

Critical Discourse Analysis of Mad for Makeup's Femvertising on Instagram Campaigns

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Abstract

Since the last few years, the emergence of local Indonesian beauty brands has increased marketing strategies oriented toward women as the target market. The brands are advocating messages for women's empowerment in online campaigns known as femvertising was well received by the audience. This study aims to analyze Mad for Makeup, a local Indonesian beauty brand Instagram campaign using the Norman Fairclough approach. This research found advocacy aspects for the existence of women as part of the Indonesian cultural phenomenon. However, the profit-oriented nature of business always comes to the fore. Also, the analysis found contradictions that occur in the two values. Even Mad for Makeup is inconsistent with the continuity of the message of women's empowerment. The implications of the results of this study are also discussed, and recommendations for future research.

Keywords

critical discourse analysis;
feminism; femvertising;
instagram campaign; mad for
makeup



I. Introduction

Advertising that puts forward feminist appeal in its creative strategy is proliferating as modern society is increasingly aware of understanding and paving the way for gender equality. In the context of marketing communications for commercial products, there is a surge in the number of brands following the trend to embrace "femvertising" (Becker-Herby, 2013, 2016; Kapoor & Munjal, 2017; Pérez & Gutiérrez, 2017). The concept of femvertising is an advertising method that highlights the positive side of women and supports feminist ideals. Known as a term that was born from a blend of "feminism" and "advertising," femvertising is considered an advertisement that shows support for women, highlighting women's independence and talents (SheKnows Media, 2016).

One of the brands that utilize this femvertising strategy is Mad for Makeup. Being a makeup brand in which most potential consumers are female, the brand tries to appeal to the emotional side of women to increase the chance of conversion, where the women purchase the products. Therefore, the majority of Mad for Makeup's content is female-oriented. Reicherd and Carpenter (2004) stated that the media and brands still widely embrace the speculation regarding "sex sells."

However, there is an inherent clash between women-empowerment messages and the nature of the brand as a profit-oriented company. The standard strategy of Mad for Makeup is to tell women they can be who they are and accept their flaws without needing to hide them, including their physical traits, which might be perceived as flaws. However, the brand itself sells makeup and skincare products that are mainly used to cover those physical flaws. Does the brand sincerely want to spread the positive female-empowerment message and influence the cultural values of Indonesia? Does it simply want to capitalize on women's emotional side and utilize those female-empowerment posts to drive

conversion and bring profit to the business, ultimately commercializing the feminist community?

This paper aims to analyze the feminist brand image of Mad for Makeup that is shown in their Instagram account madformakeup dot co. The social posts by Mad for Makeup include the images and interactions between the brand and its online audience. This paper analyzed to reveal a deeper connection between the feminist image shaped by the brand and the patriarchy and the economic force that affects the sincerity of the women empowerment content delivered by the brand.

II. Review of Literature

2.1 The Critical Discourse Analysis

Critical discourse analysis (CDA) decomposes and provides a deeper explanation of the texts done by certain parties whose motivations were often hidden. Critical discourse analysis aims to unwrap the relationships between languages and social phenomena (Flowerdew & Richardson, 2018; Cramer in Littlejohn and Foss, 2009) also mentioned that CDA is a theory that provides the concepts of discourse theory, critical theory, and relevant methods. Researchers uncover the relations between the various perspectives of various theories by studying and understanding texts, visual images, and speech at a deeper level to unravel the possibly hidden ideas in the research object. CDA was chosen to be the leading theory for this research because it is the theory that explores social goals, and it is mainly related to how many kinds of social phenomena were preserved through discourse within various social contexts (Cramer in Littlejohn & Foss, 2009).

