

The Discourse of Beauty Faced by Sales Promotion Girl in *The Curse of Beauty* Novel

Wacana Kecantikan yang Dihadapi oleh Sales Promotion Girl dalam Novel *The Curse of Beauty*

Fiqih Aisyatul Farokhah^{a*}, Adi Putra Surya Wardhana^b

^a^bCultural Studies, Universitas Sebelas Maret
Jalan Ir. Sutami 36A, Surakarta, Indonesia
echa.elfaro@student.uns.ac.id

*Corresponding Author

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ABSTRACT

Abstrak

Penelitian ini bertujuan untuk menganalisis wacana kecantikan perempuan dan marginalisasi terhadap kecantikan perempuan dalam novel *The Curse of Beauty* karya Indah Hanaco. Penelitian ini menggunakan metode penelitian analisis data kualitatif. Teori yang digunakan dalam penelitian ini adalah analisis wacana kritis dari Sarah Mills untuk mengkaji wacana kecantikan yang dihadapi SPG pada kisah dalam novel tersebut. Hasil penelitian menunjukkan bahwa SPG menjadi alat untuk memikat minat pembeli. Para pemilik modal telah membuat tubuh perempuan menjadi alat penting dalam setiap proses sosial dan ekonomi untuk memberikan daya tarik erotis produk melalui pencitraan media massa. Artinya, tubuh perempuan telah didisiplinkan melalui konsepsi kecantikan oleh media massa. Dengan demikian, tubuh perempuan yang direpresentasikan dalam kisah SPG tersebut mengalami marginalisasi kecantikan perempuan.

Abstract

This study aims to analyze the discourse of women's beauty and marginalization of women's beauty in the novel *The Curse of Beauty* by Indah Hanaco. This study uses a qualitative data analysis research method. This study uses critical discourse analysis by Sarah Mills to examine the beauty discourse that SPG faces in the story of the novel. The results show SPG became a tool to attract buyers' interests. the owners of capital have made the female body an important tool in every social and economic process, to provide the erotic appeal of products through the imaging of mass media. It means, women's bodies have been disciplined through the concept of beauty by the mass media. Thus, the female body represented in the SPG story experiences marginalization of women's beauty. Thus, the female body represented in the SPG story experiences marginalization of women's beauty.

1. Introduction

Sales Promotion Girl (SPG) is a profession that is easily seen in Indonesia (UK Essays, 2013). SPG is always present at various events that invite many people to gather. SPG is also often seen in the men hang out and gather. This is one type of profession that is much in demand by women, especially teenagers in the present. SPG means women who have met certain criteria recruited by companies to promote, market, and inform the products they bring to consumers. The main function of the SPG is to persuade buyers to be interested in buying their goods. Based on this main function, it is not surprising that many of the companies that set very strict criteria in recruiting these professionals. Having a beautiful face, tall, slim and sexy body, smooth skin, are the conditions for applicants to apply for this job (UK Essays, 2013). Nevertheless, with the requirements that are considered quite complicated, they do not undermine the slightest intention to overtake the SPG world. Conversely, the demand for SPG services is increasing along with the high level of public consumerism.

The high level of consumerism that occurs is an opportunity for SPG service providers. A large number of requests for these services raise various SPG channel agencies. Through these agencies, it will automatically make it easier for companies to get SPG according to the products they will market. This phenomenon can occur because they have become part of an addictive economic system. Sumrahadi said that the addictive economy is the principle of individuals who like consumption more than the production capacity until they are addicted (Baudrillard, 2006).

The number of SPG channel agencies is increasingly tightening and more selective in determining the required SPG criteria. Such conditions create fierce competition among candidates. This kind of thing is like a beauty contest where they have to justify themselves. This condition certainly makes themselves as individuals who are very critical of their body's shortcomings. They must always be up-to-date when it comes to the beauty and beauty of the body. Day after day, hour after hour, minute by minute they even spent to follow the beauty trend at that time. Not only that, but they also were never absent to just reflect and see their own shortcomings. Bordo (1993) argues "woman cast in the role of the body", "weighed down", in Beauvoir's words, "by everything peculiar to it". In contrast, the man casts himself as the "inevitable, like a pure idea, like the One, the All, the Absolute Spirit". In other words, this is where women begin to experience mental burdens through subjectivity to their role as individuals (sex).

Through their role as a tool to attract the interest of buyers, the owners of capital have also made the female body an important tool in every social and economic process, to provide the erotic appeal of products through the imaging of mass media. The body with its parts has been filled with cultural, public and primal symbolism, positive and negative, political and economic, sexual, moral, and controversial (Piliang, 2003). The female body is seen only in the role of species' biological reproduction and is closer to nature. As a consequence, women are considered lower than men socially and politically. Thus, the female body here has been disciplined through the conception of beauty by the mass media.

The concept of beauty which is actually a social construction that is actively shaped by individuals through their ways of formulating sexuality is not only a context but also offers implications for the structuring process through stimulative discourse tactics. Likewise in this way, certain knowledge regimes are in charge of exercising their power which in this case creates a desire and disciplines a woman's

body with body shedding with make-up, as well as the selection of clothing complete with accessories that lead to a body that is formed, controlled and dominated to be exploited and presented with a perfect form to male consumers according to their shadow.

The extremes to which the anorectic takes the denial of appetite (that is, to the point of starvation) suggest the dualistic nature of her construction of reality: either she transcends body totally, becoming pure "male" will, *or* she capitulates utterly to the degraded female body and its disgusting hunger. She sees no other possibilities, no middle ground (Bordo, 1993). Based on this process, women have been indirectly formed into obedient subjects.

