

## CELEBRATING THE INNER BEAUTY OF WOMEN IN WARDAH'S ADVERTISEMENT

### GELORA KEELOKAN JIWA PEREMPUAN PADA IKLAN WARDAH

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#### ABSTRACT

*Beauty product advertisements in general are always identified with displays that show the beauty of the ideal physical form of women, such as tall stature, fair-skinned, slim figure, and beautiful, flawless facial complexion. In contrast to the advertisements circulating in general, Wardah depicts beauty through the body image of five female figures and one of them features a disabled woman wearing a prosthetic leg as a medium for conveying messages in advertising. Wardah aims to challenge the conventional notion of beauty, which predominantly focuses on physical appearance, by featuring a disabled individual as the main protagonist in their campaign. This paper seeks to analyze the portrayal of the female physiques depicted in Wardah beauty advertising through the application of the semiotic analysis approach based on the John Fiske model, in conjunction with the idea of constructing social reality. This research will be based on the constructivism paradigm to identify the three primary tiers of Fiske's semiotic analysis, including: level of reality, level of representation, and level of ideology.*

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#### Informasi Artikel

**Kata Kunci:**  
Semiotika John Fiske,  
Citra Tubuh,  
Perempuan,  
Iklan Wardah,  
Kecantikan

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#### ABSTRAK

Iklan produk kecantikan pada umumnya selalu diidentikkan dengan tampilan yang memperlihatkan keindahan bentuk ideal fisik perempuan, seperti tinggi, berkulit putih, berbadan ramping, dan berwajah mulus. Berbeda dengan iklan yang beredar pada umumnya, Wardah menggambarkan kecantikan melalui citra tubuh dari lima sosok perempuan dan salah satunya menampilkan seorang perempuan disabilitas yang memakai kaki palsu sebagai medium penyampaian pesan dalam iklan. Wardah yang mengedepankan sosok disabilitas sebagai bintang, berupaya mendobrak standar kecantikan yang selama ini mengacu pada bentuk fisik semata melalui sebuah iklan. Penulis dalam hal ini mencoba menganalisa citra tubuh perempuan yang ditampilkan pada iklan kecantikan Wardah dengan metode analisis semiotika model John Fiske dan dijumpai dengan teori konstruksi realitas sosial. Penelitian ini akan disandarkan pada paradigma konstruktivisme untuk menemukan tiga level utama analisis semiotika Fiske, diantaranya: level realitas, level representasi, dan level ideologi.

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## INTRODUCTION

Wardah is one of the Indonesian cosmetic brands that carries the concept of halal and the first halal beauty product pioneer in Indonesia that was not echoed by other cosmetics. Wardah is said to be committed to continuing to produce halal cosmetics that

prioritize quality, from development to production, and these days, Wardah continues to grow rapidly, making it the leading halal cosmetic brand in Indonesia. In its development expansion, Wardah uses advertising as one of its methods, where the advertisements used are more audio-visual, and it utilizes YouTube as an advertising medium.

The attempt to shape women's images through clothes and cosmetics (Pertiwi, 2018, p. 103). Beauty product advertising activities are never separated from the image of the female body because every beauty product advertisement illustrates the meaning of body image and beauty with various versions (Christina et al., 2021; Claudia et al., 2021; Deslima, 2020; Lesilolo et al., 2021; Mangir et al., 2004; Rahardaya, 2021). Fauzi and Fasta (2020, as cited in Marta et al., 2022, p. 24) agrees that the media is currently helping women to overcome such stigma, such as developing self-confidence and personality. This impact holds true to the fact that often companies decide to use renowned social and online media platforms to increase brand attractiveness and awareness (Dinti et al., 2024). Women are not only used to convey messages in advertisements but also to convey the impression of the products offered to them as potentially highly engaged individuals on social media (Rachmaria & Susanto, 2024), and the actualization of the physical form of women in advertisements is necessary to increase a product's selling power.

Regarding the display of women's body image in advertisements, the images displayed to the community is that which show the beauty of women's physical form, how women look perfect with their ideal bodies such as tall stature, fair-skinned, slim figure, and flawless facial skin complexion. Just like the Wardah brand, which in every advertisement always depicts beauty with an ideal figure following the beauty standards that have been formed in society, which always depicts beauty through the image of the female body with a figure that has an ideal body. Then, in every advertisement, Wardah always emphasizes the figure of a Muslim with a polite, closed outfit, namely wearing a headscarf.

However, in this year 2021 beauty ad campaign, Wardah portrays beauty through body image in a way that is very different from the characteristics that have always been portrayed and also very different from the many beauty product advertisements that air in Indonesia, namely using a woman with a disability as a medium for conveying messages in an advertisement. In this ad, the disabled woman appears to be wearing a prosthetic leg. Despite her shortcomings, a woman with a disability looks very beautiful, appears in an exquisite outfit, and appears to walk bravely so that the audience is very interested in seeing this advertisement.



Figure 1. Ad snippet of Wardah Beauty Moves You #MoveBringBenefits (Wardah Beauty, 2021)

This Wardah advertisement has aired on the WardahBeauty YouTube channel on October 1, 2021, and continued again in January 21, 2022 (Wardah Beauty, 2021) with the title Wardah Beauty Moves You #BergerakMembawaManfaat. Wardah displays an advertising concept that is different from the general beauty standards that are inherent in society. The author observes that this advertisement deconstructs beauty that refers to as physical form alone.

Wardah is a beauty brand that launch products with its new concept of 'Halal Green Beauty' innovation and introduce new aspects of beauty for women and invite all women to become drivers of change by publishing an advertising campaign entitled Beauty Moves You#BergerakMembawaManfaat.

