

Korean wave's influences on Indonesian beauty standard depicted in skincare advertisements: A critical discourse analysis

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Abstract: This research aims to disclose the influence of Korean wave toward Indonesian beauty standard reflected in the skincare advertisements. Descriptive qualitative method with the approach of critical discourse analysis is employed to obtain the research objective. The media are Viva moisturizer advertisement appeared in early 2000s, Wardah White Treatment Essence advertisement published in 2019, and Laneige BB Cushion Korean advertisement as a part of intertextuality. The 19 year-publication gap is deliberately presented to show how the shift of beauty myth takes place. The data taken were in the form of words, phrases, and sentences, which were then analyzed using Fairclough's three-dimensional approach. The results showed that Viva attracted consumers' attention by using similes, simple present tense, keywords repetition and positive adjectives. On the other side, Wardah used hyperbole, possessive pronoun, and scientific terminology to convince the consumers of their product's superiority, in line with Laneige advertisement. Regarding the discursive features, these three advertisements were similar in that they used logos, flattery, puffery and positive image representation. Lastly, the analysis of social practice indicated that the influence of Korean wave was clearly seen on Wardah's commercial which portrayed beauty as Laneige did. They tried shaping consumers' beliefs that beauty means having white, flawless, and glowing face. Thus, the beauty myth had changed from the previous era. This resembles Bourdieu's notion of field, capital, and doxa.

Keywords: beauty standard; critical discourse analysis, korean wave, skincare advertisements

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INTRODUCTION

Korean wave or Hallyu refers to Korean cultural products encompassing film, music, dance, food, smartphones and fashion that has successfully been distributed to other countries (B. Kim, 2018; Suryani, 2015; Valentina & Istriyani, 2017). It is commonly handed out utilizing mass media and internet, hence the deployment is unbelievably fast that it has reached many parts of Asia, North America, Europe, Africa and Latin countries (Ju & Ju, 2018). In Indonesia alone, Korean wave began entering on 2002 when Korean drama, *Endless love*, was aired in television. At the same year, South Korea became the host of world cup, making a lot of Indonesian people more familiar with the country. The spread of Korean wave throughout the country, especially Indonesia, is certainly inseparable from the role of media in this globalization era. Social media such as Youtube, Twitter, Facebook, Instagram, and skype are proven to be helpful in showing Korean popular culture to Indonesian people.

This phenomenon indeed has an impact, which is nothing but the mixing of local culture with Korean culture, or also referred to as an acculturation process. Koentjaraningrat (2005) defines acculturation as a social process emerging when a group of people from a certain culture is encountered with a foreign culture that the elements of that foreign culture are gradually accepted and processed into their own culture without omitting their cultural personality. The culture itself is divided into two parts namely covert culture and overt culture. Covert culture is a part of culture which is hard to change and influence by other cultures such as the system of cultural values, sacred religious beliefs, and customs rooted within the society. On the other hand, overt culture is a part of culture which is easily changed and affected by other cultures such as tools, useful objects, science, procedures, and fashion. This overt

culture of Indonesia is what Korean wave influences. For instance, Korean drama as the first medium bringing Korean wave to Indonesia, influence the audience's tastes ranging from fashion, food, music, to cosmetics. In addition, the Korean wave has also begun to predispose the outlook, behavior, and lifestyle of the community. One of them is the perspective of Indonesian people towards beauty, which will be discussed in this study.

South Korea is able to accentuate how beauty and good looks influence much on one's future career and personal life. This is clearly illustrated from the perfect and shining appearance of South Korean big stars which more or less reflects the Korean beauty standards. As conveyed by Voinea (2017), Korean actresses and actors mostly have "small face, pointy chin, high nose, visible forehead, under eye bags also known as "love bands", and fair skin... Briefly put, it is an innocent, non-sexual, "V-line", "Baby face" look" (p. 82). Similarly, Moerch (2011) sees that South Korean people define beauty as having "long legs, big eyes, a larger chest, a high set, straight nose, a slender body, and pale skin" (p. 3). Meanwhile, Yi (2015) highlights more on Korean ideal skin which is referred to as 'chok chok' skin or the appearance of a dewy, moist skin with minimalist makeup. It also includes having glass-like skin with small pores like children. According to experts, the history behind this beauty standard is closely related to the influence of western countries in South Korea (Benetatos, 2014; Voinea, 2017; Yi, 2015). As recorded in history, South Korea came under the control of the United States after the Second World War. Korean people's preferences of white skin resemble the Western world in which pale and fair complexion represent wealth and high social status, while round eyes symbolize youth (Moerch, 2011).