This social reality is portrayed clearly by novel authors. SPG's life story inspired Indah Hanaco to write an novel entitled *The Curse of Beauty* (Hanaco, 2012). This novel was chosen because it was written based on a true story about the life journey of an SPG trapped in prostitution. This is different from other novels which are usually written based only on the writer's imagination. This novel tells about a woman who works as SPG because she is oppressed by life necessities. This profession which should attract the consumer to buy the product that is offered, an SPG is demanded to have good looking while it is not the main necessary to sell the product. Moreover, an attractive appearance needs capital. This condition makes her trapped to her side job, prostitution. It means that SPG's life is interesting. Therefore, the description of SPG's life that is written by the author is interesting to be analyzed.

In addition, the novel also contains a discourse of sexuality that needs to be analyzed. Foucault said sexuality always had a relationship with the power system. This can happen because sexuality is a core aspect of gender, identity, sexuality orientation, eroticism, pleasure, intimacy, and reproduction. From this power system, then formed the discourse of sexuality. The body is always seen as the focus of a number of discursive pressures; the body becomes a place where discourse is spread and fought over (Mills, 2003).

Thus, the discourse of sexuality is based on the position of power of the individual in the subconscious which is then realized through the actions of the individual's body. Through this discourse, the discourse of sexuality emerges through the politics of the body that moves in their subconscious must be followed by their sexuality encouragement (Mills, 2003).

According to Bordo (1993), politics of the body is a paradigm that conceptualizes the body from purely biological to historical construction and social control media. This paradigm refers to a social construction and spread of female sexuality, beauty, and virginity. This shows the correlation between the body and power. Beauty standards describe an individual with his own body on the condition that it must be controlled through motility, spontaneity, posture, and gait. This behavior completely erases physical freedom. Loss of physical freedom will have an impact on the development of psychological conditions, intellectual abilities, and creative abilities of someone. As Bordo (1993) said, they precisely defined the dimensions of physical freedom. And of course, the relationship between physical freedom and psychological development, intellectual possibilities, and creative potential is umbilical. Thus, there are some problems in this research. (1) What are the forms of SPG beauty discourse represented in *The Curse of Beauty*? (2) What is the meaning of the marginalization of SPG women's beauty?

There are several studies that have become references for analyzing this novel. Nurfaidah (2017) analyzed the novel *The Curse of Beauty* that rifts the household that influence changes in character. The character experiences oppression as an SPG so she falls into prostitution. However, she did not explain the existence of a beauty discourse that oppressed the main character. With regard to SPG, there is a journal that writes about the phenomenon of student freelance SPG in Surakarta City.

Purwasih (2013) analyzed that capitalism is a factor that makes women entangled in jobs that oppress them, namely the SPG. Women are exploited by capitalists to attract consumers as much as possible through self-image, in this case, students in Surakarta who work as SPG Freelance. Other research analyzes the oppression of women in literary work.

Kurnianto (2016) analyzed the helplessness of women in the *Garis Perempuan* novel by Sanie B. Kuncoro. He stated that the female figure in the novel experienced subalternation by patriarchs. But he did not explain the beauty discourse as will be reviewed by this paper.

Negari (2015) analyzed a short story entitled "Surat dari Puri" by Widiassa Keniten that female leaders must struggle to face the challenges of the surrounding community. She faces injustice due to emotional violence and sexual abuse. The form of women's resistance is also illustrated in the story of rejection of everything that is not in accordance with conscience, being responsible to children, willing to educate and nurture children who are abandoned by men. The article does not explain the beauty discourse and SPG so that this research is very different from the Negari research.

Dewi (2018) analyzed the oppression of women in the form of underage marriages described through short stories by Pramoedya Ananta Toer and Ahmad Tohari. Poverty is not the only cause of marriage at a young age, but this is also caused by various things in the context of culture and society. The side of resistance shown is the main character's attempt to survive. However, the side of women's defeat was portrayed in the story of an underage marriage. Dewi's writing is different from this research because this study discusses the struggle of a woman who works as an SPG.

T. K. S. Dewi, (2014) analyzed the story of the resistance of a Javanese woman described in *Rara Mendut* by Y.B Mangunwijaya. Rara Mendut was a cigarette seller in the Mataram era. Her figure is similar to an SPG cigarette seller in the past. The story describes a woman's resistance to power. However, the paper does not discuss beauty discourse which is the subject of this research.

Chasanah (2014) analyzed about women's voices in *Ode untuk Leopold Von Sacher-Masoch* by Dinar Rahayu. The author voiced women's aspirations about the power of the body. The author as a woman gives a choice of sexual behavior and gives the reader the freedom to judge the text. However, Chasanah (2014) did not examine the issue of beauty discourse because it focuses on symbolic migration to women's voices about body power.

Kurnianto (2014) examined three short stories by Intan Paramaditha. The three short stories contain a beauty discourse constructed by patriarchy. This causes women to become liyan. The ambivalent attitude of women about body and beauty reinforces this discourse so that it oppresses the female body itself. This research did discuss beauty discourse, but Kurnianto did not discuss SPG. Despite different studies, Kurnianto's writing remains important in this study.

Farokhah and Wardhana (2019) analyzed prostitution that ensnared SPG because of the contestation of money and power. Capitalism traps SPG into prostitution thus SPG experiences inner upheaval because they have to sell their body for money. SPG must also pay high tuition fees, high-cost lifestyles, and hedonistic work environments thus they experience oppression to sell their bodies. The difference between that research and this study lies in the focus of different problems. In that research, the main problem is the existence of money contestation that affects the SPG's life, while this study discusses the beauty discourse faced by SPG in *The Curse of Beauty*.

