

BEYOND THE DOMESTIC SPACE: THE BEAUTY OF WOMEN IN HIJAB IN THE COMMERCIALS

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Abstract

In advertisements, women are close to the role of models of the products offered. It is because women are considered to have many attractions. This article explores the meaning of the beauty of women wearing the hijab in the Wardah cosmetic advertisement version "*Kisah di Balik Cantik: Awal Mimpi*". This advertisement highlights the stories of individual journeys and struggles to achieve authentic and meaningful beauty. This advertisement not only explores the physical aspects of beauty but also promotes messages about beauty that come from within as well as motivates personal stories. This can help change the narrow narrative of hijab-wearing women's beauty in the media. This advertisement features a short story that includes the ability and competence to represent the beauty of women wearing the hijab in making decisions about products, jobs, and partners. This study uses a qualitative approach and Roland Barthes' semiotic as a tool of analysis. The results of this study indicate that the beauty of women in hijab contains three elements: halal, reasonable, and not excessive. Beauty comes from within, behaves gently, and independently dares to get challenges and work outside the domestic sphere.

Keywords: Women, Beauty, Hijab, Advertising.

Abstrak

Dalam iklan, perempuan sangat dekat dengan peran model dengan beragam produk yang ditawarkan. Hal ini dikarenakan wanita dianggap memiliki kelebihan dan daya tarik yang banyak dikagumi. Artikel ini bertujuan untuk menggali makna kecantikan wanita berhijab dalam iklan kosmetik Wardah versi "Kisah di Balik Cantik: Awal Mimpi". Iklan ini menyoroti cerita perjalanan dan perjuangan individu untuk meraih kecantikan yang autentik dan bermakna. Iklan ini tidak hanya mengeksplorasi aspek fisik kecantikan, tetapi juga mempromosikan pesan tentang kecantikan yang berasal dari dalam dan cerita-cerita pribadi yang memotivasi. Hal ini dapat membantu mengubah narasi yang terkadang sempit tentang kecantikan wanita berhijab dalam media. Iklan ini menampilkan cerita singkat yang memuat kemampuan dan kompetensi dalam representasi kecantikan perempuan berhijab dalam memilih aspek mengambil keputusan tentang produk, pekerjaan dan pasangan. Penelitian ini menggunakan pendekatan kualitatif dan semiotika Roland Barthes sebagai alat analisis. Hasil penelitian ini menunjukkan bahwa kecantikan wanita berhijab mengandung tiga unsur yaitu halal, baik, dan tidak berlebihan. Kecantikan datang dari dalam, berperilaku lembut, dan secara mandiri berani mengambil tantangan serta bekerja di luar ranah domestik

Kata kunci: Perempuan, Kecantikan, Jilbab, Iklan.

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Introduction

The ongoing evolution of technology presents opportunities for industries to promote their products through advertisements. The presence of advertising constitutes a crucial consideration for producers seeking to capture the attention of consumers effectively and reach a broader audience through mass media. Closely related to advertising is the elemental aspect of imagery, in which the products are portrayed in a positive light, intending to get a good perception among those who encounter it.

In advertising, it is not only the depiction of product but also the portrayal of social images that resonate with human existence. Technological advancements empower producers to promote their products on a broader scale, transcending the limitation of space and time through mass media channels. It is unsurprising that many ads now adorn viewers of the screens, effectively occupying the glass screens with their content.

The field of advertising promotion is increasingly gaining traction among marketing teams, academics, and professionals. In line with the evolving conceptual paradigms of mass communication and marketing, the challenges related to advertising remain in exploration of product marketing through promotional strategies. The indirect portrayal of a product in advertising is inherently related to marketing communications and the overall process of selling the product. Careful preparation is invested in the dissemination of advertising through economic and communication channels, aiming to enhance their utility by maximizing the profits derived from such endeavours.¹

In advertising, women are invariably associated with their role as models endorsing the featured products. This association starts from the perception that women possess inherent merits and attractiveness that resonate strongly with the audience. The expectation for women to exude charm is rooted in societal stereotypes, particularly about the beauty they perceive. Furthermore, societal expectations push women to be excellent in domestic realms, such as proficiency in cooking, pleasing their partners,

managing household affairs, and being considered proper for various social engagements.

Furthermore, women are expected to embody perfection across various skills, be intelligent, and be role models in knowledge and morality within their familial contexts. This comprehensive set of expectations drives women to fulfil multiple roles and adapt to societal ideals in various aspects of their lives.

Advertisements serve as powerful vehicles for conveying various perspectives with unique meanings. The choice of advertising as the focal point of this research is motivated by its influential capacity to shape purchasing decisions and impact societal perceptions and stereotypes deeply rooted in social life. Advertising can mould perspectives, contributing to the formation of cultural norms within specific social groups. This phenomenon occurs as audiences unconsciously internalize the meanings projected by advertisements, thereby influencing collective attitudes and behaviours.