Meanwhile, Indonesian beauty standard undergoes some changes with the times. In the colonial era, Indonesian people's way of perceiving beauty was much affected by Dutch that they regarded white women more beautiful rather than those with dark skin. Yet, approximately in 1970, a shift in beauty standards ensued, whereby white skin was no longer a benchmark (Yulianto, 2007). This was evident from several advertisements of Indonesian beauty products that glorified yellow skin like a Javanese princess. As a result, many Indonesian women were obsessed with yellowing their skin. While now, as the Hallyu wave flows into the country, the beauty standards of Indonesia change to follow Korean trends. Many Indonesian beauty influencers promote beauty products claimed to make glowing face, and some of them choose to create 'glass makeup' look on their Youtube channel. This fact is reinforced by the results of Zap Beauty Index survey in 2018 that 17,889 Indonesian women like Korean skincare products the most, followed by Indonesian products (34%), and Japanese products (21%).

Referring to this phenomenon, the researcher attempts to analyze old and new Indonesian skincare advertisements to see how far the *Hallyu* wave has affected Indonesian women in constructing the ideal beauty standards. Besides, the researcher wants to reveal the ways these advertisements compose their ideology of beauty and convince audience to buy their products. In this context, ideology refers to one's beliefs, personality, expression of feelings that affect the way they perceive something (Ting, 2005). To bring out intertextuality, the researcher will also analyze one Korean skincare advertisement. Intertextuality refers to the connection among similar discourses which affect one's interpretation of the discourse. It is crucial to do, so the analyst can comprehend the target discourse more. Intertextuality also reminds the readers that meaning is not delivered straight away from the author to readers but is mediated through or screened by codes which are conveyed by the author through other texts (Anosova, 2016). Advertisement itself is chosen as the medium because it is believed to be the most efficacious elements of socialization among society nowadays (Jhally, 2014). This is to say that advertisement is the representation on how powerful people or those with certain interests manage to navigate consumers' beliefs and make them buy the products or services. Thus, disclosing how advertisements manipulate people's conviction would be very interesting.

Similar research had been formerly carried out by Puspitasari and Suryadi (2020) who investigated how Indonesian beauty concept shifted in the decades of 1990-2000 and 2001-2010 through cosmetics commercials. Their analysis revealed that Indonesian women still preferred tanned skin in early 1990s, and shifted into white skin starting from 2000s, coincided with the increasing popularity of Japan and Korean culture in Indonesia. This reality was then made into opportunities by the capitalists to increase their product sales. In consequence, many Indonesian cosmetics brands produced whitening series products. Another related research was done by Arsitowati (2018) about the portrayal of Korean beauty as the ideal beauty concept in the advertisement of New POND'S white beauty. By applying critical discourse analysis method by Fairclough and mimicry theory by Homi K. Bhabha, the researcher

disclosed that the Indonesian, Philippines and Vietnam brand ambassadors of POND'S White Beauty identified beauty with having white and smooth skin like Korean women. It is thus obvious that South Korea has been able to spread its culture and implicitly colonize most of the South East Asian countries. It also indicates that the colonization within Asian countries is no longer done by Western people, but by fellow Asian countries, since the three Southeast Asian countries start to imitate and adapt South Korea's ideal categories as if it is universal across the cultures.