2. Method

This paper uses a qualitative data analysis method; therefore, this paper tries to find hidden or intentionally hidden meanings (Ratna, 2010). Ratna (2010) said, literature using qualitative data analysis has a procedure that is similar to the hermeneutic method including interpretative, comprehension, and understanding. There are three main components of qualitative data analysis consisting of collecting data, analysis, interpretation, and writing the result of the research. Study of literature is also used as the data collection technique.

This paper uses the critical discourse of Sara Mills and the politics of the body of Susan Bordo.

“Treats text and discourse as more or less synonymous, but notes that in other usages a text may be written, while discourse is spoken, text may be non-interactive whereas a discourse is interactive.... A text may be short or long whereas a discourse implies a certain length, and text must be possessed of surface cohesion whereas a discourse must be possessed of deeper coherence. Finally, Stubbs notes that other theorists distinguish between abstract theoretical construct and pragmatic realization, although confusingly, such theorists are not agreed upon which of these is represented by the term text” (Mills, 2001).

Politics of the body presupposes state institutions and society as human bodies controlled by patriarchy. Each organ has different functions for power, especially for women who are completely helpless (Bordo, 1993). This theory is used to analyze the politics of the body represented by the stories of the SPGs who were ensnared by the capitalists so that they were trapped in prostitution.

This paper also uses representation theory. Representation is about how the reflection of the world is constructed and served sociality to and by our self that the meaning is produced, formed, used, and understood in the specific social context (Chris, 1999). According to Hall (1997), “representation is conceived as entering into the very constitution of things; and thus culture is conceptualized as primary or ‘constitutive’ process, as important as the economic or material ‘base’ in shaping social subjects and historical events not merely a reflection of the world of the world after the event.” This means that the representation not only needs to learn the textual meaning but also examines the process of meaning production in various contexts (contextual meaning).

Then, the main focus of this paper is women's beauty. The definition of women's beauty depends on social and cultural perspectives. For example, a beautiful woman in the Javanese phrase (*panyandra*) is depicted with the expression “*ayune kaya Dewi*

Ratih 'how beautiful like Dewi Ratih' (Setiyanto, 2010). Then, women's beauty is often associated with their fertility based on sexual selection. Women's beauty is also related to economics and politics. According to Naomi, beauty is like a gold-standard currency system. Beauty is determined by politics which keeps male domination intact. Women are forced to compete with each other to look beautiful in accordance with standards set by men (Wolf, 2002). The physical standard is culturally imposed which is an expression of the relationship of power to control women's bodies. This marginalizes the women's beauty.

According to Xiao-Hui & Min (2010), marginalization of female discourse power correlates to the social gender system. It means, marginalization of women's beauty in any way positions women in an inferior position because the women's beauty discourse was constructed by the patriarchy culture. Marginalization of women's beauty is a part of gender inequalities. Marginalization concerned with the things that happen to women's bodies that do not happen to the bodies of the men (Wolf, 2002). Women do not have freedom of their own bodies because of the influence of beauty discourse.

3. Findings and Discussion

3.1 SPG's Story

A girl, named Leala, has a pretty face with white skin, long curly hair, a pointed nose, and brown eyes with prominent cheekbones and rabbit teeth. She was a law student who dreamed to be a lawyer. Born and live in a metropolitan city at Depok, she has a family that is categorized as a rich family. It is a picture of life's perfection. Everything in her life also goes easily. When her parents decided to divorce her life seemed to be destroyed. Plus the weld of their divorce was because her father was not loyal to her and her mother. Her mother who felt she didn't accept also did the exact same thing her father did. This fact is very difficult to accept Leala so then she chose to leave her house and try to live alone at the boarding house together with her best friend, Kimi.

Kimi is a beautiful white girl, straight haired, with clear black eyes, pointed chin and neat teeth. She is Leala's best friend since they were still in school until the college bench. In contrast to Leala who was born with sufficient financial conditions, Kimi is only a girl who became the backbone of her family because her father had died and her mother had reached old age. The hard life she lived in made her have to work to support herself and her family. Not a lot of work can be done only by capitalizing on a high school diploma because she is still in the lecture bench. The only work that does not prioritize educational background can be done side by side with its duties as a student and in accordance with its physical beauty especially if it is not a Sales Promotion Girl (SPG).

SPG is a profession that is currently loved by women. Beautiful face, tall, slim and sexy body, smooth skin, is the conditions for applicants for this job. Kimi has adequate physical perfection to become an SPG. Being an SPG means being a reliable persuader to lure many prospective buyers to buy their products. How come their methods and tactics to attract consumers is not a problem as long as she can meet the demands of pursuing targets that continue to overshadow her. Not surprisingly, some of the women who work as SPG also make the beauty and beauty of their bodies as a means to attract buyers or it could be the SPG profession is their foundation to become a commercial sex worker. This kind of thing is experienced by Leala and Kimi figures in this story.

At first, Kimi was the first to win her fortune as an SPG because of the crush of her family's economic conditions. It is said that Kimi was original as an SPG in general. She only peddled goods and changed the roles of the SPG starting from SPG, which only paid a little, but had to struggle to line up the product to the high paid SPG in big events with many buyers from the big class. Through the big events, she received she met and had many acquaintances of thick pocket men who were no longer single but were still passionate like SPG. Not only that, but through this SPG profession, Kimi also knows the metropolitan world which is actually full of pleasure and glamor. Martin was a buyer who was also a married man who was able to make him fall in love and volunteered to become a mistress. Both the material needs and the love he needed she got from the no longer young man. Even so, Kimi did not put herself as a woman calling on every man who came to her life.