In order to uncover the deeper meaning of the research object, Critical Discourse Analysis does not only provide the monotype of theories or research methods. However, its development is often influenced by many other theories, such as social, sociopsychological, linguistics, and discourse theories. Critical Discourse Analysis involves various theories, covering both the micro aspects of discourse such as words, sentences, and images and the macro aspects of the social structures such as constructed or specific campaigns produced by a particular party (Cramer in Littlejohn & Foss, 2009). Critical Discourse Analysis allows researchers to apply different research methods and tools to disclose the mechanism of discourse analysis. Researchers must consider everything shown in the texts, such as representations, framing technique, linguistics features, and modality (Cramer in Littlejohn & Foss, 2009; Blommaert & Bulcaen, 2000; Kress, 1990).

This research mainly focuses on the macro aspects of the research object, such as the general social angle and campaign strategy of Mad for Makeup seen on its Instagram account. The micro aspects of the research object, which are the Instagram posts, texts, and comments, are still included to support the validity of the claims or hypothesis found during this research. Fairclough (1989, 1995), Weiss and Wodak (2007), and Wodak (2014) formed a model of Critical Discourse Analysis, which consists of three highly related analysis processes which are bound to three interrelated discourse dimensions, which are: 1) The object of analysis, including verbal, visual or verbal, and visual texts; 2) The process of the object is produced or received (writing, speaking, designing and reading, listening, viewing) by human subjects; and 3) Socio-historical conditions determine the processes. According to Fairclough each of the dimensions requires different kinds of research methods, which are: 1) Text analysis – Description. 2) Processing the Analysis – Interpretation. 3) Social Analysis – Explanation.

This approach allows the researcher to pay attention to every signal that constructs the texts, their chosen words, the design preferences, and other micro and macro aspects that build up the discourse. This approach found by Fairclough also provides multiple analytical points of view; it does not dictate how the analysis should begin, as long as the critical points are included and elaborated sufficiently.

2.2 Advertising Appeals

Advertising appeal emphasizes how the ad is expected to work and penetrate the minds and souls of the audience. The approach can be through rational appeal and emotional appeal. Appeal choices, not surprisingly, will also depend on the vehicle. Still, the most effective emotional appeals might include lifestyle and image, while employing any rational appeals would work well. Rational appeals are information-based, using facts, charts, or expert opinions to logically approach the audience to understand the product. It is so important to highlight features or news stories. Meanwhile, emotional appeals, how-to ads, and product demonstrations work well in magazine advertising (Drewniany & Jewler, 2013; Altstiel, Grow, & Jennings, 2019). Marketing is a process of planning and execution, starting from the conception stage, pricing, promotion, to the distribution of goods, ideas and services, to make exchanges that satisfy the individual and his institutions (Dianto in Asmuni et al, 2020). According to Tjiptono in Marlizar (2020) marketing performance is a function that has the greatest contact with the external environment, even though the company only has limited control over the company's environment. In the world of marketing, consumers are assets that must be maintained and maintained their existence in order to remain consistent with the products we produce (Romdonny and Rosmadi, 2019).

Littlejohn and Foss (2009) mentioned that advertising still lacks its theory to define the successfulness of an advertisement. Studies on advertising mainly apply several other disciplines and theories, such as consumer behavior, to be combined with advertisement theories to support the findings. It is also mentioned that advertising demands one to understand the relationship between the object and the consumer's life before advertising. Chandy et al. (2001) reminded the importance of advertising appeals in evolving markets. Their research uses theoretical insights from consumer information processing to suggest that the same advertising cue can influence consumer behavior differently, depending on whether the new or old market.

The audience's acceptance of a brand or a product and how advertising reaches the target audience are highly dependent on the people's social psychology and anthropology (Littlejohn & Foss, 2009). Culture plays a crucial role to allow a product or a brand to have a deeper meaning for society by fulfilling society's social, biological, and physical needs. Littlejohn and Foss (2009) also mentioned that advertising creates more branches of values and demands within the social structure and the relationship with the product.