Despite equally using CDA approach, the two literatures have their own concerns and limitations. Research done by Puspitasari and Suryadi (Puspitasari & Suryadi, 2020) tends to examine the shift of beauty standards from the broader scope, so it allows the readers to slowly find out how the shift of beauty takes place during those years. Moreover, it does not specifically discuss how Korean wave takes a role in those changes of view but explicating the influences of Japanese and Chinese cultures as well. It utilizes Fairclough's three-dimensional model in analyzing the data, yet the linguistics discussion is rarely seen on its discussion as it focuses more on the two other dimension. Similarly, Arsitowati (2018) involves CDA approach with Fairclough's model and postcolonial theory as the basis of analysis. It first sees how the advertisement shapes inferiority through discourse and its meaning, then it figures out how the discourse is related to the sociocultural situation of women in Southeast Asia. This research does not present the discursive analysis as it focuses more on text and social practice. Intertextuality is absent from those two literatures, so the readers are unable to comprehensively conceive the formation of discourse' meaning by another discourse.

To gain different perspective, the researcher focuses more on disclosing the influence of Korean wave only, instead of East Asia, to Indonesian beauty concept reflected on linguistics features, discourse strategies, and social implications of the text. Two local commercials from different cosmetics brands were also involved to enrich the data and analysis results. Furthermore, the researcher presents the analysis of one Korean beauty commercial to bring up intertextuality. Based on this study background, the research questions generated in this study are: (1) Which linguistic features are used in the skincare advertisements analyzed?; (2) Which discourse strategies are used in those advertisements to persuade women of ideal beauty concept?; (3) What are the social implications of those skincare advertisements?

METHODS

This study employed qualitative research design aiming to obtain a deep understanding of a social phenomenon particularly how certain meanings were constructed by people and how people conjugated their life and experiences their have (Merriam, 2009). Meanwhile, the approach of critical discourse analysis was utilized in data analysis process. Fairclough (1995) defines critical discourse analysis as a tool to investigate the relation among language, ideology, and power. Hence, it does not only analyze the language elements of the text, but also the social and cultural context of a text. Among those three elements, ideology is believed to be the most substantial one since it is where power is formed and distributed to society through a language (Tinshe & Junaidi, 2019). In line with this, Van Dijk (1995) states that critical discourse analysis is a special approach to figure out the relations among discourse, social inequality, power, and dominance. What is meant by dominance here is "the exercise of social power by elites, institution or groups that result in social inequality, including political, cultural, class, ethnic, racial, and gender inequality" (Ulinuha et al., 2013, p. 265).

CDA was chosen because it enabled the researcher to investigate the relation among language, ideology, and power. It unfolded the hidden meaning behind one's utterances, whether it contained particular ideology to be delivered or became the medium to abuse one's power.

The source of data in this study were two Indonesian skincare advertisements (Viva and Wardah); and one Korean skincare advertisement as the part of intertextuality. First advertisement was the Viva cosmetics's moisturizer. As a pioneer of Indonesian tropical cosmetics industry, its old advertisements are widely found on the internet, hence the researcher can make use of it to reveal how Viva ads portrays beauty in the past. The second advertisement was Wardah White Treatment Essence which was first displayed in 2019. Wardah was selected because it is one of Indonesian skincare products that is very popular among women nowadays. Its ads are widely spread on social media and well-known platforms, such as Youtube. The last advertisement is Laneige, a beauty product from South Korea, which was chosen due to its popularity in Indonesia.

There were some steps in data gathering process. First, the researcher watched some commercials of Viva, Wardah, and Laneige to decide which commercial from each brand to analyze. After choosing the advertisements, the researcher listed the words, phrases, and sentences to identify its linguistics features and discourse strategies. To complete the analysis, the researcher also discussed the social implications of those advertisements. Thus, in general, the preparation of data collection was done in August 2020. After that, the data were collected in September 2020 and analyzed in Oktober-November 2020. As this study attempted to reveal the impact of Korean wave to Indonesian beauty standard depicted in skincare advertisements, the study was carried out in Indonesia.