Wardah's advertisement for the Beauty Moves You #BergerakMembawaManfaat campaign challenges the conventional notion of beauty in general, where the beauty depicted is no longer centered on a purely sensual appearance. Instead, it is portrayed beauty through the image of the female body, that covers to several aspects, including modesty with the hijab clothing, alignment with the Muslim women's characteristics, and also visual emphasis on inclusivity for individuals with disabilities.

This YouTube campaign shows a new aspect of beauty that leads to the meaning of body image by emphasizing progressive, modern, modesty, courage, and usefulness values. This ad triumph over the body image stereotypes attached to society regarding the ideal body type, such as fair skin, and slender body, and this ad turns it into a meaningful self-image value played by five female figures with their respective character. The body image in this advertisement is depicted through the inner beauty of each figure with their body limitations, which can be clearly seen through social roles or across professions and expertise.

The body image portrayed in this advertisement not only focuses on the 'body/physical' displayed but also through the inner beauty of each character found in the female figure, such as displaying a high self-confidence and courageous attitude. In addition, it is also seen from all the attributes found in the female figures, ranging from the face and certain body parts to the appearance of the clothes worn.

The body image shown in this advertisement also remains focused on several highlights, namely the highlight of the disabled body using a prosthetic leg, the highlight of the face that is using makeup, the highlight of the comparison of legs, and the highlight of the curves of the body. Furthermore, other scenes are included in the body image that focus on all attributes and characters, including the appearance of clothing, the appearance of the hijab, and the appearance of the characters of the figures depicted through social roles.

In the context of this research, it can be assumed that Wardah's advertisements try to form a particular imagination or image through the image of women. Wardah beauty advertisements focus on the visual aspect of the body image and all the attributes or characters found in the female figure. In addition, the interaction of social roles contained in the advertisement is also a concern. The visual aspect that focuses on body image is interpreted as a form or image of the male and female body that focuses on being an object and is used as a discourse. Body image can also shape a person's impression or perception of the body. This impression or perception includes feelings, views, and attitudes directed towards the body. Body image is undoubtedly influenced by individual perceptions of physical characteristics and abilities and perceptions of other people's opinions (Amalia, 2007, p. 444).

In advertising, many body images are depicted with various versions. This Wardah advertisement is certainly very interesting because it has an organized concept and includes the concept of lateral thinking, which is where a new idea emerges to dethrone stereotypes that have been embedded in society for a long time. The message's meaning has a subtle character, does not seem pushy but looks amazing, unique or mesmerizing, and presents a new image, an imagination, and an impression that can provide a solution or solution.

The creative concept of lateral thinking in advertising is a process where new ideas emerge. This concept explores a new bond, breaks definite models of thought to optimize new ideas, and releases old models of thought. This is expressed because an idea is dethroned and acquired differently. This concept is a way of thinking out of the box (Vera, 2015, p. 44)

An image in an advertisement tends to be related to the market area that you want to approach, and in the Wardah Beauty Moves You advertisement, it is a representative of a beauty or cosmetic brand that is aimed at women. From this, it is clear that the Wardah Beauty Moves You advertisement shows a different product image and beauty image than usual, this is an effort to generate an impression in the minds of women that the product image shown prioritizes quality to support women to look beautiful according to their character. The Wardah Beauty Moves You #BergerakMembawaManfaat advertisement is interesting to research, in the author's view this advertisement has a message that is not directly or indirectly conveyed but through a body image with meaning and sign.

## LITERATURE REVIEW

### Semiotics

Semiotics is a discipline that centers on interpreting signs and symbols to generate meaning and facilitate communication. It holds significance in several fields, such as linguistics (Adira & Sari, 2019; Ilbury, 2022; Mukhlis, 2018), anthropology (Dharma, 2018; Faranda, 2020), and media studies (Kurniawan et al., 2021; Pudyadhita, 2012; Putra, 2019; Sampurna et al., 2020; Suprpto, 2018; Tanjung & Marta, 2018). An important aspect of Fiske's theory is the emphasis on the importance of the function of culture and environment in the interpretation of signs and symbols. Fiske recognizes that the interpretation of meaning is not static or universally applicable, but rather depends on the cultural and social framework in which the meaning is viewed (Fiske, 2017; Fiske & Hartley, 2004). This facilitates a more complex understanding of how different individuals or groups may understand signals and symbols in different ways. Fiske's theory focuses on the important role of power in the process of creating meaning. According to him, signs and symbols have ideological and political meanings that can support or question existing power dynamics. Fikri et al. (2023) apply Fiske's semiotic analysis to the examination of individual participation in the meaning-making process within the context of the World Cup opening ceremony. These studies suggest that incorporating the role of individuals in Fiske's semiotic theory would enhance its understanding of the meaning-making process. Fiske's semiotic theory provides useful insights into the interpretation of signs and symbols, particularly in relation to culture, power, and context. However, it would be beneficial if the theory included a broader examination of individual participation in the meaning-making process.

### **Social Reality Construction Theory**

Social reality construction theory was introduced by two sociologists, Peter L. Berger and Thomas Luckmann, in their 1966 book "The Social Construction of Reality, a Treatise in the Sociology of Knowledge". They illustrate the social process through action and its correlation, in which each individual continuously forms a reality held and felt together subjectively. The substance of Berger and Luckmann's social reality construction theory and approach is a simultaneous process that occurs naturally through language in everyday actions (Bungin, 2006, p. 193).

Berger and Luckmann explain social reality by splitting the interpretations of 'reality' and 'knowledge'. Reality is interpreted as the quality included in realities, which is justified in having an existence that is not dependent on our desires. Meanwhile, knowledge is the belief that realities are real or clear and have specific properties (Bungin, 2006, p. 195).