The prevalence of stereotypes has led to numerous protests against advertisements featuring women, as they are perceived to perpetuate offensive and limiting images of women. However, it is essential to note that the frequent inclusion of women in product advertisements is not driven by an intention to offend. Instead, women are often chosen as models because the products being marketed are closely related to female interests, and the target audience for these products is predominantly women. The selection of female models aligns with a strategic approach to resonate with the intended consumer base rather than perpetuating stereotypes intentionally.²

This article aims to explore Wardah's cosmetic advertisement "*Kisah di Balik Cantik: Awal Mimpi*," Throughout this advertisement series, each segment consistently follows the slogan "Wardah Lightening series, inspiration for bright, nourished, and halal skin. Wardah inspiring beauty." The portrayals in these advertisements prominently features a veiled woman dressed modestly, including the halal label on the product packaging, which conveys a clear message: by using Wardah cosmetics, Islamic women can enhance

¹ Ramsiah Tasruddin, *Srategi Periklanan Dalam Perspektif Komunikasi Pemasaran*, I (Makassar: Alauddin University Press, 2011), http://opac.ftk.uin-alauddin.ac.id/index.php?p=show_detail&id=3457.

² Burhan Bungin, *Konstruksi Sosial Media Massa (Kekuatan Pengaruh Media Massa, Iklan Televisi Dan Keputusan Konsumen Serta Kritik Terhadap Peter L. Berger Dan Thomas Luckmann)*, III (Jakarta: Kencana, 2015).

their attractiveness without compromising their religious principles.³

This advertisement is interesting because it introduces the representation of women's beauty, especially women who wear the hijab, in the media context. The edition "*Kisah di Balik Cantik: Awal Mimpi*" highlights the stories of individual journeys and struggles to achieve authentic and meaningful beauty. This advertisement explores physical beauty and promotes messages about beauty that come from within, as well as motivational personal stories. It depicts women who wear the hijab as individuals with a strong cultural identity and respect local values while offering a universal perspective on beauty.

This advertisement is considered important because it is one of the pioneers of the emergence of hijab culture, which has become a trending culture in media today. Before this edition, most advertisements usually featured women with their sensuality, but Wardah introduced women with hijab and halal beauty products, which emphasize Islamic values and beauty.⁴ The messages focus on physical beauty and the beauty of the heart and soul, with a comprehensive range of makeup, facial and body care, and fragrances.

This advertisement features a short story that covers women's beauty and their abilities and competencies in making decisions about products, jobs, and partners. It shows a commitment to presenting an inclusive image of beauty and enlightening diversity in the definition of beauty. This study is also relevant to gender and media studies, especially in highlighting how women wearing hijab are represented in advertisements. With brand ambassador Inneke Koesherawati, who wears the hijab, it resonates exceptionally well with the predominantly Muslim population in Indonesia. This advertisement goes beyond mere promotion; it encapsulates enchantment, quality, and halal.

Besides, through these ads, the hijab is more than just a fashion accessory. It symbolizes identity and self-confidence. As depicted on the scene, this ad is rooted in three captivating concepts: purity, beautician, and inspiring beauty. The decision to feature a hijab-wearing actress and non-hijab actress adds an extra layer of richness to the advertisement. This inclusion

can be strategically positioned as a differentiator or a point of comparison. Consequently, the diversity in figures contributes to a more multifaceted interpretation of the advertisement's meaning. By selecting Wardah's "*Kisah di Balik Cantik: Awal Mimpi*" version, the writer aims to explore the nuanced perspectives that arise from including both hijab-wearing and non-hijab-wearing actress, creating a more inclusive narrative. The consistent emphasis by Wardah Cosmetics on being a halal and comfortable cosmetic product has undeniably captured public attention.

Furthermore, it is also essential to study this ad thoroughly to see how the depiction of Islamic symbols, such as the hijab and the concept of halal, aligns seamlessly with the underlying campaign ideology. This analytical exploration substantially reinforces the assumption that the advertisement effectively communicates the intended message by incorporating Islamic symbols.

This study uses a qualitative approach to library research. The data were collected through television advertising as the object of this research, and Roland Barthes's semiotics were applied as a tool of analysis. It is based on the following process: a) linguistic message (all words and sentences in the ad); b) Encoded iconic messages (the denotations that appear in advertising photos that can only work if they are linked to the broader sign system in society); c) Unencoded iconic messages (connotations in advertising photos).⁵

Promoting Hijab and Halal Concept

Wardah advertisement is one of Indonesia's most well-known cosmetic products. It is the first cosmetic brand to receive halal certification from the Indonesian Council of Ulama's Food and Drug Institute (LPOK MUI). Wardah often shows and emphasizes this halal notion in its advertisements. In this sense, Muslim women who use halal-certified cosmetic products will be more confident because they feel protected from something that is not allowed in Islamic teachings.