The data analysis itself was done following the framework of CDA. There is three-dimensional framework of critical discourse analysis proposed by Fairclough, which are text, discursive practice, and social practice. Text refers to speech, writing, visual images or the combination of all. Discursive practice refers to all forms of text production and consumption, including the process of linking both of them, to which the interpretation has taken place. Third, social practice refers to intertextual comprehension that text forms and is formed by social praxis. Referring to this framework, the researcher first observed the linguistics features and categorized them based on their characteristics and functions. To be more specific, lexical devices, rhetorical devices, and syntactic properties are the tools used to examine the linguistics features of the discourses. Lexical devices cover verb, adjective, noun, and adverb that usually trigger persuasion in advertisement. Rhetorical devices, such as figurative languages and alliteration, refer to the use of language that may arouse certain reactions from people. Syntactic properties encompass the formation and combination of phrases, clauses, and sentences in the discourse that may create particular meaning. The next was observing the discourse strategies or how the power among people is represented in the discourse and social implication, which is how the advertisement has changed the ideology of local beauty in Indonesia. Interpretation of those aspects was then done to conclude the findings and analysis.

RESULT AND DISCUSSIONS

This chapter contains the results of study as well as the discussion of the analysis. It is divided into three sections, in line with Fairclough's three-dimensional model. Hence, the first section discusses about linguistics features of three skincare advertisements. The second section concerns with the discourse strategies, and the last section elaborates the social implications of those advertisements.

Linguistic Features of Indonesian and Korean Skincare Advertisements

Viva moisturizer advertisement is opened with the narrator saying '*seperti halnya flora tropis, wajah anda membutuhkan air agar tetap segar*' [Like the tropical flora, your face needs water to stay fresh]. The word 'like' there palpably exhibits the use of simile to show the similarity between the consumers' face and the tropical flora/flowers. By using simile, the advertisers imaginatively give impression toward the consumers that their face is like flowers (flora) which require water to maintain its freshness. As for the word 'flora' is most likely chosen because it is often associated with beauty symbol, while the word 'tropical' pretty much symbolizes Indonesia with its tropical climate. The portrayal of this advertisement is also in accordance with what the narrator said. At the beginning, we can see a woman in a red dress entered a garden full of flowers. Red roses seem to dominate the garden because red roses themselves can be cultivated in tropical climates and are widespread in Indonesia (Wulandari et al., 2016). Thus, comparing that tropical flower with the beauty of Indonesian women is very reasonable.

Another linguistic device used in Viva cosmetics advertisement is simple present tense which is implied in the next sentence, '*Viva lotion pelembab.... merawat dan menjaga keseimbangan kadar air pada kulit wajah*' [Viva moisturizing lotion.... treats and maintains the balance of water levels in the face skin]. Simple present tense is very common in advertisement to provide a depiction of the tangible situation whenever the consumers see it (Grey, 2008). It also signifies that the expression delivered belongs to a general truth, and therefore it plays an immense role to convince the consumers about the product excellence.

After that, the narrator says '*Hingga wajah anda tampil segar, mempesona*' [Until your face looks fresh, charming]. The adjectives 'fresh' and 'charming' there potentially portray the proper image of the real world to the consumers, if they use Viva moisturizing lotion. They describe 'fresh' and 'charming'

face as having no acne, black spots and blackheads. It also refers to smooth and supple face, with good elasticity. Furthermore, the advertisers choose a model whose skin is yellowish to implicitly tell the consumers that beauty in tropical country means having yellow complexion instead of white one. As for the red rose background seems to indicate that women with facial conditions mentioned above are tropically beautiful, just like red rose which is categorized as tropical flower.

The advertisement is eventually closed with the sentence '*Viva cosmetics... sesuai untuk daerah tropis*' [Viva cosmetics... is suitable for the tropics]. The word 'tropics' re-emerges as an emphasis that this cosmetic ingredient has been adapted to the tropical climate so it would be deeply suitable for use by Indonesian women. In addition, the illustration of the guy suddenly approaching the woman in the end of advertisement gives us a hint that *Viva* moisturizing lotion is able to beautify woman's face, so man is captivated.