2.3 Audience Involvement in Advertising

Krugman (1965) offered a statement in his thesis, saying that involvement is a connection between two parties, and in advertising, it is the brand and the audience. Krugman also divided the involvement into two categories which are high and low, both of which can make advertising more effective. In a low involvement situation, a slower process occurs. The messages delivered during the advertising are passively planted inside the audience since they are not directly connected with the audience's life aspects. However, the messages are learned by repetitively exposing the audience to the messages. As for the high involvement, the messages being delivered directly affect the audience since they are commonly related to the audience's life aspects. According to Krugman

(1965), in the psychological term, there are three levels of exposure: curiosity, recognition, and decision.

In a framework by Richard Petty and John Cacioppo (1986), the Elaboration Likelihood Model, it was stated that there are two possibilities regarding the audience's response after being exposed to an advertisement: the central route and the peripheral route. In the central route, the audience has the motivation and the ability to judge specific messages and process those messages. This way will bring out a more robust response to the message. As for the peripheral route, audiences are most likely not that motivated or cannot judge nor evaluate the message, making them more likely to receive the message from an associated spokesperson or a famous figure instead of a cognitive argument.

2.4 Gender and Media

Simone de Beauvoir (1949, 2010) marked history in the development of feminist theory with a philosophical statement, saying that one is not born female but become female. This notion differentiated the generalization between gender and sex, where gender is a socially constructed identity of one, and sex is the biological differences between male and female; this thinking has always been one of the main philosophies of feminists. The biological difference does not require female children to play with dolls and male children to play with robots.

2.5 Femvertising

Femvertising is one of the promising fields to be studied, as prior research has shown the significant shifts on the advertising trends that are now more focused on empowering women (Grau & Zotos, 2016). According to Åkestam, Rosengren, and Dahlen (2017), applying female-empowerment messages can cause advertisements to resonate with the female audience better. However, it is still hard to generalize the female audience since every woman may perceive the advertising differently because they come from different backgrounds, and each may have a different life experience.

Several studies have found the existence of faux-feminism in the publicly released advertisements that contain femvertising. Those studies have highlighted the demand for genuine-feminism support (Becker-Herby, 2013). Hoad-Reddick (2018) applied the ventriloquism theory to propose the hypothesis that femvertising is controlled and driven by patriarchal consumer's local culture and not a genuine feminist action. Some studies argue that femvertising depoliticizes feminism and may harm the agenda of feminist's political agenda (Hornsveld, 2017). Rodrigues (2016) stated that femvertising is exploiting feminist values to increase sales or goods consumption in society.

Aside from the potential backlashes caused by femvertising, which impacts the feminist political agenda, there are also supports for this form of advertising. Hunt (2017) stated that femvertising could bring the focus back to women's empowerment by changing the typical female representation society has been seeing for years. Moreover, Åkestam, Rosengren, and Dahlen (2017) stated that by applying femvertising, there would be less stereotypical female gender portrayal.

2.6 Beauty Myth

The concept of 'beauty' is a form that feminists reject. Wolf (2002) argued that the standard which has something to do with women's physical appearance subconsciously makes women feel a lack of freedom. Also, to fit into the social standard of beauty, many have suffered because of the current beauty standard; this caused the emergence of potentially harmful efforts to change women's physical appearance, which may cause

eating disorders and other negative implications. Wolf (2002) also mentioned that "beauty" is a quality every woman wants to have because it is also one of the qualities men look for in women. Due to this, several women believe that if they show their true selves, they might put their attractiveness at risk since their true selves might not align with the standard of beauty in society. Wolf (2002) suggested how society's beauty standard has become a weapon to restrict women's freedom.

2.7 Research Questions

In order to dig deeper into the Femvertising of Mad for Makeup's Instagram Account, the Instagram posts posted on @madformakeup.co will be analyzed by using the Critical Discourse Analysis. Afterward, the breakdowns will be combined with Advertising and Femvertising concepts to connect the discourse with the current social condition.

RQ1: How the femvertising aspects that Mad for Makeup were applying to their Instagram page?

RQ2: What is the possible intention of Mad for Makeup for applying femvertising shown from the discourse of their Instagram? Is it a genuine feminist movement?