For Berger, social reality construction is a process by which an individual interacts and creates realities. According to this view, a person creates reality through social interaction. When a person interacts with others, they will continue to share messages and impressions, see, listen, observe, evaluate, and assess situations based on how they are socialized to understand and interact with themselves. Through the process of understanding and interpreting events that occur, humans translate reality and negotiate meaning (Dharma, 2018, p. 7).

According to Berger and Luckmann (1996, as cited in Bungin, 2006, p. 198) explains that there is a dialectic between individuals forming society and society forming individuals. Social reality can be seen from the dialectical process that occurs through externalization, objectivity, and internalization.

Berger and Luckmann's social construction theory also includes the interpretation that reality is socially constructed, and reality and knowledge are two key terms to understand it. Reality is a quality contained in phenomena that is recognized as having its own existence so that it does not depend on human will, while knowledge is a certainty that phenomena are real and have specific characteristics. Thus, social construction is the sociology of knowledge, so the implication is that it must explore the knowledge contained in society and all the processes that make every part of knowledge established as reality (Manuaba, 2008, p. 221; Sulaiman, 2016).

Social reality construction theory is related to the constructivist paradigm, which views reality as a social construction formed by humans. However, the validity of a social reality is relative. The various characteristics and points of thought in social construction theory make it clear and firm that this theory has a constructivist paradigm (Kusnady, 2018, p. 2).

### **RESEARCH METHODS**

Research activities were carried out for three months, from May 2023 to July 2023. By observing Wardah's advertisement for the Beauty Moves You #BergerakMembawaManfaat campaign on the YouTube (Wardah Beauty, 2021) it has a duration of one minute. This research relies on the constructivism paradigm with a qualitative approach to see Wardah's Beauty Moves You #BergerakMembawaManfaat advertisement as part of artifactual communication. The analysis uses semiotic analysis method to observe, examine, or categorizes objects portrayed in the advertising campaign.

According to Fiske (2004, as cited in Putra, 2019, p. 48), semiotics contains two main concerns: the relationship between signs and their meanings and how a sign is combined into a code. In addition, in semiotics, the text is the main center of attention. Text is broadly interpreted, not just written text but also profile images shown in the video. However, everything that has a form of communication signs, such as those contained in written texts can be seen as texts, such as photography, drama, soap operas, advertisements, and movies (Vera, 2015, p. 34).

In this research, Fiske's semiotic analysis is used to observe the signs and meanings of women's body image in Wardah's advertisement version of Beauty Moves You #BergerakMembawaManfaat. The three primary tiers are level of reality, level of representation, and level of ideology gathered and categorized from the data source. John Fiske's semiotic analysis method helped the analysis becoming more directed towards audiovisuals that are corresponding with the analysis initiated by Fiske on television codes (Putra, 2019), namely through three levels, including (1) level of reality, (2) level of representation, and (3) level of ideology that can be used to identify a meaning of body image contained in the Wardah advertisement, to assist the authors in observing and revealing the meanings contained therein.

## RESULTS AND DISCUSSION

Based on the analysis results conducted using the semiotic method with television codes initiated by John Fiske, namely the level of reality, the level of representation, and the level of ideology, the meaning described above was found. Through the results of the three-level analysis, a correlation is found that produces a meaning of women's body image in Wardah's advertisement version of Beauty Moves You #BergerakMembawaManfaat with the relationships in each scene that produce messages and meanings contained therein.

The overall message that Wardah aims to communicate with this advertisement is its role as a pioneer in the production of halal beauty products, which prioritize both functionality and aesthetic appeal. This is symbolized by the inclusion of five female models, each representing courageous beauty in their distinct societal responsibilities while maintaining a fashionable appearance.

From the analysis of this research, it can be seen that the image of the female body is seen both directly and indirectly, where certain scenes focus on selected body parts but are still covered with the value of the beauty of the soul depicted through social roles.

The codes that appear, such as appearance, behavior, expression, and gesture codes, have a significant meaning in this advertisement and strengthen the image of the female body in it. In addition, several codes support other codes, such as environmental codes, makeup, costumes, music, cameras, and lighting. So that the audience can see the events that occur in the advertisement as something real, and the messages that want to be conveyed by utilizing the image of the female body with five different figures can be conveyed well through the advertisement.

This Wardah advertisement tends to prioritize the visualization side in conveying the message contained in it, by placing the image of the female body as a product attraction through the depiction of five female figures who have body shapes/characteristics, gestures, appearance, clothing, and behavior according to their respective characters that support their existence as a form of a woman with the best version of herself.

The body image displayed in this Wardah advertisement is made based on the reality in society, where this advertisement represents the meaning of a very different body image, namely with several different characteristics, including an ideal physical appearance with a smooth face, slender body, thin lips, white and regular teeth. Then, with a body character that looks unique, such as curly hair, besides that with the character of an Islamic woman wearing a hijab. Moreover, by equalizing disability rights by displaying the identity/body characteristics that use prosthetic limbs.