After knowing the brief synopsis of this novel, it can be seen that how sexuality discourse is formed through the formation of beauty myths (in other words also referred to as images of female beauty) which then this beauty myth is used as a political weapon to tackle women's progress. This beauty myth that will later form a beauty discourse is nothing but a form of domination of power experienced by women described by the writer in *The Curse of Beauty* novel. Through this novel, the author tries to show her resistance to the discourse of beauty that has been developing in the community. However, sometimes the author also shows the position of negotiation on a number of existing discourses.

3.2 Women's Beauty Discourse

Prettiness, charm, and attractiveness are defined as women beauty. It is a gift from God. But, it has a different definition in every culture. Javanese, as for the example, have women beauty criteria symbolized by the phrase "*ayune kaya Dewi Ratih*" 'how beautiful like Dewi Ratih' (Setiyanto, 2010). Then, there are some phrases that illustrate Javanese women beauty such as "*Pakulitane ngulit langsep* (her skin is straight yellow), *cahyane sumunar* (shine face), *payudarane nyengkir gadhing* (her breast like young ivory coconut), and etc. (Hariwijaya, 2004; Setiari, 2017).

Raffles (1817), Lieutenant General of East Indies (Indonesia), documented Javanese beauty concept in his book. He quoted a Javanese poem,

"Wajahnya cerah bersinar seperti rembulan, begitu cantik. Raden Putri jauh lebih cantik dibanding Dewi Ratih. Dia bersinar bahkan di kegelapan, tanpa satu cacat yang ada. Dia sangat cemerlang sampai memancar ke langit saat memandang angkasa. Dia begitu cantik tak terkatakan."

"Her shine face like the moon, how beautiful she is. The princess is more beautiful than Dewi Ratih. She shines even in the darkness, without a single flaw. She is so bright it shines into the sky as she stares into space. She is so beautiful ineffable."

This is a form of defining women's beauty through texts in Javanese culture. It also shows that there are beauty discourses in these texts. Women are only objects in defining beauty in this discourse. In feminist discourse, women are generally presented as objects rather than subjects in many texts. Because as an object of representation, the position of a woman always becomes a defined object, used as a material for narration, and cannot display itself. Likewise in *The Curse of Beauty*.

Women are also used as objects of representation, so the position of women here is defined, made into narrative material, and cannot display it. This can be seen in the title which is the opening and the cover of this novel. From the title, *The Curse of Beauty*, it seems clear that this novel tells the story of women. It is impossible if beauty is related to men. Conversely, beauty must be related to women.

Beauty and women are two things that cannot be separated. Like humans who cannot breathe without oxygen. All their efforts and efforts must be done to be beautiful from natural ways that take a long time to instant ways that reach a lot of money. This causes many beauty salons to various beauty products offered to them. Like a workshop is a compulsory home for vehicles to improve the performance of their motorbike driver with a beauty salon is a workshop for them to monitor the shape of their appearance from the tip of the hair to the toe must look beautiful.

However, beauty is not something that is certain. Beauty itself is an abstract that cannot be defined with certainty and on the contrary, the concept of beauty is always changing according to changes in thinking and changing times. In the current socio-cultural context, which contributes to the structure of women's experience of their bodies is a high social demand to prioritize aspects of physical interest as a source of values and meanings of the body (Melliana, 2006). So, these women want to sacrifice to improve physical appearance in accordance with the standard of beauty perceived by the community at that time. In addition, many studies have proven that physical attractiveness is not merely a matter of individual taste, but rather an agreed upon physical stereotype as a measure of beauty (Munti, 2005). So, capitalists take advantage of the concept of beauty in the social. Melliana states, the capitalist define a beautiful woman must have a slim body, thin waist, big breasts, beautiful legs, smooth thighs, and soft skin (Melliana, 2006). It means, women's beauty is a discourse that contains power relation constructed by capitalist to control women's body.

Similarly, what is described by Indah Hanaco in her novel *The Curse of Beauty* which when seen in the title of the novel itself implies a view that is far different from the social conditions which currently portray beauty as something amazing and even adored especially by women?

The word "Metro lifestyle Sales Promotion Girl" around the title of *The Curse of Beauty* on the cover of the novel shows a representation of the lifestyle of a metropolitan city that exploits women's beauty. The words on the cover of the implied novel show, another meaning of the meaning of beauty that exists. Through the cover of the novel indirectly shows an appearance of SPG life that must look beautiful typical of the metropolitan lifestyle. A city that is really no different from the lifestyle in Western countries. The lifestyle of Melrose Place is full of free sex life (Emka, 2007).

In this novel, it is seen that beauty is not something of a gift, but on the contrary, beauty is something that is bad, however, in fact, there are still many women who see beauty as something to be proud of. This is due to the objectification of women that beauty is the first thing seen from them. The beauty here is certainly in the form of physical beauty. Many women feel embarrassed because they pay special attention to things such as physical appearance, body, face, hair, or clothing (Wolf, 2002).

Aku memperhatikan wajah cantiknya. Kimi cukup jangkung, sama tingginya denganku. Kulitnya dan kulitku pun sama putihnya. Banyak yang mengira kami memiliki hubungan darah. Entah kenapa. Apakah karena tinggi dan kulit kami?

Bagaimana dengan wajah kami? (Hanaco, 2012, hlm. 10—11).