III. Research Method

3.1 Sample and Data Source

This research aims to let society understand the how a brand's conducted marketing activities that utilize cultural values and the inherent nature of a business. This study hopes to invoke a more profound thought toward female-empowerment marketing activities, resulting in a more critical society in recognizing a brand's social actions.

This research is qualitative critical discourse analysis. The research objects are the posts made on the Instagram page of Mad for Makeup (madformakeup dot co), including the interaction between the brand and the Instagram audiences from the Instagram story replies, comment replies, captions, and campaign content. Instagram advertising is the company's campaign content for the Mad for Makeup brand, officially published to get a response from followers or social media viewers. Samples are taken from impressions over the last 16 months (January 2021 to April 2022). The population of published content is 60 ads. From that population, a sample of 16 advertisements was taken for analysis. The ad category taken is with content related to the concept of femvertising that is stated explicitly and implicitly. Various keywords used to define the categories were "feminism," "pro-women," "women's activities," "women's independence," "women's education," "girl power," "fearless," "independent," and "gender equality." "women's identity," "Indonesian Kartini," "modern women," and others.

The discourse of the Instagram page from Mad for Makeup (@madformakeup.co) is the main object to be analyzed, resulting in this study a qualitative analysis. The qualitative research method was applied because the primary goal of this research is to discover the possible femvertising advertisement intention of the Mad for Makeup brand. Through the lens of the femvertising-related previous studies, the feminist idea of gender and the way of two concepts with online advertisements especially on Instagram.

3.2 Fairclough Analysis Approach

The analysis using Fairclough's approach refers to the variant of 'explanatory criticism' proposed by Bhaskar (Bhaskar 1986, Chouliaraki & Fairclough, 1999, 2013). The stages can be formulated into four 'stages', referred to as 'steps,' namely: Stage 1: Focus on a social wrong in its semiotic aspect. Next, stage 2: Identify barriers to

overcoming social wrongdoing. Next, step 3: Consider whether the social order 'needs' the wrong social. Finally, stage 4: Identify possible ways of overcoming the obstacle.

The dimensions of discourse and discourse analysis by Fairclough, presented in the previous section, are applied for the discourse analysis research. As this research is a case study, limitations are needed to differentiate this research from other studies. The discourse of Mad for Makeup research will be about the femvertising applied in their communications and the campaigns they held in their Instagram account @madformakeup.co from the early stage of the account was made up to January 2022.

IV. Result and Discussion

4.1 Mad for Makeup's Femvertising Application

Mad for makeup is a beauty brand that constantly engages its audience with the everyday issues women face in Indonesia's society, especially those related to beauty. The brand utilizes a lot of women empowerment messages in its Instagram posts. From the brand's Instagram page, most of the contents shown in the Instagram account revolve around women, including the regular campaign they held called Mad Rebel Queen, which is one of the objects of analysis in this study discussed in this section. Aside from being a makeup brand selling makeup products for women, the Instagram posts by Mad for Makeup constantly feature women. There are posts showing women using their products, posts showing the result of the transformation their female users underwent, and posts showing the natural appearance of women without applying makeup (Figure 1). From these women-oriented posts, it can be inferred that the target audience for the brand is women. Therefore, it is relevant for the brand to utilize femvertising.