The second skincare advertisement to analyze is *Wardah White Secret Treatment Essence*. Its is started with the sentence '*Semua kulit wanita dapat glowing seutuhnya*' [All women's skin can be glowing completely]. Simple present tense is used to convince the consumers that the statement belongs to an indisputable and valid general fact. Besides, it is not without a reason why the advertisers use the adjective 'glowing'. That word often appears in a slogan or tagline of Korean skincare advertisements. It is also frequently mentioned by both Korean and Indonesian beauty enthusiasts when they are reviewing Korean beauty products which are claimed to be able to brighten the face. Therefore, the word 'glowing' will be more familiar to Indonesian women's ears than other words with the same meaning as 'shining' or 'bright'. When the consumers hear the adjective 'glowing' they will automatically be able to refer to Korean-style beauty with its glass-like skin. On the other hand, adverb 'completely' is chosen to inform that women's skin can shine perfectly and evenly, not just in particular parts. Talking about the visualization, a woman wearing hijab with a white, flawless, and shining face is seen entering the room at the beginning. Her presence more or less confirms that the word 'glowing' here refers to as having a face condition like her. Meanwhile, the reason of choosing the hijab model is mainly to add an Islamic impression to *Wardah's* product and to represent the image of beautiful Moslem given that *Wardah* carried the Halal label and is aimed at Indonesian women who mostly converted to Islam (Lindawati, 2019). The white color dominates this *Wardah* advertisement as a symbol of purity, sterile, and cleanliness, in line with the claim of the product to make the face clean and glow. Another color that stands out is silver which is often associated with glamor and elegance (Ballard, 2012).

The ad continues with the sentence '*Inilah rahasianya! Wardah White Secret Treatment Essence*' [This is the secret! *Wardah White Secret Treatment Essence*], with the hyperbole emerging in the noun 'secret'. The noun seems to show the audience that the product is the main key to glowing skin that has been coveted by many women, thus it is very mandatory to try. V Vaičėnionienė (2006) in his study said that the use of hyperbole in advertisements can improve the look of products and the consumers' positive outlook. Moreover, *Wardah* also uses scientific terminology – its product ingredients – as reflected in the next sentence '*Organic edelweiss extract dan crystal white active-nya yang halal menyerap ke dalam lapisan kulit*' [Those kosher organic edelweiss extract and crystal white active absorb into the skin layer]. Similar to hyperbole, scientific terminology is also beneficial as it makes the advertisements become more appealing, trusted, and sophisticated. By inserting that to the ads, the consumers will be increasingly convinced that this product uses powerful ingredients to brighten the skin. As for the portrayal of this sentence is still the same as before, where white and silver colors dominate the view, complete with the female model whose white and glowing face is now highlighted.

The next sentence of this advertisement is '*Bantu melembabkan dan mencerahkan kulit cantikmu*' [Help moisturizing and brightening your beautiful skin]. The gerunds 'moisturizing' and 'brightening' there help explaining the major functions of this product, while the possessive pronoun 'your' serves to personally call out the audience. Fairclough (2001) argues that addressing mass audience as an individual or so called synthetic personalization is very effective in public communication. In this way, advertisers may create personal engagements with the audience as they are greeted in a direct manner, hence they know how much they are appreciated. At last, the adjective 'beautiful' comes up to build positive feelings among the consumers that their skin is still precious regardless of the skin problems they are currently facing. The ad is then closed with the imperative sentence 'Feel the glow!'. Imperative sentences in advertising are usually utilized to persuade readers taking particular actions. In this case, the advertisers invite consumers to feel how to have a complete shining face. The trick is none other

than to buy and try this product. The noun 'glow' itself is presented to remind the consumers of this product's benefit which is to make the face skin glow.

In an effort to bring intertextuality, in this last part the researcher will analyze the BB Cushion *Laneige* advertisement, a beauty product from South Korea. The ad of BB Cushion *Laneige* is opened with an imperative sentence 'Don't call it perfection unless it makes your skin endlessly glowing'. The imperative mood here acts as a message to the audience to not carelessly consider something as a perfection, since it only exists in things that make the skin bright and shine all day long. It is obvious that the noun 'perfection' there is kind of hyperbole because it involves exaggeration. We all know nothing is perfect in this world, but this ad implies that having an endlessly glowing skin is a perfection. The adverb modifying adjective in the phrase 'endlessly glowing' is also a hyperbole used to attract the attention of audience and build audiences' positive view regarding their BB cushion. In addition, it appears that *Laneige* BB Cushion advertisement has the same keyword as *Wardah* where they use the adjective 'glowing'. Adjective here is certainly present to describe the quality of BB cushion *Laneige* that can make the face glow.

