indonesian women with olive skin color<sup>7</sup>.

Cosmetic products began to develop rapidly in the 1990s by utilizing cosmetic techniques such as collagen injection and skin color treatment<sup>8</sup>. In line with technological innovations in the 90s, beauty standards began to offer the concept of white skin color by having whitening with various skin transformations offered. by the product. However, in the contemporary era - the 2020s - the innovation of cosmetic products exceeds the 90s era, one of which is the emergence of skin care has become a woman's basic need for body care<sup>9</sup>.

Skincare itself in Indonesia gets more attention from women because it provides skin, facial, and hair care in a circle of advanced industrial technology development

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<sup>5</sup> Freddy Yusanto M.Ds, "Makna Cantik Dalam Iklan Magnificent Meaning in Advertising," *Jurnal Ilmiah LISKI (Lingkar Studi Komunikasi)* 4, no. 1 (2018): 1, <http://dx.doi.org/10.25124/liski.v4i1.1192>.

<sup>6</sup> Nikmah Suryandari and Dimas Giovani, "Citra Diri Perempuan Supporter Sepakbola: Studi Pada Bonita Persebaya Surabaya," *Edukatif: Jurnal Ilmu Pendidikan* 4, no. 3 (2022): 4154–4160, <https://edukatif.org/index.php/edukatif/article/view/2705>.

<sup>7</sup> N R Paramita and M E Dev, *Analisis Kontribusi Emansipasi Perempuan Terhadap Pembangunan Ekonomi Di Wilayah Eks Karesidenan Kedu Tahun 2015-2020*

(eprints.ums.ac.id, 2022), <http://eprints.ums.ac.id/id/eprint/98703>.

<sup>8</sup> Michelle Smith, "2. The Dark Side of Beauty: Cosmetics, Artifice and Danger," *Consuming Female Beauty* (Edinburgh University Press, 2022), <http://dx.doi.org/10.1515/9781474470117-005>.

<sup>9</sup> Arif Zuhdi Winarto, "Kekerasan Simbolik Perempuan Vs Perempuan Sebagai Daya Pikat Film Pendek 'Tilik': Sebuah Ambivalensi," *Media Bina Ilmiah* 15, no. 2 (2020): 1–9, <http://ejournal.binawakya.or.id/index.php/MBI/article/view/879>.

so that the results obtained can be seen quickly. Such products, are AXIS-Y Mugwort Pore Clarifying Wash Off Pack, Breylee Blackhead Mask, Bio Oil, The Ordinary AHA 30% + BHA 2% Peeling Solution, HOTOMUGI Skin Conditioner, Scarlet, and Ms. Glow. However, not all people in society can accept skin care, some people think that skin care is also dangerous for the skin which is considered to contain mercury so which causes skin damage.

To measure whether this article has novelty, previous research is needed that aims to obtain comparisons and references. In addition, to avoid the assumption of similarity of this study. So in this literature review, the researcher includes the following research results: Research written by Rhesa Zuhriya Bryan Pratiwi with the journal title "Women and Beauty Contests (analysis of image construction in commodification frames) this study examines the concept of women's beauty as a contest, so that beauty ultimately leads to the commodification of women's bodies which should be their autonomy. Beauty in the perception of researchers states that beauty can be a capital tool in polishing discrimination against women more subtly<sup>10</sup>.

In addition to research on beauty standards, one of them was written by

Chozinatul Rohmah and Muhammad Habib entitled "Representation of White Supremacy for Women in Advertising Products as Beauty Standards". In this study, researchers focus on beauty standards based on skin color, in their study the author also gives the perception that beauty is campaigned by beauty products on various social media. What's more, advertising has a big influence on attracting consumers with representations using beautiful women models, researchers provide various data and quotes from academia as additional research material<sup>11</sup>. Finally, the research written by Astrid Kusuma Rahardaya was published in Nivedana entitled "Analysis of Critical Discourse on the Representation of Hegemony Counter Beauty Standards on Uploaded Instagram Account @TARABASRO" which examines beauty standards on social media with a critical discourse on functional systemic linguistic methods. Beauty standards in this contemporary era often find that the role of social media is the flow of social change from certain groups. In several posts on his Ig @Tarabasro account, he provides education on real beauty standards, beauty doesn't have to be the white, ideal body and so on, the main

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<sup>10</sup> Rhesa Zuhriya Bryan Pratiwi and Eny Susilowati, "Persepsi Komunitas Solo Hijabers Mengenai Konstruksi Citra Perempuan Dalam Kontes Kecantikan," *Aristo* 8, no. 2 (2020): 381, <http://dx.doi.org/10.24269/ars.v8i2.2003>.