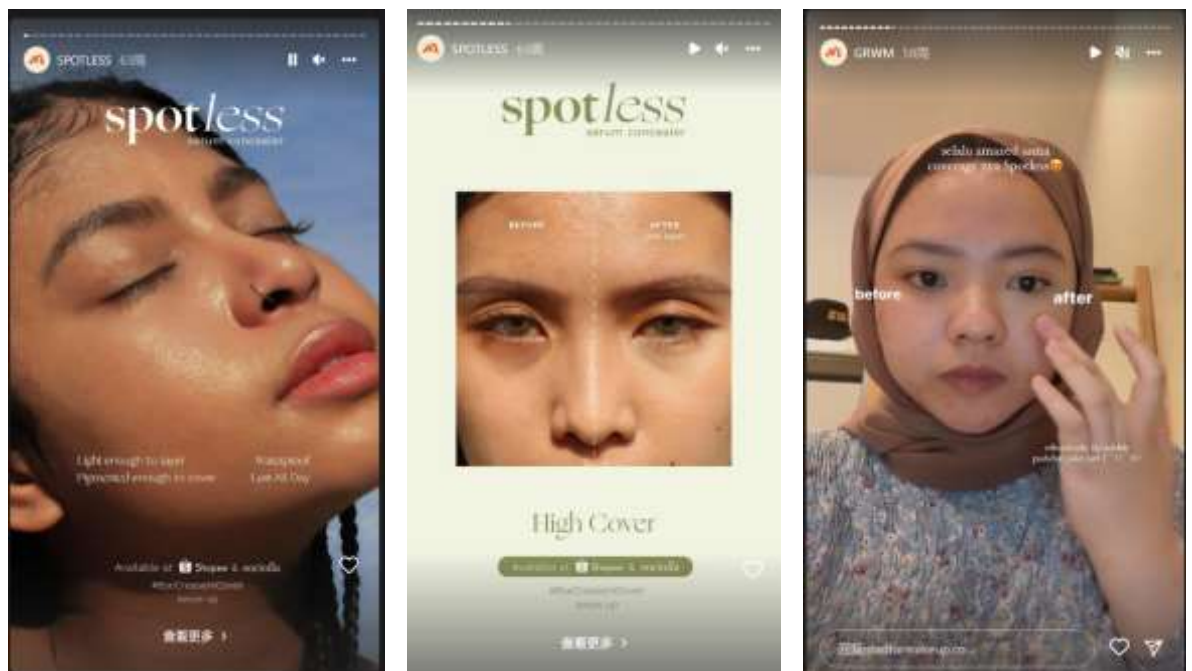


Figure 1. Mad for Makeup Instagram Advertising Campaigns.

Femvertising is one of the most valuable and practical concepts that Mad for Makeup can use since it tries to appeal to women emotionally by delivering an image that the brand supports various women's empowerment. This concept may result in higher audience

involvement. As it was mentioned by Krugman (1965), involvement is not attention but a connection between two parties, a connection between the brand and the audience. The audiences are the Instagram account followers, and the brand is Mad for Makeup. Mad for makeup's femvertising concept utilizes the social involvement of their audience, which are women, with the topic most modern women are concerned about, including feminism and the freedom of beauty. The brand utilizes various posts to drive engagement with its social media followers with an angle that aims to disprove the current society's beauty standards. Below are a few examples of the brand's femvertising style posts.

In this case, for example, the Rebel Queen feminism advertising campaign. This communication output is a campaign arranged regularly by Mad for Makeup. The campaigns' activities are choosing a female figure who matches or has the right to be the Rebel Queen for the audience and the Mad for Makeup team. In this campaign, the participants will show their pictures and give a slight speech related to female empowerment, where the contestants explain why they should stay true to themselves. It is okay not to adhere to society's beauty standards. There would then be a voting session on Instagram to choose one winner; the winner would then be announced on Mad for Makeup's Instagram account. This activity highly involves audience's emotion and participation since the participants are women, the voters are primarily women, and the message being spread by those participants is about women empowerment.

Another example would be the occasional Instagram standalone posts highlighting the importance of accepting one's flaws, including physical flaws. There were posts of women with dark spots and acne on their faces, and the caption stated that having such textures faces is normal, and all skins are beautiful. There were also posts showing women of various skin issues, seemingly conveying that Mad for Makeup welcomes women of any skin issues. This message is a different approach compared to most Indonesian beauty brands. In contrast, most local beauty brands' Instagram posts show fair-skinned women with smooth appearances. Mad for Makeup features women with these supposed physical flaws.

Femvertising can also be seen in the brand's Instagram story highlight, " We got you. Here, Mad for Makeup responds to women's worries related to their physical appearance. The brand consistently assures women that having skin conditions or blemished skin is okay and that their skin is still beautiful. The brand seemingly rejects society's common beauty standards of having fair skin and a slim body. Mad for makeup does not follow the traditional female beauty standard. Instead, it uses femvertising to establish the brand image that they are here to accept women for who they are without any alterations.