Figure 2. Scene 1: Appearance of the Five Female Figures (shot time 0:04 -0:05)

Table 1. Fiske's semiotic of Scene 1

Reality Level	<p>The appearance of five female figures who appear confidently walking together in parallel positions with the appearance of different characteristics, namely three women wearing hijab and two others have curly hair and straight hair, then also have different characters that are clearly visible in terms of skin color including white, brown, light brown, and yellow, which shows that women appear according to their respective characters.</p> <p>In addition, fashion trends in clothing are very evident from the various styles worn on the five female figures so that they look stylish, giving an elegant impression. Then, from the makeup seen in this scene, it is so accentuated that it shows they look beautiful, blushing, and smiling expressions that show that they are so confident.</p>
Level of Representation	<p>The setting of this scene is in a unique spiral-shaped and luminous hallway where the five female figures walk, in terms of camera shots make the five female figures the center of attention, then focused on when walking parallel right in the middle of the frame, in terms of lighting so bright that the five female figures look dazzling, clarified by the appearance of elegant clothing and make-up that blushes, making it more attractive in showing and emphasizing the five female figures who are the focus of attention.</p>
Ideology Level	<p>The role of capitalism is seen to perpetuate the ideology of beauty in circulation, where women's appearance is inseparable from makeup and look attractive with fashion trends. In addition, the ideology seen in this scene is race, which is depicted from the identity/characteristics of the five female figures' physical appearance and different skin colors. Race in this advertisement does not lead to racism or discrimination but rather a display of how everyone has differences based on physical appearance or innate physical characteristics.</p>

The construction of the results of this study is an idea related to the characteristics of women, where women's body image is not only related to aspects of proportional physical appearance such as the ideal body appearance depicted in this advertisement through the figure of Dewi Sandra, the figure of a public speaker, and the figure of a health analyst but also from body characteristics that look unique such as the curly hair

of a teacher and the identity/body characteristics of a disabled model who shows a prosthetic leg. In addition, she also has the value of inner beauty, such as creating a positive atmosphere for the surrounding environment, intellectual ability, good attitude, elegance that is always cheap to smile, and charisma from within himself who emphasizes courage and high self-confidence.

In addition to promoting the visualization side, Wardah constructs body image through audio in the form of voice-over to lead viewers/audience with pre-conceptualized grammar in order to encourage viewers/audience to the other side of body image, whereas in this advertisement, more grammatically emphasized to the value of inner beauty.

In Indonesia, the standard of beauty and the hegemony of the ideal body shape has a pleasing face and a balance between weight and height. Then, the ideal body in women tends to be described as a thin, curvy/slim, strong, and healthy body. Beauty standards and ideal body shapes in society shape body image (Rahardaya, 2021, p. 32).

Basically, this advertisement gives meaning to the body image that Wardah emphasizes as a significant breakthrough against the beliefs circulating in society, that body image is not what the wider community thinks about the ideal body. This meaning is further strengthened by the presence of five female figures who are different figures from each social role.



Figure 3. Scene 2 - First Figure Appearance, Dewi Sandra (shot time 0:10 - 0:14)

Table 2. Fiske’s semiotic of Scene 2

Reality Level	<p>The figure of Dewi Sandra is posing during filming and showing and pointing her works to the media crew. Appearing confidently, gracefully, and full of smiles. In the figure of Dewi Sandra, the body image is clearly visible from the appearance of the hijab with the Muslim costume she wears; the appearance shows her character as an image of a Muslim woman.</p> <p>From this picture, you can see the confidence and elegance in the figure of Dewi Sandra which is depicted by behavior, gestures, and expressions, which are supported by an ideal physical appearance (fair skin, smooth face skin, thin lips, sharp nose, white well-formed teeth), and the appearance of <i>elegant</i> clothing and the appearance of the <i>makeup</i> used is so accentuated, showing she looks beautiful and blushing.</p>
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Table 2. Continued

Level of Representation	<i>Setting</i> (background) of this scene in an open space where handicraftworks are made, in terms of shooting in this <i>scene Track Right</i> (TR) focuses on following the direction of Dewi Sandra's object movement in line with the appearance of VOF "Your Beauty Moves Change", supported by bright and bright lighting making Dewi Sandra's figure look dazzling and graceful, made clear by the appearance of <i>elegant</i>
Ideology Level	An ideology seen in this <i>scene</i> is the ideology of feminism and capitalism which is seen explicitly through the level of reality and representation. The social value of feminism in this <i>scene</i> is a new definition of body image, where body image is not just what the wider community thinks with a proportional physical form but also from the <i>inner beauty</i> that has the ability and expertise to make work. However, there is still the role of capitalism that perpetuates a circulating belief, where women's appearance is inseparable from <i>makeup</i> .

In this advertisement, this is depicted in Scene 2, Scene 3, and Scene 6, three female figures present in different social roles but with the same characteristics, namely their proportional physical appearance and identity as Muslim women who appear to be wearing hijab. In this scene, the appearance of make-up is also emphasized which shows that they look beautiful. As well as appearing audio "*your beauty moves change*", "*your beauty moves others, benefits the world*", and "*with the collaboration of local and global experts, Wardah presents halal Green Beauty innovation, so that your beauty is free to step.*"

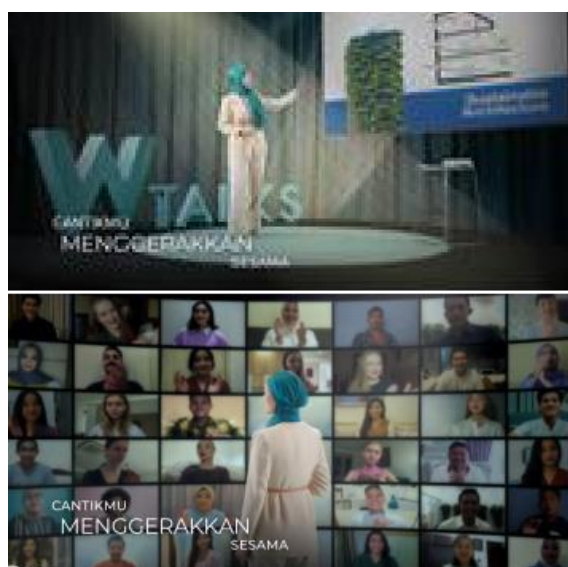


Figure 4. Scene 3: Appearance of the Second Figure, *Public Speaker* (shot time 0:19 - 0:23)