³ "Wardah TV Commercial 'Kisah Di Balik Cantik: Awal Mimpi' (Ineke Koesherawati)" (Indonesia: Wardah, 2012).

⁴ Putri Astrian Surahman, "Berawal Dari Usaha Rumahan Wardah Jadi Pionir Kosmetik Halal Dan Utamakan Kebermanfaatan," *Liputan6.Com*, May 19, 2024, <https://www.liputan6.com/lifestyle/read/5599204/berawal>

-dari-usaha-rumahan-wardah-jadi-pionir-kosmetik-halal-dan-utamakan-kebermanfaatan.

⁵ Alex Sobur, *Analisis Teks Media: Suatu Pengantar Untuk Analisis Wacana, Analisis Semiotik, Dan Analisis Framing*, I (Bandung: Remaja Rosdakarya, 2001).

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Consumers would feel secure in halal products because there is a legal protection and certainty.⁶

Wardah's advertisement, *Kisah di Balik Cantik: Awal Mimpi*,⁶ provides a guarantee of using halal ingredients and regulations. As a pioneer of halal-labelled cosmetics, it shows an image of a true Muslim, especially those who consider halal products is essential. Through halal label, Wardah tries to provide its consumer's confidence, comfort, and safety so they can use Wardah products daily. To further strengthen the point of halal, the ad then depicts models who use hijab.

Starring two women, Inneke Koesherawati and Karina Nadila, the ad portrays two different female characters. One woman who plays as a sister is identical with the hijab she uses, while the other actress as a younger one is identical with long and shiny straight hair. The two women show strong personality with their respective traits. Women in hijab appear confident, full of motivation, experience, and sincere affection. While a woman with long hair appears with high spirits, tenderness, and full of love. This ad is displayed for 31 seconds but has a variety of message meanings, especially regarding women wearing the hijab.

In semiotics analysis, the text is intended as a form and system of symbols (signs).⁷



Figure 1 Wardah Ad Opening Wardah "*Kisah di Balik Cantik: Awal Mimpi*"

The text "*Wardah Kisah di balik Cantik Episode Awal Mimpi*" is a story behind a beauty that was first pursued after previously being a hope or dream. The white colour means clean, new, or holy. The edges of the framing are also pastel colours, often associated with symbols of peace, harmony, and tenderness. A

⁶ Pelu, *Label Halal: Antara Spiritualitas Bisnis Dan Komoditas Agama* (Malang: Madani, 2009).

combination of various colours that appear in the opening of the ads can unite and blend to create beauty.

The text at the opening of the advertisement also has a white background, which further shows the firmness of the writing. It means that beauty will emerge if it is filled with colour and dreams.



Figure 2 "Cosmetic products with a piece of congratulatory paper"

The text "Good luck on your first day at work, Sister" means a congratulatory message given by an older sibling to her younger sister on her first day at work or a start to her new day. Using Wardah products will give an impression that women who use them will feel more confident. The display of several products in the advertisement scene means that a particular day must be prepared with maximum appearance. The use of cosmetics is one of the most enthusiastic actions for women on their first day work.



Figure 3 "Woman with long hair in the mirror and preening"

The word "*Lembut*" means smooth, not rough or soft. A woman looks in the mirror while polishing her face with a makeup sponge and smiling. It implies that Wardah wants to convey that its products have a soft texture and can soften the user's skin.

⁷ Abdul Halik, *Tradisi Semiotika Dalam Teori Dan Penelitian Komunikasi* (Makassar: Alauddin University Press, 2012).

A smile signifies satisfaction when reflecting on oneself, looking in the mirror, and ensuring everything meets her expectations and desires. Consistent beauty can be achieved by using beauty products, one of which is Wardah. A gentlewoman is kind and polite. The charm of the smile from the advertising model indicates her genuine inner beauty. While "soft" is mythologized as part of a woman's beauty. Softness is assessed from speech and behaviour. It shows that this advertisement tries to show the meaning of beauty through soft behaviour.



Figure 4 “Woman with long hair in the mirror and preening”

Wardah products are increasingly becoming a source of confidence for women to look their best. The words "*Tahan Lama*" mean it doesn't fade quickly. It implies that Wardah guarantees its consumers that its products will be long lasting. It is not just a beauty product; "long-lasting" signifies a person's strength. A woman looking at the mirror with a widening smile indicates high self-confidence.

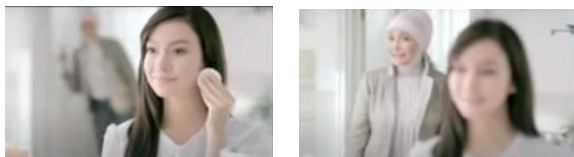


Figure 5 "Woman in hijab knocks on the door"

It was heard when the older sibling knocked on the door before entering her younger sibling's room. The younger one said, "*Thanks ya, kak,*" and her older sibling answered, "*Iya. Udah siap?*". From the conversation, it can be interpreted that an older sibling is very concerned about her sister and ensures her readiness.