This brand image and femvertising activities result in Mad for Makeup attempting to build a relationship with its followers. The brand's content aims to achieve a high-level involvement with the audience. This meaning has garnered local women's interest, as seen in their We got You Instagram story highlight, where there are actual women who voiced their concerns regarding Indonesia's beauty standards. Therefore, the level of involvement with the female audience is relatively high. Sherif (2017) stated that the level of involvement of audiences' egos depends on the issue's condition and whether the issue attracts a confident attitude. As for Mad for Makeup in this post, Mad is attracting resonance among female audiences.

Furthermore, it was widely known that physical insecurities are one of the most common issues for women. Also, women feel anxious due to the beauty standard built by society. Thus, this kind of post from a brand was interpreted movement community to fight somehow the beauty standards seen as unachievable for them.

Mad for makeup's unconventional advertising style using femvertising has made it the go-to place for insecure women as a shelter for reassurance. Going by this strategy that touches on one of Indonesia women's most concerning cultural values, there are few social posts similar to other brands that utilize fair-skinned and slim women, like models and celebrities. This finding can be seen in Mad's Instagram contents, including their posts, captions, reposts, and highlighted Instagram Stories. However, even though Mad for Makeup primarily utilizes regular women and women with physical flaws in most of their Instagram posts. The messages can be categorized as engagement posts, and still, product-oriented posts display contradictory messages with those engagement posts. This clash of values is discussed in the following section of this study.

4.2 The Contradictions – Engagement Posts and Product Advertising Posts

While the engagement posts use femvertising to empower women, especially regarding physical appearance, the product advertising posts seemingly deliver the opposite message; these product-oriented posts support the current beauty standards. The content of these product-oriented posts shows the women with skin conditions covering those flaws with Mad for Makeup's products. These posts show how to use these products and explain how those products can fix those women's physical flaws.

An example of this can be seen in a post promoting the spotless serum concealer. In the spotlight of spotless serum concealer, we can see that the posts are educating the audience on how to cover up the flaws that might make them feel unconfident or insecure. It even shows the before and after images. Whereas the before image shows acne and dark spots on the woman's skin, the after image shows that those dark spots and acne have been significantly reduced. There are also video posts about these products, where the female users demonstrate the application of the concealer while stating why they prefer to use them (Figure 2).