Table 3. Fiske's semiotic of Scene 3

Reality Level	The appearance of a <i>public speaker</i> figure presents material witnessed virtually by many people (audience). The reality level analysis in this <i>scene</i> is how the body image is seen from the character of the <i>public speaker</i> figure who shows herself as an image of a Muslim woman with the appearance of the hijab and clothing worn and shows the identity/characteristics of <i>tan</i> skin. This <i>scene</i> also shows the <i>public speaker</i> looking stylish and in a fashion suit that shows her slender body shape. Then, the gestures, expressions, and <i>makeup</i> illustrate her elegance, where she appears so calm, relaxed, and beautiful.
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Table 3. Continued

Level of Representation	The analysis of the level of representation in this <i>scene</i> is from the <i>Long Shot</i> camera type and zoom-out <i>shooting</i> angle showing a <i>public speaker</i> figure in a large room presenting material and standing in front of a virtual audience, in harmony with the appearance of VOF "Your Beauty Moves Others to Benefit the World" accompanied by the boisterous sound of applause from the audience and supported by bright lighting from the side of the audience's virtual screen, showing that the <i>public speaker</i> figure is appreciated by the audience and is the object of focus of attention
Ideology Level	An ideology seen in this <i>scene</i> is the ideology of feminism and capitalism. The social value of feminism is that there is a new definition of body image, where body image here is not just what the wider community thinks with a proportional physical form, but from <i>inner beauty</i> that has good abilities and achievements so that it can provide benefits for itself and others. However, here we still see the role of capitalism that perpetuates a circulating belief, where the appearance of a <i>public speaker</i> figure is inseparable from <i>makeup</i> .

When associated with the theory of social reality construction, the results of the research in these three scenes show the body image presented following their characteristics based on appearance, costume, and makeup that has an ideal body such as a smooth face, slender body, thin lips, white teeth, and a face inseparable from makeup which in this scene also promotes that by using Wardah products, women's beauty can go anywhere. However, they also show behavior, gestures, and expressions that show how a woman is able to appear brave and confident with the works she produces and the profession she lives, in line with the audio in the form of voice-over, which is constructed in this scene that women can drive change and are able to move others starting from within themselves. These three scenes mean that body image is not just about having an ideal physical appearance, it must also have the value of inner beauty.

Figure 5. Scene 4: Appearance of the Third Figure, a Teacher (*shot time* 0:28 - 0:32)

Table 4. Fiske's semiotic of Scene 3

Reality Level	The reality level analysis in this <i>scene</i> is how the body image is visible from the identity / characteristics of curly hair and light brown skin ( <i>honey</i> ), and the slender body shape is seen from the waist strap worn. The appearance of this third figure as a teacher who provides knowledge by showing sea objects and explaining them to children. Seen from
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Table 4. Continued

	<p>the behavioral aspect, her loving, friendly attitude makes her able to create a comfortable learning atmosphere, and the children look focused and so enthusiastic about the knowledge being explained.</p> <p>This <i>scene</i> also shows the teaching figure looking <i>stylish</i> with a combination of a fashion suit and <i>handkerchief</i> that is so eye-catching, supported by <i>make-up</i>, as well as her expression and behavior, making her look so beautiful and confident.</p>
Level of Representation	<p>The <i>setting of this scene is</i> on the beach, with a <i>Medium Long Shot</i> camera type and <i>eye level shooting</i> focusing on the object of the teacher, more precisely emphasizing and showing her body image, namely from the characteristics of curly hair, as well as showing and following the movement of the teacher's figure showing sea objects to children, in line with the appearance of VOF "Your Beauty Moves Future Steps", supported by natural bright lighting, making her body image the focus of attention.</p>
Ideology Level	<p>The ideologies seen in this <i>scene</i> are feminism and capitalism. The social value of feminism is a new definition of body image, where the body image here is not just what is thought by the broader community with a proportional physical form, but from the <i>inner beauty</i> that has intellectual abilities and a good attitude. However, here we still see the role of capitalism that perpetuates a circulating belief, where the appearance of a teacher figure is inseparable from <i>makeup</i>. And in this <i>scene</i>, the role of capitalism also emphasizes the image of the female body by clearly highlighting to show and focus on the hair characteristics of the teaching figure</p>

The exact depiction is also seen in the cut of Scene 4 of the teacher, who in this scene is depicted through the scene of how she explains and provides knowledge to children who are able to provide a caring, loving, and friendly attitude making her able to create a comfortable learning atmosphere, in line with the appearance of the audio "*your beauty moves the future steps*". Her identity in this scene is highlighted by curly hair and honeyed skin color.

When associated with the theory of social reality construction, this scene is highlighted through visualization of appearance, behavior, gesture, and expression, which shows the body image of a woman with curly hair, honey skin color, and behavior that is consequently good at creating a learning atmosphere for children, in line with the audio in the form of voice over which is constructed in this scene that women are able to move steps for the future starting from the way she helps children's development by providing knowledge. This scene means that body image is not only seen from the ideal physical appearance but also from the uniqueness of her body characteristics, and she is able to have the value of inner beauty.