The older sibling gives high enthusiasm and trust to her sister. The younger one then feels the attention and affection of an older sibling. She uses this attention

as a strength for her days. The woman in the hijab who approached means she has had experience and is trying to lead her younger sibling. In terms of color, the younger sibling wears a plain white shirt, which symbolizes a new page or her first day of work. The older sibling is seen wearing predominantly white, which symbolizes kindness and a neutral attitude, combined with a pastel pink blazer, which means full of tenderness, femininity, and romance.

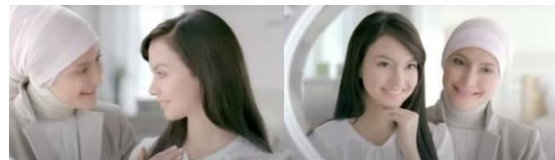


Figure 6 “Women in hijab give motivation”

When the younger sibling asked, "*Gimana? Bagus kan?*" Then the older sibling answered loudly, "*Sempurna, yang penting semua berawal dari sini.*" Here, the ad wants to say that the most crucial thing in beauty is from the heart. Both models look at the mirror and talk very intimately, in a very close position. The older sibling seems very loving and caring. She comes to embrace her sister and communicates through the eyes contact. This condition gives the meaning of talking from heart to heart, creating a sense of understanding and affection between women.⁸ In communication, an intimate distance is the most important thing to pay attention to because it is considered a proper space to discuss more private

The ad tries to convey that beauty is not always seen from the external appearance but also from inner beauty. The beauty of self-giving greetings is having a feeling of being blessed. To reduce the burden of life, having a sense of being blessed is essential.

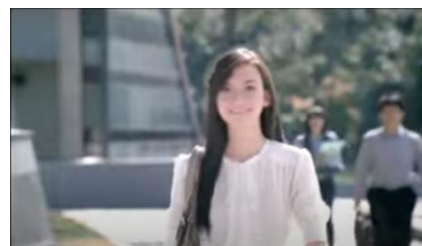


Figure 7 "The younger sister walks confidently." – “The courage to wear the hijab and get married”

⁸ Leila Mona Budyatna, Muhammad & Ganiem, *Teori Komunikasi Antar Pribadi* (Jakarta: Kencana, 2011).

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Figure 7 portrays how the woman with long hair is more confident walking in the middle of the crowd because she uses Wardah products. Smiling and walking alone means she is ready for what she will face. Self-confidence is an external appearance and behaviour based on the heart and feelings.

Furthermore, it is undeniable that stereotypes related to the role of women in public at various levels are still a problem. For example, previous research concerning this role still mentioned that both male and female respondents agreed that successful leaders have characteristics commonly associated with men, such as leadership ability, competitiveness, self-confidence, objectivity, aggressiveness, and strength, ambition, and desire to be responsible. In contrast, women were associated with qualities that were associated with concern for the sympathetic treatment of others. It includes loving, helpful, friendly, kind, compassionate, interpersonally sensitive, and gentle.⁹ However, this advertisement tries to say that women can have a public works as men.

In her book *The Beauty Myth*, Naomi Wolf generalizes critical insights into how women are represented across Western popular culture, in commercials, for example, or in music videos. Such practices limit women to specific acceptable ways of presenting themselves in public, severely limiting how serious things are or how much they can express themselves in public. Like many other commentators, Wolf connects "beautiful" representations of the female body in Western high art with eating disorders and many other self-destructive behaviors and points out that the actual overthrow of gender hierarchies will require a profound reinterpretation of the concept of beauty.¹⁰

According to Wolf, the demand for women to create a beautiful self-presentation by men's standards compromises women's actions and self-understanding. It makes a fully human relationship between man and woman difficult or impossible. French thinker Luce Irigaray wrote, "Women's beauty has always been

regarded as an adornment that is ultimately designed to attract others into her. It is rarely considered a manifestation of appearance, a phenomenon that expresses interiority - whether love, mind, or body. We look at ourselves in the mirror to please someone, rarely interrogate the state of our body or soul, to ourselves and seek our whereabouts".¹¹

The concept of women in Wardah's advertisement "*Kisah di Balik Cantik: Awal Mimpi*" also describes the beauty of women that comes from within. The smiling model gives a positive impression to the audience. In addition, movements full of gentleness are also shown as a form of beauty from within of a woman.

The importance of inner beauty is something that outer beauty cannot give. What the outer beauty can provide cannot be more valuable than what inner beauty offers. Nothing lasts forever in this world and the beauty of appearance can be lost at any time. In contrast, inner beauty such as kindness, would last forever. Even though the beauty of appearance can be faded out due to old age, illness, or accident, it is not for inner beauty.¹² The inner beauty of a woman will always be remembered even though she is no longer in the world.