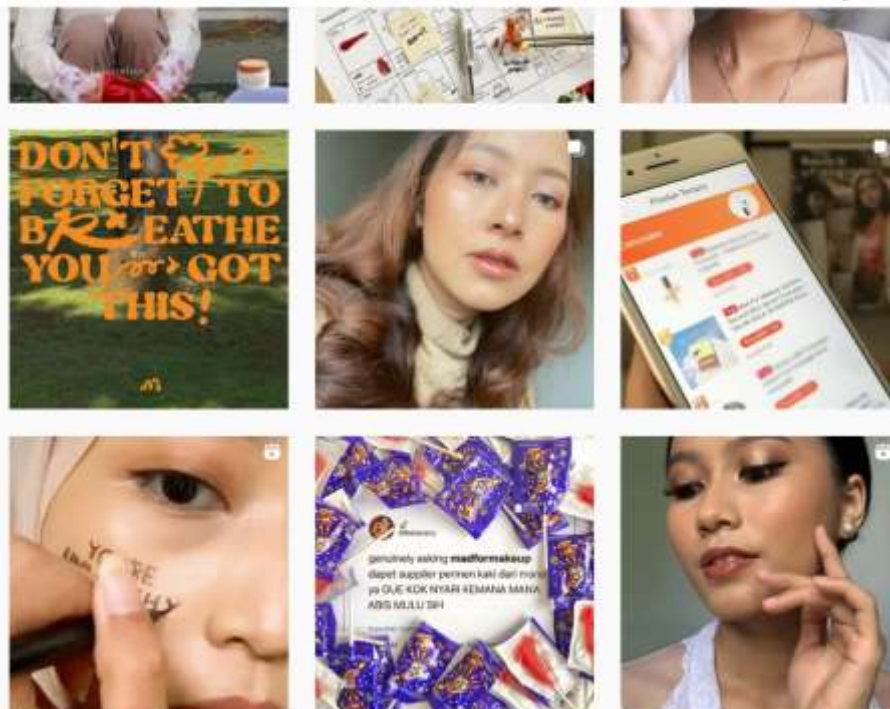


Figure 2. Customer engagement campaign in Instagram by Mad for Makeup

The Spotless Instagram story highlights an entirely different angle compared with the We Got You Instagram story highlight. In contrast, the We Got You works as an engagement post with the audience using empathy by bringing up the topic the audiences care about the most, saying that beauty can be found in imperfection. The Spotless Instagram story recommends that women hide those imperfections. Therefore, these product-oriented posts function as hard-sell advertisements; they attempt to sell skincare and makeup products to women. Hence, sales are the goal of these product-oriented posts.

Another example of product-oriented posts can be seen in the Poreless Instagram story highlight. In this Instagram story highlight, Mad for Makeup also promotes a skincare product. This product can minimize the pore of one's skin, making one's face look smoother. The product hides physical imperfections that the brand's engagement posts have been trying to highlight by saying imperfections are okay even if they were not hidden.

In these product-oriented posts, aside from heavily promoting the products and how they can cover and fix one's physical imperfections, these posts do not bring up any statement to encourage the audience to be comfortable with their physical appearance without using makeup. Instead, the message is that one should cover those imperfections and solve their insecurity using highly effective products.

There is a certain irony in Mad for Makeup's Instagram account after seeing the two different posts. Whereas the engagement posts deliver female-empowerment messages by saying all skins are beautiful. The product posts attempt to persuade women to hide their skin imperfections, seemingly saying that only skins that use their products are beautiful. No more being comfortable with the customer's skin, only being spotless is mentioned in the product advertisement content. Livingston (2016) criticized this kind of movement in her research, claiming that this is a form of corporate hijacking of feminism. The campaigns achieved the profit target or made a profit out of the feminist community by riding on the involvement they created, without any genuine intention to bring out the real social impact.

Aside from potential backlashes caused by femvertising and its impact on the feminist political agenda, there are also supports for this form of advertising.

4.3 A Cultural Movement Involving Commercializing the Audience for Profit

Two different voices are found in Mad for Makeup's two content categories, one with a clear point of view supporting beauty freedom by breaking the beauty standard. The other content encourages the audience to cover up their flaws to be confident, be it the Poreless Instagram highlight series or Spotless Instagram highlight series. Both are indirectly saying that the flaw in our face is a flaw that needs to be covered. This contradictory strategy that capitalizes on society's cultural values and perception of women may be a form of faux feminism.

Martell (2018) mentioned the faux feminism concept, which stated that an example of faux feminism could be found in brands. The messages utilized feminism to increase their trends and traffic, which created a positive image as a brand that supports female empowerment. In order to generate discussion in the society, achieve awareness, and then exploit the high traffic to drive conversion or product purchases to profit from the audience. Martell (2018) also underlined the potential danger of this form of commercialized marketing, which could interfere with the gap between genders. Then, it could obstruct the advancement of true feminism.

Even though the existence of Mad for Makeup's female-empowerment messages is actual and can be found, so does the product-oriented posts. Those hard-selling, product-oriented posts might not wholly render the femvertising strategy of the brand meaningless.

However, this contradiction in those posts may cause questions from several parties, including the brand's target audience. The female followers of Mad for Makeup may still feel empowered by the engagement posts, and this might still result in those women coming to terms with how they look in terms of their physical appearance. However, those females exposed to both posts might question whether the brand's pro-female image is actual since posts suggest that they hide those physical imperfections and give an underlying message that women should look smooth and flawless. As a pro-women brand, Mad for Makeup seemingly conforms to the current beauty standard, it aims to demolish.