Figure 6. Scene 5: Appearance of the Fourth Figure, a Model with a Disability (shot time 0:35 - 0:39)

Table 5. Fiske’s semiotic of Scene 5

Reality Level	<p>The reality level analysis of this <i>scene</i> is how the body image is clearly visible from the character of the model, who shows herself as a woman with a disability by showing her fake leg and her yellow skin identity/character. This fourth figure is a model who appears to walk on the <i>catwalk</i> stage.</p> <p>As a model, her appearance, behavior, gestures, and expressions portrayed her confidence and courage as she walked perfectly in front of a live or virtual audience without any barrier of fear. Supported by <i>stylish</i> clothing and <i>makeup</i> that emphasized her elegance and made her look very beautiful.</p>
Level of Representation	<p>The <i>setting</i> of this <i>scene</i> is on the <i>catwalk</i> stage where the disabled model is walking, with a <i>Close Up</i> camera type where the camera accentuates selected parts of the model's figure, namely the body until it is centered on the highlight of her prosthetic leg, and from the angle of the shot shows the interaction of the disabled model's footsteps to show herself walking in the middle of the <i>catwalk stage</i> which is in line with the appearance of VOF "Your Beauty Moves Courage" and is supported in terms of <i>background</i> lighting/<i>stage screen</i>, virtual audience screen, and <i>spotlight</i> emphasizing her dazzling appearance, thus making her the focus of attention.</p>
Ideology Level	<p>The ideologies seen in this <i>scene</i> are feminism and capitalism. The social value of feminism is that there is a new definition of body image, where the body image here is not just what the wider community thinks with a proportional physical form but also from the <i>inner beauty</i> that has high self-confidence and courage. However, capitalism still plays a role in perpetuating the belief that women's appearance is inseparable from <i>makeup</i>. This <i>scene</i> also shows the role of capitalism that emphasizes women's body image by focusing on prosthetic legs, which are used as sales objects for corporate profits.</p>

Then, in Scene 5, it is depicted through a woman who shows herself as a disabled person by showing her prosthetic leg; where in this scene, she appears in the role of a model; she looks brave, full of smiles, and without fear of walking in front of the audience and so confidently displays her body identity using a prosthetic leg, in line with the appearance of the audio "*your beauty moves courage*." In this scene, the make-up is also emphasized, showing that she looks beautiful and blushing.

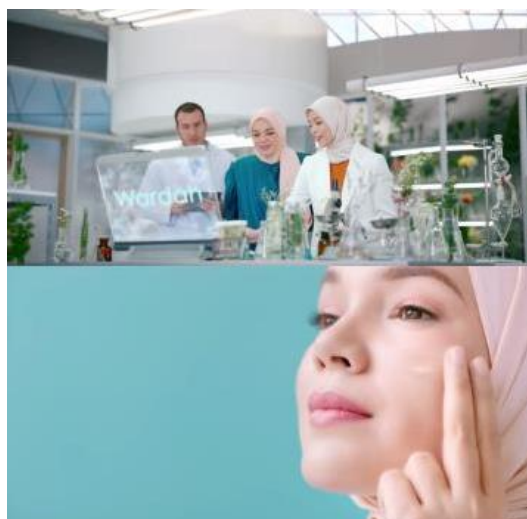


Figure 7. Scene 6: Appearance of the FifthFigure, a Health Analyst (*shot time 0:41 - 0:50*)

Table 6. Fiske’s semiotic of Scene 6

Reality Level	<p>The analysis of the level of reality of this <i>scene</i> is how the body image is seen from the character of the health analysis figure and the figure of Dewi Sandra who shows herself as an image of a Muslim woman with the appearance of the hijab she wears, and the body image here is seen from the physical appearance of fair skin, ideal body, flawless facial complexion, sharp nose, and the appearance of the <i>makeup</i> used is so accentuated showing they look beautiful blush.</p> <p>The fifth figure is a health analyst who appears when testing cosmetic ingredients that will be used by Wardah, with complete confidence she is able to explain the testing process. In addition, there is an appearance of Dewi Sandra wearing Wardah serum which has previously been tested by the health analyst.</p>
Level of Representation	<p>The analysis of the level of representation of this <i>scene</i> is from the <i>zoom out shooting</i> angle which shows the figure of the health analyst testing cosmetic ingredients in the laboratory, as well as from the <i>Extreme Close Up</i> camera type where the camera takes pictures and very partially emphasizes the face of Dewi Sandra's figure in line with the VOF "With the Collaboration of Local and Global Experts, Wardah Presents Halal <i>Green Beauty</i> Innovations to Make Your Beauty Step Free", supported by the bright lighting emphasizing the appearance of the health analyst and Dewi Sandra's face which looks dazzlingly beautiful with blush makeup, making her the focus of attention</p>
Ideology Level	<p>The ideologies that are clearly visible in this <i>scene</i> are the ideologies of feminism and capitalism. The social value of feminism is that there is a new definition of body image, where body image here is not just what the wider community thinks with a proportional physical form, but from <i>inner beauty</i> that has good abilities and expertise in carrying out its profession, so that it can provide benefits for itself and others. However, here the role of capitalism is still visible that perpetuates a circulating belief, where the appearance of the figure of health analysis and Dewi Sandra is inseparable from <i>makeup</i>.</p>

When associated with social reality construction theory, this scene concludes a meaning that is communicated through appearance, behavior, gesture, make-up, and expressions displayed in real conditions with an appearance that shows her characteristics as a disability, the behavior she displays illustrates high self-confidence with a gesture of stepping boldly in front of the audience, without the barrier of fear she expresses herself with a smile, in harmony with the audio in the form of voice over which is constructed in this scene that women are able to move courage. The meaning inferred from this scene is that the disabled woman is able to break the circulating belief that the body image is not

like what the wider community thinks of an ideal body, but also from the limitations of the body that can be seen from her profession that is able to move courage and has the value of inner beauty from her confidence.