The concept of women, which is also featured in Wardah's advertisement "*Kisah Di Balik Cantik Episode Awal Mimpi*," is the concept of women who support each other to 'cross' the domestic space. Women which are identified with kitchens, mattresses, and wells are inversely proportional to this ad. Women can also work and have careers according to their abilities and capacities. All returned to the desire and persistence and of course, the support and motivation of the family. The hijab-wearing woman in the advertisement is described as motivating with her more experienced 'behavior.'

Overall, the concept of a woman wearing a hijab in Wardah's advertisement "*Kisah Di Balik Cantik Episode Awal Mimpi*" also implies that to be physically beautiful, you do not have to overdo things by wearing clothes to gain judgment, social strata, and identity. Women wearing hijab should also be selective in using

⁹Linda Carli, "10.1037/E664062007-001," *CrossRef Listing of Deleted DOIs* 1, no. October 2007 (2000), <https://doi.org/10.1037/e664062007-001>.

¹⁰Naomi Wolf, *The Beauty Myth* (New York: Harper Collins, (New York: Harper Collins, 2022).

¹¹ Hillary. A. Robinson, "Whose Beauty? Women, Art, and Inter-Subjectivity in Luce Irigaray's Writings."

¹² Ria Trisnawati, "The Importance Of Inner Beauty In Edith Wharton's *The Age Of Innocence* (1920): A Cultural Approach" (Surakarta, 2016), <http://eprints.ums.ac.id/id/eprint/44090>.

something by considering the good and halal aspects. Women with hijab are also appraised by their behavior, actions, and manners, which are called inner beauty. Then, women also have to provide support to bring other women beyond the boundaries of the domestic realm, which so far cannot be done by women. This concept implies that women can also do what men do while they have the ability and desire.

Ideology about Women Wearing Hijab in Wardah Advertisement

Wardah is a famous cosmetic brand in Indonesia, known for its halal and safe products. As a brand promoting Islamic values, Wardah often displays advertisements highlighting women wearing the hijab. The ideology behind the depiction of women wearing the hijab in Wardah advertisements includes the following aspects:

1. Empowerment of Muslim Women

Wardah seeks to empower Muslim women by showing that they can still look beautiful and fashionable while practicing their religious values. It conveys that the hijab does not prevent women from appearing confident and attractive. In Habermas' concept of the "ideal conversational situation," the communication structure is free from obstacles. It only happens if all participants get a symmetrical distribution of opportunities to choose and use speech acts. Habermas's thought structure has replaced class struggle as a physical revolution with class struggle as a dialogical relationship.¹³ The presence of Wardah as a beauty product provides an opportunity for the wider community to weigh and more variedly assess beauty not only on limited assessments such as long hair, white skin, and tall height. Women need access to develop their potential, including getting an education and working.

Liberal feminists view discrimination against women as unfair. Women should have the same opportunity as men to succeed in society. According to this paradigm, gender justice can start from ourselves. First, the rules of the game must be fair. Second, make sure that no party wants to take advantage of another group of

people, that the system used must be systematic, and that no one is harmed.¹⁴ Therefore, this era increasingly provides space for Muslim women with their hijab to appear in public spaces. Empowering women who wear the hijab also provides a multicultural view in public spaces.

2. Islamic identity

Wardah emphasizes its Islamic identity in every aspect of its brand, including its advertising. It helps the brand connect strongly with Muslim consumers looking for products that align with their religious values. By emphasizing its Islamic identity, Wardah builds a strong connection with consumers who identify themselves as Muslim. It strengthens a sense of community and brand loyalty because consumers feel the brand understands and represents their values. In addition, Wardah's advertising featuring women with hijab reinforces a sense of membership in the Muslim social group. It conveys that a Muslim identity with hijab is expected and valued.

It is relevant to social identity theory, which provides a framework for explaining intergroup behavior and communication-based on humans' intrinsic value on social group membership and their desire to view their social group positively. This desire can lead to prejudice and intergroup conflict. In the media realm, social identity theory helps us understanding the relationship between media ownership and media content. The characteristics of group depictions in media owned by dominant groups, group-based selective consumption of specific media messages, and the effects of exposure to such content on members of dominant and subordinate groups.¹⁵

Advertisements that portray women in hijab as beautiful, confident, and successful help to support this optimistic view. Wardah, through its advertisements, strengthens the positive image of women in hijab, showing that they can appear attractive and empowered without sacrificing their religious values. By presenting the hijab as a symbol of beauty and strength, Wardah reduces prejudice against women who wear hijab and

¹³Gun Gun Heryanto, *Media Komunikasi Politik* (Yogyakarta: IRCSoD, 2018).

¹⁴Lidwina Mutia Sadasri, "Women'S Issue on New Media," *Diakom : Jurnal Media Dan Komunikasi* 4, no. 1 (2021): 11–24, <https://doi.org/10.17933/diakom.v4i1.149>.