In the citation of the data above, it can be seen that there are several standardizations of beauty attached to the female body. As in the following phrase "I pay attention to her beautiful face. Kimi is quite tall, as tall as me. Her skin and skin were just as white. Many think we have blood relations. Somehow, is it because of our height and skin? In that phrase, it can be seen that beautiful women are women who are tall and pop out, and white. Likewise with the standardization of beauty experienced by women now that many people who campaign for the definition of beautiful women are women who have proportional height and weight through mass media. Just like when many job advertisements that mention women must have a minimum height of 160 or 165 cm while for men with a body height of at least 165 cm even though they only become servants, cashiers or the like and not become a model. As is the case with the SPG profession, which is demanded by such criteria, there is absolutely nothing to do with the work they are running because of the truth they offer and the market for the products that are handed over to them and not their bodies or beauty. That is part of the irony of beauty, in the modern world governed by the market, beauty is a traded commodity, so women do not seem to have the choice to define their own beauty. How we look beautiful, everything is programmed by economic machines that make women very dependent on their image (Wolf, 2002). In the following phrase, Hanaco wrote.

"Tentu saja berbeda, tapi itu menurutku. Hidungku mancung, sementara Kimi mempunyai hidung yang sedang, namun cantik. Rambutku menyentuh punggung dengan kriwil di sana-sini. Sementara Kimi dikaruniai rambut lurus sebau. Rambut Kimi selalu rapi dan tertata. Matakku coklat dengan tulang pipi menonjol. Aku juga memiliki gigi kelinci, bagian tubuhku yang paling tidak kusuka. Sementara kimi mendapatkan bola mata hitam yang jernih, dagu lancip, serta gigi yang rapi. Aku selalu iri dengan giginya, sementara Kimi ingin memiliki tulang pipiku" (Hanaco, 2012, hlm. 11).

This phrase represents the definition of beauty through mind. In the phrase, it shows how there are definitions of beauty that are different from each other but look like without the slightest disability of the two women. Even if there is a lack of their face shape is not something that deserves to be called a big flaw that covers the perfection of the singing they have.

This description of the definition of beauty can be found not only in pop novels but the definition of beautiful women who have a nose, sharp, straight hair, black or brown eyes, pointed chin, neat teeth or rabbit teeth, certainly every woman's dream in the present. This can be seen by the number of women who do smoothing to get straight and neat hair, the number of hair care products such as vise, hair dryer, cream bath, and so on is a treatment that is able to realize the hair as they want and of course with a relatively sloping cost and can be used in the long term compared to they have to spend a lot of money by visiting beauty salons every day. Even getting a neat tooth is not difficult now. Braces or stirrups are now a trend of care for those who want to change their teeth to look more presentable. Often, because women are obsessed with their beauty, not the beauty they get, but rather the suffering (beauty is a pain) (Wolf, 2002).

However, as if showing a different thought according to the title of this novel, there is a different view that the concept of beauty is not only seen from a perfect

physicality as depicted in the data expression above but also beautiful women who are hairy, spherical brown eyes, rabbit teeth, medium nose, prominent cheekbones and so on. Even though the definition of beauty is changing from time to time, the ideal beauty is seen from women who have cervical hair, and prominent cheekbones (taper) and rabbit teeth. Just look like Indonesia's top young actresses like Chelsea Island who are often with her psychological hair, Maudy Ayundya with her rabbit teeth and other actresses who have thin cheeks. Then it became a trendsetter so that many young women imitated their physical appearance. Young women - especially young women - experience intense pressure to adapt themselves to the ongoing beauty competition. They must judge and criticize their own bodies from the outside as men who see their bodies, and at the same time must deny their own bodies within (Blackwood, 2000).

The depiction of two different physical characters by having differences seems to show a view of a beauty discourse that is often assumed to be a woman born with physical perfection. The expression of the portrayal of Leala's character which has physical advantages such as a tall body, white skin, a sharp nose, but has psychological hair, brown eyeballs, prominent cheekbones, and rabbit teeth combined with Kimi's physical depiction which also has physical advantages with a tall body, white skin, black eyeballs, straight hair, pointed chin, neat teeth but having a life that seems to be a separate view that there will never be a woman who was born perfect and surely there is a lack of every advantage possessed by a woman.

This also shows another view that if there are women who are perfectly born in accordance with the standards of beauty determined by society and the media, then surely these women make various efforts to be able to appear like the beauty construction. As with what is revealed, capital owners define beautiful women as having slim bodies, thin waist, big breasts, beautiful legs, smooth thighs, and soft skin (Melliana, 2006).

At present, technology development contributes to the setting of beauty standards based on certain desires. For example, Most public observers always choose men as a standard for beauty. However, every man has a different opinion about female beauty. Most men also categorize beautiful and attractive women as women with breasts and big backs. These parts are parts of the body that are the main sexual attraction. Pranoto argues that women's breasts are a myth as the main sexual attraction while the vagina is in second place and the buttocks are in third place. This shows the beauty of a woman symbolized by having large breasts (Pranoto, 2010).

As in the fragment of the story in the following novel which tells the story of a woman's experience of a beauty charm built on the type of hair she has;

"Kenapa aku harus marah? Kamu ini, kayak baru kenal aku aja. Tukasnya sambil menyelipkan sejumput rambut ke telinga kirinya. Sementara aku mendadak merasa gerah. Aku mengaduk-aduk tasku dan mencari pengikat rambut. Setelah menemukannya, aku segera mengikat rambutku ke atas. Aku tidak tertarik apakah rambutku rapi atau tidak. Kadangkala, rambut kriwil memberiku banyak kemudahan. Aku nyaris tidak pernah mengenal bad hair day. Karena aku mencintai rambutku, semuanya baik-baik saja. Mungkin jika sebaliknya, setiap hari adalah bad hair day" (Hanaco, 2012, hlm. 17).