<sup>11</sup> Nur Rulifatur Rohmah, "Karakteristik Kepemimpinan Perempuan," *Jurnal Pikir: Jurnal Studi Pendidikan dan Hukum Islam* (2002): 32–48, <http://ejournal.staida-krempyang.ac.id/index.php/pikir/article/view/364>.

key to beauty standards is loving yourself and being able to accept yourself as you are<sup>12</sup>.

“Television culture and the beauty bias problem: an analysis of India's postmillennial television serials, this article examines the beauty bias of contemporary Indian women in the popular India Post Millennial television series”. The results of this study indicate if there is a repression of hegemony in the appearance of women shown in television series, but in this article, the author tries to criticize the beauty bias by reflecting on the beauty of Indian women who are aligned with norms, traditional values, beauty produced by television series today is a form of the global dominance of women. Therefore, the author concludes that the contemporary drama that is shown provides a commodification of Indian women's beauty which must have mass appeal in the hope of getting sponsors and high ratings<sup>13</sup>. However, the difference with this research lies in the consumptive culture of skin care products among Indonesian teenagers. The second approaches used are also different. This article uses a sociological

approach with Norman Fairclough's in-depth analysis method.

This article aims to: 1). Seeing the current standard of beauty among millennial women, and seeing the development of increasingly sophisticated technology with various consequences in it. 2). The relationship between millennial women's consumerism and skin care, 3). Constructivism of beauty brands displayed by skincare products, and 4). The construction of the female body is always changing every year. Therefore, this article will review how the concept of beauty from the 70s to the present, so that women have an awareness that constructivism over beauty is relative.

## Method

This article uses qualitative research with a library research approach<sup>14</sup>, while data collection was obtained from various references such as books, journals, articles, and video documentation. The focus of this study is more on the concept of standardizing women's beauty in Indonesia from a sociological perspective. Because this research

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<sup>12</sup> ASTRID RAHARDAYA, “Analisis Wacana Kritis Representasi Counter-Hegemony Standar Kecantikan Pada Unggahan Akun Instagram @Tarabasro,” *NIVEDANA: Jurnal Komunikasi dan Bahasa* 2, no. 1 (2021): 31–52, <http://dx.doi.org/10.53565/nivedana.v2i1.266>.

<sup>13</sup> Srirupa Chatterjee and Shreya Rastogi, “Television Culture and the Beauty Bias Problem: An Analysis of India’s Postmillennial Television Serials,”

*Media Asia* 49, no. 3 (2022): 213–234, <http://dx.doi.org/10.1080/01296612.2021.2010939>.

<sup>14</sup> M. Njeri Jackson, “Book Review: Silverman, D. (2006). *Interpreting Qualitative Data* (3rd Ed.). Thousand Oaks, CA: Sage,” *Qualitative Health Research* 18, no. 7 (2008): 1012–1013, <http://dx.doi.org/10.1177/1049732308319769>.

uses literature, a data analysis framework is needed that is by the data obtained, then the data analysis method used is Norman Fairclough's critical analysis method.

Norman Fairclough's critical analysis seeks to build a model of discourse analysis that contributes to social and cultural analysis<sup>15</sup>. This critical analysis sees the object of study in language and written discourse as a form of social practice that describes ideology, and produces and reproduces power relations<sup>16</sup>. The essence of this analysis lies at the level of language as a powerful practice regarding the standardization of beauty and skin care among millennials in this article.

The position of this analysis is that there are two components in the discourse on women's beauty standardization, 1). Discourse is a form of action, where the discourse, in this case, is the use of skin care as a new form of discourse that is represented in real form among millennials<sup>17</sup>. 2). The form of its application can be seen in the form of reciprocity between the discourse of standardization of beauty and the social structure that exists in millennial society in the

use of skincare<sup>18</sup>. In addition to using the Fairclough critical data analysis method, this article uses two theories, Peter L Berger's constructivism, and Jean Baudrillard's Consumerism<sup>19</sup>.