¹⁵Jake Harold, "Social Identity Theory," *International Encyclopedia of Media Psychology*, 2020, <https://doi.org/https://doi.org/10.1002/9781119011071.ie.mp0153>.

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helps to overcome negative stereotypes that may exist in society. As a brand that supports Islamic values, it chooses to feature positive content about women who wear the hijab.

3. Normalization of Hijab

Wardah advertisements featuring women in hijab consistently provide positive and regular representations of the hijab. It helps society to see the hijab as an accepted and valued part of everyday life. Over time, this representation helps to change the views of society that may have initially had negative stereotypes about the hijab, making it something normal and commonly seen in various social contexts. By consistently featuring women wearing the hijab in its advertisements, Wardah helps to normalize the hijab in society. It helps to combat negative stereotypes about the hijab and shows that the hijab is a normal and accepted as part of cultural and religious identity.

This is relevant to the social identity theory proposed by Henri Tajfel and John Turner, explaining how individuals define themselves based on membership in certain social groups. In this context, Wardah advertisements featuring women wearing the hijab can strengthen the social identity of Muslim women who wear the hijab, giving them a sense of pride and acceptance. By identifying the hijab as part of a valued and respected cultural and religious identity, Wardah helps to increase self-confidence and social acceptance among Muslim women¹⁶

By presenting the hijab in a positive and fashionable context, Wardah's advertisements contribute to creating a new discourse that sees hijab as something natural and accepted in society. This discourse helps to reduce prejudice and negative stereotypes so that the hijab begins to be considered as part of an accepted social norm.

Media representations not only reflect social reality but also construct and shape it.¹⁷ In Wardah

advertisements, representations of women wearing the hijab are specifically selected and arranged to show the hijab as a natural and positive part of everyday life. For example, these women were in fashionable styles, showing that the hijab can be combined with current fashion trends.

The Representation also involves a process of power negotiation among media producers, consumers, and other interest groups. In the case of Wardah advertisements, the decision to consistently feature women in hijab can be seen as an attempt to negotiate an inclusive and diverse representation of beauty, as well as to empower Muslim women in the context of a beauty industry dominated by beauty standards that often ignore diversity.

Media representation also serves to reinforce and reproduce certain ideologies. In Wardah's advertisement, the positive representation of women wearing the hijab can be considered a form of reproduction of the ideology of beauty that includes the values of modesty, submission, and religious identity. It helps reinforce the perception that the hijab is not just a garment but also an integral part of a Muslim woman's identity and values.

4. Beauty in Simplicity

Wardah often raises the theme that beauty can be found in simplicity and adherence to religious values. The hijab is seen as a symbol of simplicity and modesty, essential values in Islam. The hijab is not just a dress but also a symbol of religious identity for Muslim women. It reflects their commitment to Islamic teachings emphasizing modesty and respect for religious beliefs.¹⁸

In the context of beauty, hijab is interpreted as an indication that true beauty does not always have to be exploited or displayed conspicuously. Instead, beauty can be achieved through modesty and a modest appearance, by the moral and ethical values held firmly by Muslim individuals.¹⁹

¹⁶Stuart Hall, *Representation: Cultural Representations and Signifying Practices* (London: Sage Publications, 1997).

¹⁷Milana Robby, "Media Dan Ideologi," 1 (2013): 1–13, http://dinus.ac.id/repository/docs/ajar/media_dan_ideologi.pdf.

¹⁸ Khader and Abdullah, "The Veil and Muslim Women's Identity: Cultural Pressure vs. Religious Beliefs," *Journal*

of Religion & Spirituality in Social Work: Social Thought 35, no. 3 (2016): 194–213.

¹⁹ Gail Hickey, "Journal of International Women ' s Studies ' You ' d Stand in Line to Buy Potato Peelings ' : German Women ' s Memories of World War II" 13, no. 3 (2022).

Wardah, a cosmetic brand that prioritizes Islamic values, often uses advertisements to highlight the beauty of modesty and adherence to religious values. In the context of the hijab, Wardah features women in hijab to communicate that beauty does not have to be contrary to religious principles. Instead, true beauty can be found in maintaining modesty and submission to Islamic teachings. By consistently featuring women wearing the hijab in their advertisements, Wardah plays a role in normalizing it in society. It shows that the hijab is a valid personal choice that can be integrated into everyday life, including beauty care.

Overall, the ideology behind the hijab women in Wardah advertisements reflects the brand's efforts to promote Islamic values, women's empowerment, and the normalization of hijab in society. It is not only a marketing strategy but also a commitment to support and celebrate the identity and beliefs of Muslim consumers. Wardah's advertisements show the role of hijab-wearing women as strong, independent, and empowered individuals and the hijab as a symbol of commitment to Islamic values and strong self-identity, which can be understood from several theoretical perspectives related to media representation, religious identity, and symbolic power.