Figure 8. Scene 7: Leg Comparison Rendering (shot time 0:51 - 0:52)

Table 7. Fiske’s semiotic of Scene 7

Reality Level	The analysis of the level of reality of this <i>scene</i> is that the body image is seen from the comparative appearance of disabled legs with normal legs, which step on the catwalk stage and on the beach. Disabled feet are the feet of a model figure who appears to walk on the <i>catwalk</i> stage by showing her identity as a disabled woman who uses a prosthetic leg. This <i>scene</i> clearly shows a comparison of body identity, namely from the appearance of the focus of ideal/normal legs with prosthetic legs.
Level of Representation	The analysis of the level of representation of this <i>scene</i> is from the type of <i>Big Close-Up</i> camera shot that very partially highlights the foot, and the angle of shooting follows the direction of the footsteps, in line with the appearance of the VOF "Moving Brings Benefits", supported from the side of bright lighting making footsteps the focus of attention.
Ideology Level	The ideology that is clearly visible in this <i>scene</i> is the ideology of capitalism. It can be seen that the role of capitalism emphasizes women's body image by blatantly comparing disabled legs and normal legs, by showing and focusing on the body parts of the legs. Indirectly in this <i>scene</i> , it can be seen that there is utilization for company profits. Body image is defined as the shape or <i>image of</i> the male and female body. In this context, body image focuses on being an object and is being used as a discourse. Body image cannot be separated from the power of the capitalist industry, where the power of the media in the industry often manipulates something that has special value into a product that can be exchanged. The exchange of information, messages and ideologies often occurs, where body image is clearly constructed (Putra, 2019, p.47).

In Scene 7, the body image compares the disabled foot with the normal foot. The prosthetic foot is the foot of a model figure who appears to walk on the catwalk stage by showing her identity as a woman with a disability, while the ideal/normal foot is the foot of a teacher figure who appears to walk on the beach. In this scene, the audio "Moving to Bring Benefits" appears, which is still related to Scene 6 at the time after showing Wardah's new product.

When associated with the theory of social reality construction, the results of the research in this scene show that women appear according to their respective characters, where the body image depicted is not what the wider community thinks about a

proportional physical form, but from the character of the body that is seen wearing a prosthetic leg, and also from the inner beauty that has the courage to appear according to their character, in line with the audio in the form of voice over which is constructed in this scene that with her limitations she is still able to bring benefits to both herself and others through the profession she is living in, not looking at her limitations ut continuing to move forward with courage that appears according to her character.



Figure 9. Scene 8: Reappearance of FiveFemale Figures (*shot time 0:52 - 0:53*)

Table 8. Fiske’s semiotic of Scene 8

Reality Level	<p>The reappearance of the five female figures who in the previous <i>scene were</i> shown according to their respective social roles and in this <i>scene</i> they are shown again simultaneously with a parallel walking position and have different characteristic appearances, namely three women wearing hijab, two others with curly &amp; straight hair, then have different characters in terms of skin color including white, brown, light brown, and yellow, showing that women appear according to their respective characters.</p> <p>In addition, fashion trends in clothing are very visible from the various styles of clothing worn on the five female figures so that they look stylish giving an elegant impression. Then, the make-up used is so accentuated that it shows they look beautiful blushing, plus a smiling expression that shows that they are so confident.</p>
Level of Representation	<p>The analysis of the level of representation above is from the Long Shot camera type that displays the five female figures and emphasizes with eye level shooting angles focusing on the interaction of the five female figures who are walking parallel between buildings, supported by natural bright lighting from the blue sky background accompanied by white clouds, making the five female figures look clearly dazzling in terms of make-up and clothing which illustrates how attractive the five female figures are so that they become the focus of attention.</p>
Ideology Level	<p>The role of capitalism is seen to perpetuate the ideology of beauty in circulation, where women's appearance is inseparable from makeup, and look attractive with fashion trends. In addition to capitalism, the ideology seen in this scene is race, which is depicted from the identity/characteristics of the five female figures' physical appearance and different skin colors. Race in this advertisement does not lead to racism or discrimination, but rather a display of how everyone has differences based on physical appearance or innate physical characteristics.</p>

Of the five female figures presented by Wardah, the most prominent woman in this advertisement is a disabled person who uses a prosthetic leg, where Wardah displays something different from the beauty standards in advertising in general. Usually, beauty advertisements display an ideal body and even a sensual appearance, as is the case with Wardah, which in every advertisement always depicts beauty through the image of an

ideal female body. However, in this version of *Beauty Moves You #BergerakMembawaManfaat*, Wardah prioritizes the rights of people with disabilities, where she appears with other female figures, which means that people with disabilities also have the space to look beautiful on par with ideal women in general, even able to radiate the value of inner beauty through their confidence and courage.

The entire scene in this advertisement leads to the same meaning, where the image of a woman's body is not only related to the aspect of a proportional physical appearance with an ideal body appearance but also from the value of inner beauty that is emitted from the limitations of her body which can be seen from her profession that is able to move courage, able to provide positive value to the surrounding environment, and also with all the works that she is able to create so that she can drive change both for herself and the environment.

However, Wardah indirectly packaged this ad with relationships in each scene that lie in the proportional physical character and combined with the value of inner beauty so that the body image can become a selling point that is able to persuade consumers to purchase decisions so that they can get abundant profits for producers.

In addition, this Wardah advertisement also perpetuates a circulating belief that is visible in the facial makeup of each figure and audio construction in the form of voice-over that leads to the end of Scene 6 and Scene 7, no matter how the female character looks, it is still inseparable from makeup, this is used as a sales object for company profits, where the scene towards the final scene promotes that by using Wardah products, women's beauty can be free to go anywhere, Wardah as a beauty brand perpetuates a circulating belief that women's appearance cannot be separated from makeup.