## Discussion

### Forms of Beauty Constructivism in the Discourse of Skin Care

Skincare is a series of daily skin treatments that provide various efficient uses, consumers usually do virginity with skincare that can be done independently. In contrast to treatments at beauty salons that require staff and employee services, skin care can provide various nutritional extracts for treatment. In its development, skin care has transformed from time to time, skin care that used to be just skincare is now present as other body treatments, such as body, skin, face, and hair, and has now turned into the whole body.

It is in this position that consumerist constructivism on skin care becomes an act of objectification of millennials to use them, as in the idea of constructivism where human actions are creative actors of social reality so that social reality is a social construction

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<sup>15</sup> Norman Fairclough, "Critical Discourse Analysis," *The Routledge Handbook of Discourse Analysis* (Routledge, n.d.), <http://dx.doi.org/10.4324/9780203809068.ch1>.

<sup>16</sup> Norman Fairclough, "Analysing Discourse" (Routledge, 2003), <http://dx.doi.org/10.4324/9780203697078>.

<sup>17</sup> Lilie Chouliaraki and Norman Fairclough, "Discourse in Late Modernity," *Discourse in Late Modernity* (Edinburgh University Press, 2021), <http://dx.doi.org/10.1515/9780748610839>.

<sup>18</sup> Zekeriya DURMAZ and Mehmet Salih YOĞUN, "A Critical Discourse Analysis of a Visual Image in Norman Fairclough's CDA Model," *Uluslararası Eğitim Araştırmacıları Dergisi* (2022), <http://dx.doi.org/10.52134/ueader.1101763>.

<sup>19</sup> Jean Baudrillard, "7 Simulacra and Simulations," *Jean Baudrillard: Selected Writings* (Stanford University Press, 2022), <http://dx.doi.org/10.1515/9781503619630-010>.

created by individuals<sup>20</sup>. Constructivist body care has become a consumer commodity that spreads into another type, namely men. Men and women are the references of biological differences, but when talking about gender, the barometer that must be used is gender, on other issues women in this case are connoted in the form of the feminist movement, with various problems from women. Women are narrated in the form of beauty they have, without exception, but to get that beauty, modifications are needed in the treatment<sup>21</sup>.

This proves that if the development of skin care is currently modifying the human image with media construction, it is not only women who have to look beautiful, but men are required to be aligned with the needs of women<sup>22</sup>. The form of constructive internalization can be seen in body health discourses to appear more radiant, with the ease of using skin care for body care that can be used consistently and can be done independently. But in reality, externalization

from social reality speaks differently, it can be seen in product selection, millennial society sees one with brand image and brand ambassador/celebrity endorsement. Therefore, the selection is not based on the use value of skin care products, but on the construction of what they see outside of the actual reality<sup>23</sup>.

Media construction of beauty products in Indonesia is currently an interesting discussion because social media is a place for branding products from companies to sell in the market so that they can build brand awareness, brand image, and brand loyalty as a medium for company profits<sup>24</sup>. So we often encounter beauty product advertisements which are often represented in common language related to skin changes such as "naturally brighter skin externalization processes branding such as natural skin changes become product jargon that attracts consumers<sup>25</sup>. Moreover, several beauty products that promote racism and contain

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<sup>20</sup> Severin Dennhardt, "The Impact of User Interactions in Social Media on Brand Awareness and Purchase Intention: The Case of MINI on Facebook," *User-Generated Content and Its Impact on Branding* (Springer Fachmedien Wiesbaden, 2022), [http://dx.doi.org/10.1007/978-3-658-02350-8\\_9](http://dx.doi.org/10.1007/978-3-658-02350-8_9).

<sup>21</sup> Srisna J. Lahay, "Feminism, Philosophy of Science, and Their Influence on Women's Language," *An-Nisa': Jurnal Kajian Perempuan dan Keislaman* 15, no. 1 (2022): 101–112, <http://dx.doi.org/10.35719/annisa.v15i1.84>.