The quotation data above shows that the definition of beauty is not just for straight-haired women, but beautiful women can also have neat and neat hair that

even though just tying their curly hair will still look dazzling. As with the following phrase "Why should I be angry? You, just like you know me. She said, slipping a pinch of hair into her left ear "here, someone's beauty is not only reflected by the physical beauty but also by their behavior. Just like slipping straight and neat hair into her left ear is a form of the elegance of a woman. This is because the appearance of women is far more interesting and important than the appearance of men. Physical appearance is a critical aspect of the gender stereotype process (Prabasmoro, 2006).

But in the next phrase "While I suddenly felt hot. I rummaged through my bag and looked for a hair tie. After finding it, I immediately tied my hair up "a point of view that contrasts the definition of beauty that shows that beauty is not only adhered to straight and neat hair. Conversely, sometimes messy hair and tied up sometimes can also give a graceful and simple beauty. In terms of the definition of beauty with psychological hair, the author also shows her perception that curly and long hair are not bad hair days for the women who have them. Conversely, it is possible every day is bad hair day for those who have straight hair because they have to always do maintenance as well as treatments for straight hair that always looks neat and orderly. And definitely, it will take a lot of time and money. Physical appearance is important for men and women, because the definition of beauty as a characteristic or feminine characteristic is typical, and preoccupation with appearance is seen as part of feminine stereotypes (Prabasmoro, 2006).

Untuk pertama kalinya, di hari libur ini Kimi tidak meninggalkanku sendiri. Sejak sore dia sudah mendandaniku dengan sangat cantik. Aku bahkan merasa kalau Kimi berlebihan.

"Kim, masak mau nonton aja pake gaun?" protesku melihat Kimi datang dengan gaun cantik selutut (Hanaco, 2012, hlm. 137).

The above quotation also shows the author's view of beauty construction that is developing in the community that beautiful women are women who do not show their natural beauty but beauty that is built with excessive makeup and a splashy makeup even if only for light activities even activities that can be categorized not too important as can be seen in the following conversation "since the afternoon she dressed me beautifully. I feel she is too much. "

Next, to the following phrase, "Kim, should we wear a dress just to watch a movie?" Objection me while looking at her in a beautiful dress. With a luxury car from Kimi's girlfriend, we go to elite malls in this city, the influence of the beauty discourse that has been formed by society and the media so that women become slaves to beauty and through beauty supported by luxury goods has elevated their rank to become high-class women even though in their daily lives they are only women who work as SPG. And as befits upper-class women, it is appropriate for them to show their totality before the public in various conditions and opportunities. Physical beauty is very emphasized to women and is highly considered by patriarchal society, and is a duty of women who can be used as pride or prestige for women and requires hard work to achieve it (Wolf, 2002).

Aku tetap harus menjalani semacam tes masuk yang diselenggarakan oleh agen penyalur SPG. Pemilikinya seorang perempuan berusia empat puluhan yang masih tampak muda. Cantik? Tentu saja. Tapi juga tampak tegas dan sangat kompeten. Dia sangat tahu apa yang diinginkannya. Kami diminta memanggilnya dengan sebutan Mbak Zoe (Hanaco, 2012, hlm. 113).

In the following phrase "I still have to undergo a kind of entrance test organized by SPG channeling agents." From the author's perspective it can be seen how the female body has been standardized according to agency needs so it is natural that the SPG profession applicants must adjust their body shape according to their wishes the agency through a series of physical tests. Those who fit these criteria will have the opportunity to pursue a career as an SPG. Thus, this is where it indirectly forms a competition between them so that they voluntarily comment on, criticize, even change their body shape to fit the standard form. The environment often values someone based on outside criteria such as physical appearance. A good appearance is often associated with positive qualities towards someone so that the better and perfect the appearance of someone is the better the assessment of people (Prabasmoro, 2006).

In the next quote, "*Pemiliknya seorang perempuan berusia empat puluhan yang masih tampak muda. Cantik? Tentu saja. Tapi juga tampak tegas dan sangat kompeten. Dia sangat tahu apa yang diinginkannya. Kami diminta memanggilmnya dengan sebutan Mbak Zoe*". It was seen how beauty construction had been planted in the minds of young women and even middle-aged women who were always stunned that beauty is the main capital for a woman even though they are no longer young but their appearance and body must always be looking young. So that this also affects how people view themselves. With her beauty, no longer at a young age automatically shows the authority of a woman as a leader towards other young women. So that even though she is no longer a young woman, she is reluctant to get the title aunt, but she prefers the name Ms. so that she does not look old like her age.

So that through the quotation of the above data it can be seen how the beauty discourse that exists and develops in the community is used as a tool by a woman to gain power where this power will be able to dominate the subjects below to become obedient subjects. In the data above, it is clear that beauty is needed by women to master other women under it as well as the beauty that Mbak Zoe has at her age in her forties, which is no longer young. He still showed her essence even the impression of being firm and competent showed her authority as the leader of the SPG agency as well as someone authorized to select whether or not they were fit to be part of the SPG agency. Even in the age that is more appropriate to get a call from Mom, he prefers to call her down as Ma'am to look younger. Meanwhile, the call is pinned to women aged 20 to 30 or with the bond of brotherly blood. A set of speeches in the creation of knowledge that is accompanied by social practices based on certain regularities, all of which are interconnected, and behind which are relationships of desire and power (Kali, 2013).

3.3 Marginalization of Women's Beauty

Men always see women as sex appeal which makes women's beauty as sexual objects. Women as sex appeal experience marginalization of women's beauty. Women do not have the freedom to define their own beauty. As if an artist who is a trend center for an SPG can also be said to be the chosen woman and positioned as an icon of the product she handles. Therefore, if the face, skin, body shape, hairstyle, and other ornaments that have been named as a symbol of beauty especially when they are in action in the field. Business strategies such as this are considered to be able to give the effect that the image that matches the icon will be able to be obtained with the products they market. This will especially appeal to many consumers because of

their deception, although sometimes there is no connection between their appearance and the products offered. Call it like SPG cigarettes or electronic devices that do not have the appearance of the SPG with the product they are promoting. As is the case with what is described in the following *The Curse of Beauty* novel.