Women and makeup are inseparable. Even make-up can become an identity for the wearer. Makeup can increase women's confidence to look beautiful (Deslima, 2020, p. 189). Based on this evidence, the meaning of body image in Wardah's *Beauty Moves You #BergerakMembawaManfaat* advertisement emphasizes the visual message but is still accompanied by verbal messages. The visual message of this advertisement is a picture of five women with their respective characters, both in terms of physical appearance and the value of inner beauty seen through their respective social roles. Meanwhile, the verbal message is in the form of grammar that is conceptualized sequentially in each scene and ends in the same meaning that women are able to move courage, are able to provide positive value to the surrounding environment and are able to drive change and provide benefits to the environment, others, and the world, but still ends in the promotion of products that Wardah has just launched.

In the scene relationships that have been explained in the research results in the previous subchapter, it can be concluded that each scene has been arranged in such a way that viewers/audiences can understand the meaning conveyed by this advertisement and understand that each scene is a construction of a reality found in everyday life. The theory used by the author in this research is the social reality construction theory introduced by Berger and Luckmann. The relationship between the theory and this research is that the theory of social reality construction is a process in which an individual interacts and creates realities through social interaction. Social reality cannot stand alone without the presence of individuals because social reality has a meaning when it is constructed and interpreted subjectively by other individuals to establish that reality objectively. The utilization of commercials and celebrity endorsers has been demonstrated to be advantageous and efficient and exerts a significant impact on the inclination to acquire things. The level of impact is directly proportional to the quality and attractiveness of the



displayed advertisements and the celebrities featured. This, in turn, increases the level of interest in making a purchase (Fantini & Ardianto, 2023).

Wardah's advertisement for the Beauty Moves You #BergerakMembawaManfaat version emphasizes the emotional aspect, where each piece of the scene shown has played the audience's emotions through grammar and scenes that have been designed in such a way beforehand, which will then add value to Wardah products in the future so that they are remembered and exist to answer the needs of society, especially in the eyes of women. The messages conveyed in this ad are also made into light messages, in the sense that they do not require a heavy thought process when viewers see the ad.

From the research results that have been described, it is evident that the identity of women in Wardah advertisements is through the products it introduces and is specifically used directly on the faces of female figures who look confident appearing using these products. After Wardah's products are displayed simultaneously with the identity created through the social role of women, of course, consumers will consume the impressions that the advertisement has displayed, both the product and the meaning constructed by the advertiser, Wardah.

The results of research with the concepts used found that the images in Wardah's Beauty Moves You #BergerakMembawaManfaat advertisement provide meaning through the image of the female body image starring in the ad. Wardah does not explicitly display its corporate image, but a message is still implied that Wardah as one of the beauty brands that plays a role in making women in Indonesia better and can provide benefits. This ad was created by looking at the social realities found in society, where it raises something real about how women's body image is seen according to their character and provides space for disabilities. These images are produced through the results of research studied with John Fiske's semiotics.

## CONCLUSIONS

Wardah's central message is that women's body image is not solely determined by physical appearance but also by the inner beauty that originates from their abilities, such as their profession, courage, positive impact on the environment, and their ability to create meaningful work that can bring about personal and environmental change. Wardah presents a representation of body image that aligns with the unique qualities of each woman, promoting her identity as a woman in her most exceptional form.

John Fiske's semiotic method emphasizes its analysis knife by looking at the level of reality, the level of representation, and the level of ideology. The reality level is displayed through the appearance code, the representation level is displayed through the shooting code, and the ideology level is displayed as a whole from the elements of the reality level and representation level organized and categorized in ideological codes such as capitalism, race, class to name a few.

The level of reality in Wardah's Beauty Moves You #BergerakMembawaManfaat advertisement is shown through appearance, costumes, makeup, and behavior, gestures, and expressions that show body image through scenes of women who appear according to their respective characters in each scene. The level of representation in Wardah's Beauty Moves You #BergerakMembawaManfaat advertisement is from the camera angles, settings, lighting, music, and voice-over used and displayed differently in each scene, but still leads and clarifies certain body parts and interactions of each female figure in each scene.

Meanwhile, the ideological level in Wardah's Beauty Moves You #BergerakMembawaManfaat advertisement displays the ideologies of capitalism, feminism, and race. Capitalism ideology, where several scenes show the image of the female body, one of which is very focused on the camera towards the prosthetic leg of a disabled model, as well as the body parts of female figures through the interactions that are carried out. The ideology of race, where Scene 1 and Scene 8 are depicted from the identity/characteristics of the physical appearance and different skin colors of the five female figures. Then, there is the social value of feminism, where a new definition of body image is found, where body image is not just what the wider community thinks of with a proportional physical form but also from inner beauty. Overall, this advertisement shows the role of capitalism in perpetuating the belief that no matter how the female characters look, they are still inseparable from makeup.

Based on the results of the research, it can be seen that the depiction of the meaning of body image in Wardah's Beauty Moves You #BergerakMembawaManfaat advertisement is made based on the real conditions that exist in society, that the image of women's bodies is seen according to their respective characters, both with ideal bodies, unique characteristics, Islamic characteristics (fully wrapped, modest clothing with head scarves), and with their body limitations (disabilities).

Wardah, through this ad campaign, constructs a social value where women's body image does not look at physical appearance/characteristics and race. Looking closely at the choices of women's profiles in the campaign, Wardah prioritizes disability rights, which shows that people with disabilities also have the space to look beautiful on par with ideal women in general, even exuding inner beauty through their confidence and courage.

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