<sup>22</sup> M Joshi et al., "The Impact of Social Media on Skin Care: A Narrative Review," *Living clinical bulletin* 1–2, no. 37–38 (2022): 85–96, <http://dx.doi.org/10.25040/lkv2022.01-02.085>.

<sup>23</sup> Farid Hamid Umarela, Nindyta Aisyah Dwityas, and Devi Rosfina Zahra, "Representasi Ideologi Supremasi Kulit Putih Dalam Iklan Televisi," *ProTVF* 4, no. 1 (2020): 64, <http://dx.doi.org/10.24198/ptvf.v4i1.25172>.

<sup>24</sup> Rahayu Efendi and Mashadi Mashadi, "Pengaruh Personal Selling, Dan Slogan Iklan Terhadap Brand Awareness Produk Yakult," *Jurnal Ilmiah Manajemen Kesatuan* 8, no. 2 (2020): 127–137, <http://dx.doi.org/10.37641/jimkes.v8i2.332>.

<sup>25</sup> Saptaparni Chaki, Janine Dermody, and Nicoletta Occhiocupo, "Why Do Indian Women Use Skin Lightening Creams to (Re)Construct Their Personhood Identity? An Exploratory Study of Skin Colour, Social Acceptance and Brand Responsibility,"

elements of stereotypes have recently been stirred up by a beauty product reseller post from a company in Indonesia which was uploaded on the Facebook page with the quote “Your skin is dry and scaly? Scratched Up? Lashes are not curly? Oh my goodness, are you a woman or a wild Komodo dragon. Let's fix everything with this product” with words that touch on beauty standards giving a negative view that skin care is a staple for all millennial society.

Thus, beauty product advertisements become agents of consumerism propaganda, as part of a lifestyle and as an image representation. Advertisements Published in print media, social media, or television construct society to map people's lifestyles contained in messages that are broadcast through visual images, symbols, and product branding concepts which will create social space<sup>26</sup>. This means that social media displays a narrative about the standardization of beauty by looking at constructive symbols in the form of appearance, virility, masculinity, feminism, and beauty<sup>27</sup>.

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*Advances in National Brand and Private Label Marketing* (Springer International Publishing, 2022), [http://dx.doi.org/10.1007/978-3-031-06581-1\\_2](http://dx.doi.org/10.1007/978-3-031-06581-1_2).

<sup>26</sup> I Putu Dedy Wahyu Wijaya, “Digital-Visual Imagery In Marketing Communication of Modern Lifestyle: Analysis of Property Advertisement In,” *Syntax Literate ; Jurnal Ilmiah Indonesia* 7, no. 3 (2022), <http://dx.doi.org/10.36418/syntax-literate.v7i2>.

<sup>27</sup> Wifka Rahma Syaui and Diyah Ayu Amalia Avina, “Persepsi Dan Preferensi Penggunaan Skincare Pada Perempuan Milenial Dalam Perspektif Komunikasi Pemasaran,” *Jurnal Manajemen Komunikasi* 4, no. 2 (2020): 42,

Beauty is a conception that has been built since colonial times, that at that time women were relative to western women. Propaganda of beauty standards in Indonesia creates a misconception that women are required to be feminists in their steps, both in terms of character, attitude, and appearance<sup>28</sup>. Today, there are various groups of people who misperceive that beauty must be white, have straight hair, have an ideal body, and have an attractive appearance. However, this does not mean that it is separated from the feminine nature inherent in women. In short, the standard that becomes the benchmark for beauty standards is physical<sup>29</sup>. Physicality, which is a tool for the conception of beautiful presentations in society, especially in the world of media, can be proven from various social phenomena that are often encountered regarding women's beauty standards which are the benchmark for women, which is biologically physical.

### **Dialectics of Beauty Standards Indonesia in the '70s and 20's**

<http://jurnal.unpad.ac.id/manajemen-komunikasi/article/view/25719>.

<sup>28</sup> Indah Dwiprigitaningtias and Yuniar Rahmatiar, “Perempuan Dan Kekuasaan Dihubungkan Dengan Feminist Legal Theory,” *Justisi Jurnal Ilmu Hukum* 5, no. 1 (2020): 54–68, <http://journal.ubpkarawang.ac.id/index.php/JustisiJurnalIlmuHukum/article/view/1270>.