In the next sentence, the narrator says 'full of moisture and completely flawless' with this visualization showing a model whose face is white, shining, moist, and clean that no black spots detected, which is exactly the same with the phrase above. Through this description, we can implicitly see that the ad is trying to tell perfection is to have a glowing, moist, and flawless face. This is also reflected in the hyperbole which follows, 'Feel the real perfection'. Here we see the advertisers repeat the noun 'perfection', so it becomes clearer that perfection refers the skin conditions mentioned above. Similar to *Wardah* advertisement, *Laneige* also uses verb 'feel' to begin their imperative sentences which somehow become the synonym of 'buy'. To be able to feel the real perfection, the consumers must buy and use the product of BB Cushion *Laneige* that is the hidden message. Next, the narrator mentions 'the new era of cushion' where they use exclamation and minor sentences, complete with adjective 'new', the product type, and the depiction where the background is dominated with blue, white, pink, and purple colors. In a color psychology delivered by Cerrato (2012), blue is the symbol of confidence and serenity. It is believed to reduce stress and bring peace. White, as the researcher has elucidated, represents light, goodness, cleanliness, and highly associated with perfection. Due to its positive vibes, white is widely used in advertisement showing high-tech products. While pink usually symbolizes femininity and sweetness. It appears a lot in the advertisement with the women as the target market such as fashion, beauty, romance, and cosmetics. Similarly, purple also often emerges on women's cosmetics to exhibit high quality product and elevate people's taste of beauty. Those may be the reasons why those colors are used in *Laneige* advertisement. At last, the narrator closes the advertisement by mentioning the name of the product again, 'BB Cushion Whitening... *Laneige*' and showing a girl dressed in white with flawless, glowing, and white face.

From the linguistic and semiotic analysis of the three skincare advertisements above, it can be concluded that there is a shift in the vocabulary, grammar, and visualization used by Indonesian skincare advertisements. *Viva*'s ad appearing around the 2000s uses the words 'moist' and 'fresh' to construct the definition of beauty. Their model is olive-skinned woman, as if convincing the consumers that such kind of skin color is more beautiful. On the other side, *Wardah* uses the words 'glowing', 'moist', and 'bright' which are also uttered in *Laneige* advertisement. Their models are similar, i.e. women with white, smooth, clean, and glowing face dressed in white costumes. This suggests how the definition of beauty in this era has shifted into Korean beauty standard with its glowing, moist, white, and flawless skin.

Discourse Strategies of Indonesian and Korean Skincare Advertisements

This section aims to reveal the power relations among people within the discourse. Fairclough (1989) classified two types of power and language relations, namely power in discourse and power behind discourse. Power in discourse is where the discourse is used by particular people to show power. In other words, it concerns on how powerful people restrain and oppress the non-powerful people using language. Contrarily, power behind discourse refers to how certain discourse is constructed by power relations. This is to say that "the whole social order of discourse is put together and held together as a hidden effect of power" (Negm, 2015, p. 285).

Advertisement alone is a discourse in which ideology and power go hand in hand (Widyahening, 2015). This means that a group of people who have power (advertisers) use language in such a way to

convey their ideology and attempt to control others. In the case of skincare advertisements, the ideology that the advertisers try to transfer is the ideal concept of beauty (Flymén, 2020; Greenfield, 2018). For instance, a cosmetic company makes new product that can eliminate black spots on face. Through advertising agencies, they can create narratives and choose a model reflecting an idea that being beautiful means having clean face without any black spots. The audience thus will be affected by their ideology and finally try their product to remove their black spots.

In *Viva*'s commercial, the advertisers use 'logos' strategy to touch consumers' logic. It convinces the consumers that living in tropical country makes women's skin need more water to stay fresh like flowers. One of the ways to get enough water supply is by applying *Viva* moisturizer that can regulate and maintain the water balance on face. As such, *Viva* reaches people's logic by giving reasons why they should use *Viva* moisturizer, which is to maintain the water content on their face. They also use flattery reflected in the sentence 'Until your face looks fresh and charming'. They flatter consumers by presenting positive adjectives such as 'fresh' and 'charming' so the consumers have a good impression toward the product.