"Lea sakit, gerutu Kimi. Aku tidak mempedulikan protesnya. Aku memaksanya berjalan lebih cepat".

"Aku pasti akan membalasmu!" ancamnya ketus.

Aku selalu suka membuat sahabatku itu kesal. Dan cara terbaik untuk melakukannya adalah menarik pergelangan tangan dan memaksa Kimi melangkah lebih cepat. Kimi selalu benci hal itu. Karena suka mengenakan sepatu berhak tinggi nan lancip, dia selalu kesulitan jika kupaksa berlari. Beda dengan diriku yang lebih nyaman dengan sepatu model flat. Meskipun aku cukup mahir berjalan di atas sepatu yang sama, namun aku jarang memakai model seperti itu. Rasanya kurang nyaman saja untuk aktifitas (Hanaco, 2012, hlm. 9).

In the quote above, looking beautiful is a struggle and sacrifice for women. As is the case in the following phrase "Lea, it is hurt, grumble Kimi. I don't care about the protest. I forced her to walk faster" looks actually women who want to look beautiful and beautiful in the eyes of people must feel the pain to look like those people want they must be willing to wear heels that really torture their feet. Not only that, they must practice getting used to wearing it as seen in the following phrase "Even though I am quite adept at walking on the same shoes, but I rarely wear a model like that." This condition shows that not all women will be proficient in wearing heels for the first time. Of course to conquer it requires time and practice that is quite long and intense. Plus, they also have to get a graceful gait while wearing it. They also cannot move actively like other women when they are active so that they will definitely feel uncomfortable with their condition. As with the following phrase, "*Dan cara terbaik untuk melakukannya adalah menarik pergelangan tangan dan memaksa Kimi melangkah lebih cepat. Kimi selalu benci hal itu. Karena suka mengenakan sepatu berhak tinggi nan lancip, dia selalu kesulitan jika kupaksa berlari*".

As a result, they can only grumble in their own pain and the people around them don't care about that either. All they saw was that they enjoyed the sight of a beautiful woman walking with her limbs which had been wrapped in a beautiful septum and they were satisfied with that. While they can only bear their pain alone and continue to pretend as if nothing has happened to them in front of people, they are not even aware that the pain they slowly and too often will have an adverse effect for the health and condition of their bodies later. As is the case in the following phrase, "*Lea sakit. Gerutu Kimi. Aku tidak mempedulikan protesnya. Aku memaksanya berjalan lebih cepat*". This condition, which in turn has the potential to condition women to prioritize the management of aspects of physical appearance and reduce the more substantial aspects of health, is not commensurate with the beauty obtained with pain (Munti, 2005).

Based on the data citation above, it also shows how beauty itself is nothing but a thing that does not benefit women at all because to be beautiful and uncertain requires not half the effort and after being beautiful, many are ambitious to take advantage of the beauty.

All forms of beauty portrayal that appear in *The Curse of Beauty* novel are looked back through the problematic phenomenon of social dynamics experienced by the community especially Indonesian people. The purpose of the beauty contest which is empowering women to develop the confidence they need to achieve the best, requires the emergence of a woman who has the confidence and strength to make real change, starting from the local scope with the aim of reaching a wider audience, and encouraging every woman to get out of her comfort zone, be herself, and continue to define what it means to be confident beautiful (Ratnasari, 2017). It has made a beauty ideology that brings the construction element of beautiful women. Even definitively, the message "beauty" has affirmed the figure of a beautiful woman with a male imagination. Beauty myths invariably attack women with all cultural complexity. The definition of "beautiful" is then worshiped and agreed upon by all universal women. In this country, in the condition of our society that likes visual things, the wave of beauty advertisements that monopolize beautiful meaning is present as a medium to legitimize that a woman must be slim or plump, smooth-skinned, and beautiful hair.

The extraordinary campaign about the monopoly of definition or beautiful meaning is nothing but for the sake of the expansion of beauty products. Again, business interests play here. With the incessant production of the definition of "beautiful", women will always feel less ideal in accordance with the beautiful image produced through beauty product advertisements that ambush us at any time. By feeling less than ideal, women then flock to buy beauty products, no matter the price.

From this, it is clearly stated that the reproduction of the definition of "beautiful" has continually placed women as objects that are not autonomous towards their own bodies because the ideal image of the body is determined by external forces, namely advertising, soap operas, and the like.

"Pernah nggak kamu bayangin beratnya harus berdiri selama berjam-jam demi melariskan sebuah produk? Belum lagi harus berdandan heboh dan selalu tampil cantik. Padahal kadang nggak ada hubungannya antara produk dengan penampilan si SPG. Intinya, perempuan hanya dijadikan pajangan. Dan itu rasanya...hmmm.... Sangat merendahkan" (Hanaco, 2012, hlm. 18).

Even so, not a few women who truly feel that they have been fooled and shackled by the discourse of beauty itself are sometimes in their hearts they actually rebel, blame and swear at themselves for being a woman who slaves on beauty. As in the following phrase, *"Pernah nggak kamu bayangin beratnya harus berdiri selama berjam-jam demi melariskan sebuah produk?"* Not to mention having to dress up excited and always look beautiful. In this expression, it can be seen how through the eyes of the author it can be seen that women actually undergo things that are not easy and difficult by having to force themselves to appear with splashy makeup from head to toe and added demands to them as SPG workers require them to sell products here and there or have to stand for hours by being the center of attention in a crowd of people clearly something that is not easy.