<sup>29</sup> Anggaunita Kiranantika and Titis Dwi Haryuni, “Perempuan Dan Warung Kopi: Persepsi, Simbol Dan Eksistensi,” *PALASTREN Jurnal Studi Gender* 13, no. 2 (2020): 237, <https://journal.iainkudus.ac.id/index.php/Palastren/article/view/7359>.



Indonesia has a history of beauty that began in the Dutch colonial era, women's beauty in Indonesia started from the point of entry of the West into Indonesia which had a major influence on the construction of beauty. So that the word "beautiful" is branded with beauty products in Indonesian society with represented through magazines featuring Dutch models, with symbols of Dutch women who are identical with white skin, blonde hair, and clean and fashionable<sup>30</sup>, so it affects the standardization of beauty for Indonesian women.

The influence of colonialism on the conception of beauty formed a knowledge of the colonized nations, where in the end the knowledge of beauty standardization was effectively used to justify the project of colonialism. Their knowledge of the colonized nation confirmed that nations other than western nations deserved to be colonized<sup>31</sup>. Thus, it was easier for the colonizers to get reproach and set up colonial strategies,

especially in assessing something about the conception of beauty first compared to other components, such as knowledge. So that the standardization of women's beauty in the millennial era is the result of the constructivism of colonial society.

In Indonesia, the characteristics and beauty of different ethnic groups have an impact on the different concepts of beauty that each region has. On the island of Java, for example, women before the 50s used natural treatments using spices as treatment ingredients to maintain their beauty. Javanese people believe that traditional herbal spices can be used for skin care at that time<sup>32</sup>. The existence of standardization of beauty among the Javanese people saw that traditional herbal herbs and spices were used for skin care at that time to treat the body to keep it beautiful and healthy<sup>33</sup>. This is different from when the Dutch colonized Indonesia with a mature strategy, colonizing it through beauty products by bringing beauty standards from the west.

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<sup>30</sup> Nurjihan Pricillia Purnamasari and Rinir Puspa Tutiasri, "Analisis Resepsi Remaja Perempuan Terhadap Gaya Hidup Berbelanja Fashion Melalui Tayangan Video 'Belanja Gak Aturan' Dalam Akun Tiktok @handmadeshoesby," *Representamen* 7, no. 01 (2021), <http://jurnal.untag-sby.ac.id/index.php/representamen/article/view/5129>.

<sup>31</sup> Zainul Aden, Dimas Dewa Syaputra, and Dihan Ervatamia Diva Rigata, "Putih Sebagai Kulit Ideal: Representasi Warna Kulit Perempuan Ideal Dalam Iklan Dove Body Wash Tahun 2017," *Jurnal Audiens* 3, no. 1 (2021): 91–102, <http://dx.doi.org/10.18196/jas.v3i1.11806>.

<sup>32</sup> Namora Lumongga Lubis and Kindi Meiastrina, "Influence Of Elderly Gymnastics On Fitness Level In Work Area Of Puskesmas Rami Kelurahan Source Jaya Siantar Martoba Pematangsiantar City 2017," *Proceedings of the 2nd International Conference on Social and Political Development (ICOSOP 2017)* (Atlantis Press, 2018), <http://dx.doi.org/10.2991/icosop-17.2018.9>.

<sup>33</sup> Retno Widyani, Mus Nilamcaya, and Dein Ifitah, "The Benefits of Indonesian Spices For Livestock Health As A Legacy of Our Ancestors Local Wisdom," *IOP Conference Series: Earth and Environmental Science* 1020, no. 1 (2022): 12032, <http://dx.doi.org/10.1088/1755-1315/1020/1/012032>.

The birth of a new standard is manifested in the form of products that can be seen in real terms, such as a catalogue printed in a magazine with a Western model. Product promotion did not stop until the colonial era, Japan was in line with the Netherlands bringing beauty standardization through -style with white clothing and skin, so the Dutch beauty standardization shifted.