In comparison to *Viva*, *Wardah* and *Laneige* share the same strategy as they use puffery or the use of hyperbolic statements that are not based on specific facts (Kirkpatrick, 2007). This appears in several sentences of *Wardah* advertisement such as 'This is the secret! *Wardah* White Secret Treatment Essence'; 'Reveal the secret of your glowing face'; and 'Feel the glow!'. In *Laneige*, it is depicted in the sentences like 'Don't call it perfection unless it makes your skin endlessly glowing'; 'Feel the real perfection'; and 'the new era of cushion'. The main purpose of using puffery is definitely to attract people's attention. Another strategy that *Wardah* and *Laneige* apply is building up a positive image by presenting positive words such as 'moist'; 'flawless' and 'glowing', instead of invoking negative self-representation. Third, both *Wardah* and *Laneige* use slogan to persuade the audience to try their products. *Wardah* declares the imperative sentence 'Feel the glow!' and *Laneige* asserts 'Feel the real perfection!'.

Furthermore, *Wardah* adds flattery in the sentence 'help moisturizing and brightening your beautiful skin' as the effort to establish good image among audience toward their product. At last, *Wardah* tries to convince the audience of the quality of their product by making scientific approach. They mentioned the important ingredients of their product so that the audience knew that the product was made with superior ingredients.

Social Implications of Indonesian and Korean Advertisements

The last part of this discussion will explicate the social implications of the previous parts and how skincare advertisements that have shifted following Korean trend are changing the perception of Indonesians towards the myth of ideal beauty. Advertising nowadays has been transformed into a communication system which is inseparable from the economic system and society. The ability of advertising to deliver messages to the public plays an important role in the success of a company. It also becomes a means for consumers to know the advantages and disadvantages of a product before they decide to buy it.

However, Prianti (2013) explains that the existence of advertisement is not merely to promote products, since it also helps creating or perpetuating particular ideologies that the advertisers want to convey. The advertisements of beauty product, for instance, has a significant role in the establishment of ideal beauty definition among women. Many of advertisements implicitly exhibits the idea that woman is regarded beautiful when they have fair complexion, slim body, and straight black hair. This is the ideology of beauty which the advertisers implant to society. With the help of increasingly sophisticated audio-visual effects, the message in the advertisement can penetrate into subconscious mind of the viewers until it becomes a false truth that must be followed up immediately. It is therefore not surprising that many women nowadays are frequently visiting beauty salons, buying expensive products, and doing plastic surgery to be able to reach the beauty standards displayed on television.

In the historical timeline of beauty concept, the standards of ideal beauty will be constructed in accordance with the interests of a particular community and within a certain period of time through television. A concrete example of this explanation can be noticed in *Viva* and *Wardah* advertisements. *Viva* does not mention the words 'bright', 'white', 'flawless' or 'shining' in the description. Rather, it uses the words 'fresh', 'moist' and an olive-skinned model. This resembles Yulianto's argument (Yulianto, 2007) that around 1970 to early 2000, many Indonesian women preferred to have olive skin instead of

white one. Along with the flow of globalization and the rise of Hollywood movies playback in Indonesian television, that beauty standard shifted back where fair complexion became the dream of most women. Local beauty brands were competing to create the best whitening products and displaying fair-skinned models on their advertisements. When Korean wave began entering and popular in Indonesia, this existing beauty standard also changed to follow Korean trends. This influence is clearly reflected in *Wardah White Treatment Essence* advertisements presented in 2019. Wardah repeatedly states the word 'glowing' in its narration. Other keywords they use are also similar to *Laneige* advertisement, namely 'moist' and 'bright'. Besides, both *Wardah* and *Laneige* involve women with white, smooth, clean, and glowing faces.