From the writer's perspective, the advertising concept crafted by Wardah Cosmetics in "*Kisah di Balik Cantik: Awal Mimpi*" with a halal label and hijab is exceptionally well-suited for the predominantly Muslim population in Indonesia. The advertisement is perceived as enchanting, offering quality and halal care across a comprehensive range of beauty products. These include makeup, facial and body care items, and fragrances, all designed based on three captivating concepts: purity, beauty experts, and inspiring beauty.

This advertising approach aligns with the cultural and religious values of the Indonesian population, particularly those who adhere to Islam. By integrating halal principles and featuring a hijab-wearing brand ambassador, Wardah successfully communicates a message that resonates with its target audience's cultural and religious sentiments. The emphasis on charm, quality, and halal care further positions Wardah as a brand that understands and caters to Indonesian

consumers' diverse needs and preferences, contributing to its success in the market.

The consistent focus of Wardah Cosmetics on positioning itself as a halal and comfortable cosmetic product has garnered significant attention. Understanding how these themes are portrayed and resonate with the audience is crucial for a comprehensive analysis of the advertisement's impact on consumer perception and alignment with Wardah's brand identity. By studying the meanings behind the ad, the writer seeks to shed light on how Wardah effectively communicates its values and resonates with its target audience's diverse preferences and beliefs. By studying the meaning behind the advertisement, the writer attempts to explain how Wardah effectively communicates its values and aligns with its target audience's diverse preferences and beliefs.

The concept of women's beauty is multifaceted, encompassing various dimensions such as facial, mental, attitude, intellectual, and spiritual beauty.²⁰ A woman's disposition significantly influences how she is perceived by her family and community and in the eyes of Allah SWT. A woman with a positive attitude is more likely to be cherished. In contrast, a negative temperament may lead to disdain from family and residents and a sense of discord with one's spiritual beliefs. It underscores the importance of cultivating inner qualities along with external beauty to embody the concept of an ideal and admirable woman truly.

In Islamic teachings, beauty evaluation is rooted in physical and spiritual elements.²¹ According to Islamic principles, true beauty transcends physical appearance's external and fleeting aspects. Spiritual beauty, encompassing character, integrity, and virtue, is deemed lasting and enduring. While physical beauty may fade as individuals age, spiritual beauty retains its significance, forming a more profound and enduring basis for genuine admiration and respect. This perspective encourages a holistic understanding of beauty that extends beyond the superficial and emphasizes the enduring value of inner qualities.

For some perspectives, the concept of a woman covering her "aurat" through the wearing of a hijab is deeply rooted in Islamic teachings. It is considered a vital aspect of self-care and an obligation to maintain one's honor while safeguarding against potential

²⁰Susruthi Rajanala, Mayra B C Maymone, and Neelam A Vashi, "Evolving Beauty—Creating and Transforming Inequalities," *Journal of Cosmetic Dermatology* 19, no. 4 (2020), <https://doi.org/https://doi.org/10.1111/jocd.13098>.

²¹Wahyu Ihsan and Mar'atus Saudah, "Beauty Privilege Wanita Menurut Pandangan Al-Qur'an (Studi Tafsir Tematik)," *El-Afkar* 2, no. 2 (2022): 182–205, <https://www.economica.id/2020/04/20/beauty->

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threats.²² The hijab, as a term, encompasses a set of social laws that are linked to the position of women within the Islamic system. In the context described, the hijab is a symbolic and practical embodiment of social and moral principles. Moreover, hijab is viewed as a framework that governs the role of women in society, emphasizing their role as contributors to the nation's generation, builders of the future ummah (Muslim community), and integral components in upholding and preserving of Islam on Earth.²³ This perspective underscores the multifaceted significance of the hijab beyond its outward appearance, highlighting its role as a symbol of piety, modesty, and a commitment to Islamic values.²⁴

The meaning of the term "hijab" has been debated among scholars, highlighted by Al-Biq'a'i, who presents various interpretations. These interpretations include loose clothes or veils that cover women's heads, garments that conceal the clothes and veils they wear, or a broader definition encompassing all clothing that covers women. Al-Biq'a'i acknowledges that the meaning of "hijab" could vary. If interpreted as clothing, Al-Biq'a'i suggests that it should protect the hands and feet. If the emphasis is on a veil, then it should extend to covering the face and neck. Lastly, if "hijab" is seen as clothing covering other garments, it must encompass the entire body and clothing.²⁵

Feminism in Media Commercials

There are various types of differences in message content in mass media related to the source, audience, gender, and subject of the media text. The contents of media messages related to gender in television advertisements are displayed through images of gender representation and explanations of the relation to the

underlying power. Moreover, Deddy Mulyana says many advertisements have used women as models. 90% of ads use women as actors because they have body and facial beauty that can add to their attractiveness.²⁶

Television commercials often rely on gender stereotypes to convey their messages quickly and effectively. Women are usually depicted in domestic roles or as sexual objects, while men are portrayed as strong, dominant, and active. Feminist theory criticizes these representations for reinforcing narrow views of what men and women can and should do.²⁷

However, Wardah's advertisement "*Kisah di Balik Cantik*" positions women who wear the hijab as having more broad-mindedness and the power to act in its meaning. It is, of course, in line with feminism to be based on the dominant ideology of gender.