The Western beauty ideology "White is beauty" is a Western beauty trend that has light skin, but includes ethnic, racial, and ethnic issues that divide them into two groups, namely the majority and the minority. In fact, in Indonesia, the majority of ethnic, racial, and ethnic groups are darker skinned than the Dutch and Japanese beauty constructivism. The beauty standard construction system with representations according to Western culture, beauty is always depicted with white skin, height, white teeth, and fragrance, from that picture, other visual advertisements using western artists will appear. Women who come from feminist cultures respond to the world differently than men because of their experiences and activities, as opposed to the division of labour. Due to political dominance, the male perception system becomes more dominant, hindering the free expression of women's alternative thoughts to participate in society, women must change their perspective

into an excretory system that is acceptable to men<sup>34</sup>.

In 1970 the beauty industry in Indonesia, competition for cosmetic brands was motivated by beauty constructivism by characterizing the Indonesian people as having healthy and radiant skin, then Viva Cosmetics beauty products appeared first in Indonesia with the alibi that these products were suitable for the skin colour of Indonesian women. In the New Order era, Indonesian people reflected on the traditions that were based on the palace. This brought back the concept of beauty before the 1970s with the use of spices and palace flowers placed in a brass bowl to symbolize visually a beauty tradition in the palace. I was surprised that in the 70s, Indonesian people used natural herbal ingredients to be used as natural skin care at that time because of the padded circle in the royal palace.

In 1980 the concept of olive skin colour beauty in several products such as Viva Cosmetics was broken by the beauty concept of Mustika Ratu which offered the concept of beauty like an upper-class aristocrat such as the Keraton. This product offers something different by using a take line for women who have yellow skin that matches the colour of their native skin. Moreover, the founder of the Mustika Ratu cosmetic product is from the

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<sup>34</sup> Eko Mukminto, "Hukum, Ideologi Patriarki, Dan Kekerasan Sistematis Atas Perempuan—Suatu Kajian Žižekian," *Nurani Hukum* 3, no. 1 (2020): 1,

<http://jurnal.untirta.ac.id/index.php/nhk/article/view/8566>.

Surakarta Palace Princess BRA Mooryati Soedibjo. However, Viva products still maintain the concept of beauty with a radiant and healthy face. This 80s-era beauty product advertisement raises the olive concept which is adapted to consumer commodities during the palace period, which played a major role in various aspects of society.

Furthermore, in the era of the 1990s, cosmetic products began to develop with the concept of standardizing skin colour with white so that it would be more beautiful. This is due to the development and use of cosmetic techniques such as collagen injection, skin colour treatment, and injection of Vitamins to make the skin whiter, so it is not surprising that beauty standards began to offer the concept of white skin colour by having whitening with various skin transformations offered by developing products in his era. "This can be seen in the visualization of the ad which shows two twin sisters who have dark skin colour always seem defeated and don't believe in themselves." So that there are contradictory representations of advertisements, namely, beautifully ugly and black and white<sup>35</sup>. Women's body parts,

especially on the face, can be an arena for ideological changes of various interests. This can happen all over a woman's body with the style of eyebrows, graceful arrangement, sharp nose, and lipstick that can beautify her appearance and self-confidence. From several advertisements that are independent of Indonesian culture, there are many ways to present them, namely by changing the central culture and ideology of consumption and materialism of beauty products in Indonesia<sup>36</sup>.

In the 2020s, the development of skin care has become a basic need for women for body care. Skincare has developed from skincare, face, hair, and even the whole body, so that it becomes a major commodity, just as when looking for a job, beauty terms and conditions are one of the things that stand out the most. This phenomenon will indirectly lead to propaganda about beauty standards that lead to various aspects of the pros and cons, for example, beauty is considered less harmonious, but in reality, beauty is the dream of all women. But some believe that beauty is not only limited to the physical but rather to one's inner being which can be referred to as inner beauty<sup>37</sup>.

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<sup>35</sup> Neema Varghese and Navin Kumar, "Feminism in Advertising: Irony or Revolution? A Critical Review of Femvertising," *Feminist Media Studies* 22, no. 2 (2020): 441–459, <http://dx.doi.org/10.1080/14680777.2020.1825510>.

<sup>36</sup> Asri Wulan sari and Rachma Indrarini, "Analisis Perilaku Konsumsi Muslim Dalam Berbelanja Skin Care Pada Mahasiswi Di Pamekasan," *Jurnal*

*Ekonomika dan Bisnis Islam* 4, no. 2 (2021): 50–63, <http://dx.doi.org/10.26740/jekobi.v4n2.p50-63>.