This social phenomenon is very much in line with Bourdieu's notion of field, capital, and doxa. Indonesia is the field where the social agents (especially women) strive to fulfill the current ideal beauty standards, so they can gain a capital. Capital is the resources allowing social agents to get opportunities in life (Beames, Simon & Telford, 2013). Bourdieu first divided it into three forms; social, cultural, and economic capital. A few years later, Catherine Hakim introduced new form of capital namely erotic capital. It is "the combination of aesthetic, visual, physical, social, and sexual attractiveness to other members" of society (Hakim, 2010, p.501). This is to say that the more beautiful and attractive a woman is, the greater the power and privilege she will get from society. Being beautiful might make her prioritized in job selection, get her an extra attention and praise from others, and deliver her on many life opportunities. Beauty hence is no longer an asset, it has turn into a power. It is not surprising then that various skincare items appear amid the society. They aim to assist women improving their erotic capital. Supporting this, a study conducted by Kim and Lee (2018) point out many women agree that being beautiful makes they get more social opportunities such as an easy job search, preference of spouse, and high income.

However, it is important to note that the standard of beauty is very diverse and different in each country. If clean, white skin, slim body, and black hair become the image of beauty in most East Asian countries, then Western countries may have different conception as they associate beauty with possessing tanned skin. While in some countries in Africa, women are considered beautiful if they are fertile. In Indonesia alone, there are various beauty standards which differ in each ethnicity. The Dayaknese, for instance, perceive beauty as having long earlobe. The longer the earlobe, the more beautiful a woman is. Nevertheless, the entrance of Korean wave has influenced the way Indonesian people define beauty. When women frequently see the Korean cultural products, they perceptions about ideal beauty will slowly follow and they will associate themselves with that popular culture. On a deeper level, they may attempt to be the part of Korean popular culture and this is what Bourdieu refers to as doxa. It is a fundamental belief which informs the actions and thoughts of agents in particular domains and is considered as universally proven (Bourdieu, 2013). Doxa tends to favor certain social structures and gives preferential treatment to dominant agents and perceives their dominant position as something that is self-evident and universally desirable. In this case, the beneficiaries are absolutely women with white, flawless skin. They may get more privileges because they are considered to meet current beauty standards. This doxa may remain as long as the skin whitening and brightening products are still circulating in the community; making more people obsessed on Korean look and put aside the fact that no skin tone is better than the others. They may also forget that beauty is always defined subjectively as it depends on the eye of the beholder.

CONCLUSIONS

In a conclusion, Korean wave has triggered a mixture of Indonesian and Korean overt culture, particularly on the ideology of beauty. Indonesian people who used to associate beauty with yellowish skin, now tend to prefer white, glowing, and bright skin like Koreans. This shift is depicted from two advertisements of local skincare, *Viva* and *Wardah*, that convey different ideologies to audiences. To get comprehensive results, the researcher analyzed these two local skincare advertisements using three-dimensional model proposed by Fairclough encompassing text, discursive practice, and social practice. The researcher also analyzes a Korean skincare advertisement to present intertextuality.

Based on the analysis of linguistic features, it is found that *Viva* advertisement uses similes, simple present tense, repetition of keywords, and positive adjectives to promote their moisturizer. Meanwhile, *Wardah* chooses to use hyperbole, positive pronouns, scientific terminology as well as

several keywords such as glowing, moist, and bright which are also found in *Laneige* advertisement. Those linguistic features are used by *Wardah* to attract attention, establish a good relationship with the audience, and convince the audience that *Wardah* can make their skin beautiful like a Korean Star. For the visualization, Viva uses a model with yellow complexion and a rose garden as the background. *Wardah*, on the other hand, uses a model with white, glowing, smooth, and flawless face as well as predominantly white background. As for the discourse strategies used to transfer the beauty ideology are very diverse. Viva utilizes logos strategy to touch the audiences' logic in regard to the superiority of their product and flattery to please people's heart. *Wardah*, similar to *Laneige*, takes advantage of puffery and positive self-representation to build the good image of their products. Lastly, the social implication of these advertisements is that beauty standards continue to change from time to time and many women will try to meet these standards to achieve more erotic capital. What is shown in Viva advertisement makes the audience believe that yellow and moist face skin is beautiful. On the other side, *Wardah* and *Laneige* advertisements lead women to believe that beautiful women are those with white, glowing, and flawless face like Korean stars. This phenomenon resembles Bourdieu's notion of doxa where the desire to have such skin condition is considered as something natural and universal. It certainly benefits women who are born with white skin and makes dark-skinned women struggle to meet the new beauty standards that have become common beliefs.

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