Therefore, in the next phrase, *"Padahal kadang nggak ada hubungannya antara produk dengan penampilan si SPG. Dan itu rasanya...hmmm.... Sangat merendahkan"* can be seen how through the author's point of view it can be seen that in fact women also know that there is no connection between the beauty of the body they have with the product they are selling. Instead, there is only their beauty made into a decoration to further attract buyers to their body's charm and not the charm of their products.

In sentences not to mention having to dress up excited and always look beautiful, it appears that beauty and physical appearance are very related to each other. Women's beauty will not be seen if it is not supported by a charming physical appearance. Enchanting physical appearance, of course, must be supported with clothing and makeup that is not as usual or maybe their makeup should be seen prominently than the makeup of people in general. The body and gender are often treated as commodities to fulfill desires and gain profits" (Kali, 2013).

Whereas in the next sentence even though sometimes there is no connection between the product and the appearance of the SPG, in carrying out her profession it does not have to prioritize beauty over skill. In the phrase, there is an indirect rejection of the assumption that women are only seen through their physicality and not in their brains. And therefore, women are only enough to stay at home. Descriptions of attractive women are women who manage homework, become objects of male satisfaction, do not leave the affairs of the kitchen, and always worry about being rejected by certain environments (Ibrahim, 2004).

"Sungguh aku merasa direndahkan."

"Seperti pilihan profesi menjadi SPG. 'Dipajang' dengan sengaja untuk menarik minat pembeli" (Hanaco, 2012, hlm. 100).

Through quotations, the data above can be seen as how exploitation experienced by women through the beauty of their bodies is intentionally used to get many buyers through bodies that are beautifully decorated and then displayed, displayed and juxtaposed with the items they are selling as if they were products. which they handle so it's worth selling too. As with the following phrase, "as the choice of profession to be SPG" on display "intentionally is to attract buyers".

Then in the next phrase "*Sungguh aku merasa direndahkan*" and in the previous expression on the quotation data "*Seperti pilihan profesi menjadi SPG. 'Dipajang' dengan sengaja untuk menarik minat pembeli*" through the eyes of the writer can be seen how actually women actually think that they have been humbled by all such demands. Even though they looked happy with a big smile in front of the customers, however, they actually cursed and even condemned themselves and others for any inappropriate treatment they received.

The citation of the data also shows that the owner of the female body seems to have no rights over herself. Their bodies have been controlled and mastered will have an impact on the physical freedom they have. The loss of physical freedom will have an impact on the progress of psychological conditions, intellectual abilities, and creative abilities of someone. Defining precisely the dimensions of physical freedom will refer to the relationship between physical freedom and psychological development, intellectual ability, and creative potential (Bordo, 1993).

"Saya mencoba berpikir kecantikan tidak selalu memberi kebaikan. Itu seperti kutukan yang mengerikan. setidaknya, itulah yang saya alami" (Hanaco, 2012, hlm. 106).

In the excerpt of the data above, it shows the beauty discourse that has always mentioned that beauty is the most beautiful thing a woman has because with her beauty she will be able to achieve anything in her life such as status, work, money, throne, class, position social and whatever they want. This data excerpt can also be said as a form of contention of the author of the meaning of beauty that is wrong in

the minds of the community, especially women themselves. Thus, this data quote is an author's point of view which shows a core of a woman's story with a word of beauty as illustrated in the title of the novel pinned by the author in this cover of *The Curse of Beauty*, which also confirms the author's perspective on a meaning completely wrong with the existing beauty construction.

In the quotation of the above data, it also implicitly shows the author's point of view on a beauty discourse that has tricked women to always only pay attention to their physical appearance, because with their physical beauty they will be able to get social class recognition, power, and instant success. However, this beauty discourse will bring women to sex-exploitation. Beauty cannot be separated from body image and sexuality. Beauty is always equated with the physical form, the opposite sex relationship or intimacy, and matchmaking and sexual relations. The myth of beauty has never been timeless and has been going on throughout history. The myth of beauty states that quality called 'beautiful' is truly objective and universal. The pressure that comes from feeling like being beautiful is felt by women. This condition eventually becomes natural because of biological, sexual, and evolutionary characteristics (Wolf, 2002).

Thus, through the above analysis, it can be seen how a beauty discourse that develops through beauty myths created by the social environment also contributes to the existing sexuality discourse. The beauty discourse marginalizes SPG because they have to obey the companies that employ them. SPG women are forced to follow beauty standards set by the company. In the end, the exploited beauty trapped them into prostitution. Then in the following sub-chapter, it will explain how the sex discourse experienced by women working as SPG is a form of existing sexuality discourse. The discourse shows the existence of gender inequality because the exploitation of beauty and the body does not occur in men. As Wolf (2002) said, marginalization concerned with the things that happen to women's bodies that do not happen to the bodies of the men.

4. Conclusion

The Curse of Beauty is a novel by Indah Hanaco that represents women's beauty discourse. Beauty discourse is knowledge that defines beauty as the most important thing that women must have that contains power relations. The motivational action is to control women. Women who work as SPG are tricked through beauty discourse so they do not have authority over their own bodies because their bodies and beauties are sold by companies. This is represented in the SPG story in the novel which has to sell its beauty to get buyers; instead they sell the body under the influence of prostitution.

The novel can be interpreted as a story that represents the marginalization of SPG women's beauty. They are used as tools by capitalists to find buyers. The exploitation of SPG women's beauty leaves SPG women in an inferior position. This also creates gender inequality because similar exploitation does not occur to the body of men. Thus, women's bodies are marginalized by an authority for economic gain.

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