<sup>37</sup> Aileena Solicitor CREC, "Representasi Perempuan Muslim Kontemporer: Identitas Perempuan Muslim Pada Iklan Wardah," *Visualita* 5, no. 1 (2013), <http://dx.doi.org/10.33375/vsl.v5i1.1107>.

Inner beauty is, “No matter what effort and whatever way a woman does, this aging process will still occur, which is marked by, among other things, dull skin and wrinkled face. Humans are only able to slow down the process, but not stop it, and it is at times like this that it is very much realized that inner beauty, which is also called true beauty, is very meaningful. People who have inner beauty will never be afraid because they have a beautiful heart that will always be with them until he dies, even after they are not there, his kindness will always be a memory for his family and others<sup>38</sup>. From this narrative, our true beauty can provide positive energy in our environment, beauty is born in our nature and attitude. Having clean white and radiant skin is indeed very attractive, but that does not mean that slightly dark skin is a problem in a good performance in appearance.

### **The Relationship of Body Power, Consumption, and Beauty of Indonesian Women.**

The body is part of the body that is attached to the self, the human body is not an asset, the body is an authority that is often thrown out in several public spaces "My body is my authority" for example, the meaning of the word body is not an object that is used as

a reference for ownership and order. Our bodies are our rights, apart from the contradiction of the literal word body, a phenomenon in society regarding the authority of the body, in the liberal feminist flow, it is a reference to the wave of feminist thought in Europe and America that can provide a paradigm. Reporting from the Mojok daily article, the author stated that, "though one of the characteristics of an advanced civilization is when it has authority and freedom in all things, including expressing one's body". Michel Foucault in his book entitled *Discipline and Punish* provides an education that the body's authority according to Michel Foucault the body is the main target of discipline, the body becomes a control tool to improve skills, and discipline and the proper body are useful<sup>39</sup>.

The rapid development of the times does not make the exploitation of women just disappear. Exploitation actually expands its context and manifests in various forms and even damages the visualization of women's body shapes in advertisements. Women's bodies are used as a driving force for consumer enthusiasm for goods sold by adjusting production desires so that it has an impact on the form of visualization in

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<sup>38</sup> Daniar Wikan Setyanto and Toto Haryadi, “Representasi Citra Perempuan Ideal Dalam Karakter Black Widow,” *Desain Komunikasi Visual, Manajemen Desain dan Periklanan (Demandia)* 5, no. 2 (2020): 263, <https://journals.telkomuniversity.ac.id/demandia/article/view/2775>.

<sup>39</sup> Sharon Zukin, Michel Foucault, and Alan Sheridan, “Discipline and Punish: The Birth of the Prison,” *Contemporary Sociology* 25, no. 4 (1996): 463, <http://dx.doi.org/10.2307/2077073>.

advertisements<sup>40</sup>. Women's bodies promise big business as the capitalization of women's bodies, when viewed from the perspective of social reality, beauty is a social reality that is manifested in the form of symbols and media support in constructing social reality. The mask of reality" is a constructive beauty aimed at improving the economy, industry, and politics<sup>41</sup>.

The beauty of Indonesian women has diversity, and the categorization of beauty is adjusted by cultural constructivism, it is not surprising that many think that beauty is relative, but the formation of beauty standards then generalizes the perception of the Indonesian people about the concept of beauty itself is caused by constructivism and power relations over the colonialists in framing beauty standards, so that it affects women who do not have the physique as depicted in the mass media to be marginalized or neglected and cause women to tend to feel insecure about their physique<sup>42</sup>.

Beauty standards in women's hair, for example, have an important role because they are considered more perfect with long hair,

shiny and fragrant, with media constructivism and power relations over the media, people believe in what is displayed without realizing that there is a distinction in the body of Indonesian society, as well as regarding the development of maintenance and care of hair, must be adjusted to the type of hair. The effect of forcing hair care with one type of Clear shampoo only emphasizes the political power of the economy and the superiority of the artist<sup>43</sup>. Therefore, there was an ideology of women's beauty standards in the form of dark or light skin colour, which gave birth to a new definition of beautiful women who have light skin<sup>44</sup>. This can be seen from the fashion attributes they used at that time, the light that hit their skin did not want to be dark so their light skin colour like that was a reflection of their social status. Light skin colour has become one of the globalized norms so that it becomes the standard of physical beauty for all women, this basil of power forms the construction of beauty standards.