One of them is illustrated by the belief and culture that has become a cultural understanding that more women wearing the hijab are in the domestic sphere than in the public sphere. It reveals the prevalence and long-lasting patterns in television commercials that show element of 'gender mediation,' meaning that media advertisements may differ based on the gender of the subject or show gender aspects in places where it is not necessary.

In other words, when women are in an ad, they will receive a different scenario from those of men. The prevalence of female objects has led to the opinion that women are objects that deserve to be seen by men. Departing from that, women often become sensual objects that are 'sold' through advertisements. However, Wardah's advertisement "*Kisah di Balik Cantik*" describes how a woman wearing the hijab always guides her closest women to be better and have

²²Susanti Susanti and Eni Fatriyatul Fahyuni, "Konsep Jilbab Dalam Prespektif Al-Qur'an," *Tadrib* 7, no. 1 (2021): 124–38, <http://jurnal.radenfatah.ac.id/index.php/Tadrib/article/view/6285>.

²³Susanti Susanti and Eni Fariyatul Fahyuni, "Konsep Jilbab Dalam Perspektif Al-Qur'an Dan Relevansinya Dengan Tujuan Pendidikan Islam," *Tarlim: Jurnal Pendidikan Agama Islam* 4, no. 1 (2021): 1–12, <https://doi.org/10.32528/tarlim.v4i1.4148>.

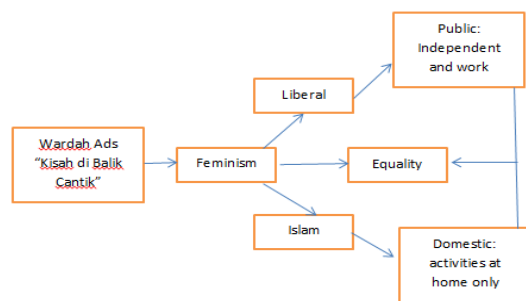
²⁴Safitri Yulikhah, "Jilbab Antara Kesalahan Dan Fenomena Sosial," *Jurnal Ilmu Dakwah* 36, no. 1 (2017): 96, <https://doi.org/10.21580/jid.v36i1.1627>.

²⁵Budiyanto Budiyanto and Arfatul Muawanah, "Jilbab Dalam Perspektif Al-Qur'an," *Al-Bayan: Jurnal Ilmu Al-Qur'an Dan Hadist* 2, no. 1 (2019): 18–29, <https://doi.org/10.35132/albayan.v2i1.45>.

²⁶Deddy Mulyana, *Nuansa-Nuansa Komunikasi Meneropong Politik Dan Budaya Komunikasi Masyarakat Kontemporer*, ed. I (PT Remaja Rosdakarya, 2005).

²⁷Judith Willamson, *Decoding Advertisement: Ideology and Meaning in Advertising* (Michigan: Michigan University, 2007).

inner strength, one of which is self-confidence and out of fear as a symbol of beauty.



Conclusion

Through data analysis using Roland Barthes' semiotics in Wardah's advertisement "*Kisah Di Balik Cantik: Awal Mimpi*," it shows that beauty in the Islamic view lies in the clothes worn by a woman because it must contain three elements, namely halal, reasonable, and natural or not excessive. The beauty of veiled women in Wardah's cosmetic advertisement "*Kisah di Balik Cantik: Awal Mimpi*" comes from the heart, often referred to as inner beauty, as portrayed with gentle and good behavior and positive thought actions. The hijab in the advertisement is also shown with affection and courage and depicts a beautiful woman working outside the domestic sphere.

The semiotic analysis of Wardah's cosmetic advertisement version "*Kisah di Balik Cantik: Awal Mimpi*" reveals that the meaning of the signs within the advertisement suggests that the beauty of the veiled woman is characterized by a radiance that emanates from the heart. The depiction of beauty in this advertisement extends beyond physical appearance and is renowned for the noble character associated with veiled women. This concept of beauty aligns with the overarching ideology that Wardah conveys through its advertisement. The semiotic perspective allows for exploring the signs and symbols in the ad, unveiling layers of meaning that go beyond the surface. In this context, the emphasis on the veiled woman's beauty being rooted in a noble character highlights the brand's commitment to promoting a holistic and virtuous understanding of beauty. It goes beyond mere aesthetics, emphasizing the intrinsic qualities that contribute to a woman's beauty, fostering a connection between external appearance and inner virtues.

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