Constructivism of today's millennial society in the selection of beauty products is not measured by the suitability of the body,

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<sup>40</sup> Wirasari, "Kajian Kecantikan Kaum Perempuan Dalam Iklan."

<sup>41</sup>Black, P. (2004). *The beauty industry: Gender, culture, pleasure*. Routledge.

<sup>42</sup> RAHARDAYA, "Analisis Wacana Kritis Representasi Counter-Hegemony Standar Kecantikan Pada Unggahan Akun Instagram @Tarabasro."

<sup>43</sup> Nadia Faidatun Nasih and Ari Yunaldi, "Representasi Kecantikan Dalam Iklan Slimmewhite (Studi Wacana Sara Mills)," *Al-MUNZIR* 12, no. 1

(2019): 165, <http://dx.doi.org/10.31332/am.v12i1.1326>.

<sup>44</sup> George Wilhelm Bender, "Konstruksi Kecantikan Perempuan Pada Iklan Kosmetik Warda Versi New! Lightening Series Di Televisi," *Paper Knowledge . Toward a Media History of Documents* 6 (2021): 12–26, <http://www.akrabjuara.com/index.php/akrabjuara/article/view/1355>.

such as skin and hair. Millennial society sees how good product construction is displayed without adjusting to its use, this is what causes the consumer culture of millennial society to increase. Constructivism, advertising visually gives an impact on superficial knowledge, because what is shown by the advertising actors already has the basics that - if they don't use the product - already look beautiful and elegant. Therefore, the novelty of this research lies in the constructivist position of the millennial community in the consumerism culture of skincare products.

However, to measure this novelty, researchers also use the publish or perish application, with the keywords, women, and skincare consumerism. In the first keyword, the researcher used the grace period between 2021-2020 which resulted in 997 articles discussing women. Women from articles that are viewed by title are always seen in the form of patriarchy, gender bias, sexual violence, and issues related to feminism. However, on the second keyword, namely skincare, researchers found 1310 articles, some of which were related to women, but the discussion was more on health, innovation in the world of beauty, and issues of beauty technology. So, research with the discussion of women in the skin care circle of millennial society is currently interesting to study.

Apart from that, this article presents socio-historically the form of beauty construction from the past so that it becomes

a practical novelty in the discussion of beauty. Theoretically, this article uses constructivism and consumerism theory, which in this case, as far as researchers have read, no one has used these two approaches. The process of constructivism in the world of beauty has an impact on the socio-emotional instability of millennials in terms of beauty which is indicated by the formation of a consumerist culture. The theoretical novelty can be seen in the form of consumerism in millennial society, where the consumption drive is determined by the desire to gain social class which has an impact on the beauty identity of the product users, not the need for herself as a woman figure.

## **Conclusion**

From the results of the analysis, it can be concluded that the form of Beauty Constructivism in the Discourse of Skin Care for women's beauty in Indonesia in this millennial era contains unresolved propaganda, from various phenomena that have occurred since colonialism and the entry of Western products so that it has a significant impact on Indonesian women. The birth standardization of women's beauty in Indonesia during the Dutch colonial period, continued to develop in the branding of beauty products in Indonesia, followed by Europe and Japan, giving birth to new constructions of beauty standards that did not make sense with body postures that did not

match the typology of Indonesian society. Second, the relationship between Body Strength, Consumption, and Beauty of Indonesian Women represented by advertisements displayed on social media carries the construction of the reality of beauty that must be done with skin care, as a power relationship over the powerlessness of society in seeing the actual reality.

The researcher realizes that in writing this article there are several shortcomings so further research is needed. Novelty can be formed based on theoretical and methodological differences so that the novelty of the discussion of women's beauty standardization reaches novelty. This article has benefits in the development of sociological discourse that aims at theoretical development with more contemporary themes, so that sociological studies are not only focused on one point, namely society but can have a wider scope. This research also contributes to today's millennial society in the selection of beauty products, providing a new perspective on how millennials should be in the world of beauty consumption.

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