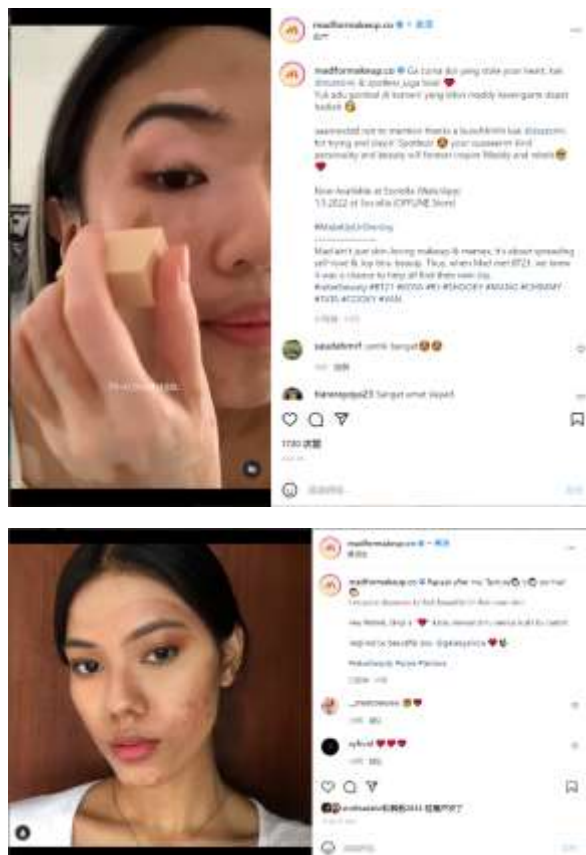


Figure 3. Instagram Influencer campaigns of Mad for Makeup

An essential possibility as to why Mad for Makeup employs this contradictory strategy is to establish a marketing funnel for its target audience. The engagement posts can drive awareness and traffic, and then the product posts drive conversion. Social media allows for a quick, broad reach since the contents can be shared, and engaging contents tend to get shared more than hard-selling, product-oriented content (Figure 2). It is even more so when it appeals to the emotional side of women by spreading female-empowerment messages; sharing these contents might make the social media users feel they are contributing to a positive cause.

However, this content sharing and female-empowerment messages bring the physical insecurities out to the public. Also, reigniting the women's fear of not being adequately accepted in society due to their physical flaws, they offer a solution in the form of skincare and makeup products. Mad for makeup might be attempting to reach out to the women who are not feeling empowered enough by their engagement posts; their target market might be the women who are questioning whether it is okay to stay true to themselves. In

speaking to those women, Mad for Makeup is saying that it is not okay not to fix one's physical flaws, so these women should purchase the skincare products by the brand (Figure 3). Hence, while there might still be some level of female empowerment in Mad for Makeup's Instagram, the main goal of this Instagram account is to exploit the insecurities of the women followers and achieve conversion, which is a crucial success indicator in business.

Advertising and female empowerment are both parts of society's culture. Spreading a positive message that empowers and reassures the society is an action that may conform to or oppose the current cultural views of the society. The combination of such messages with product placement in advertisements is not uncommon. However, this form of cultural phenomenon should be consumed with caution. It will be better for the general society to be more sensitive and critical of all forms of advertisements and cultural content, so the society will not be exploited that easily. Purchasing a product to solve one's problems is a common occurrence and the essence of consumerism but being driven to purchase a product after being convinced that the problem faced by society is a grave one may be a form of emotional exploitation. Additionally, being led to trust a brand as highly supportive and empowering, only to discover that the brand also explained that using their product is still the better action to be taken might cause disappointment in many parties.

V. Conclusion

It can be concluded from the discourse of Mad for Makeup's Instagram account that the brand is applying femvertising to drive audience involvement towards their brand, resulting in the connection between the brand and the audience with the expectation that this could drive higher sales. As accurate as the female empowerment messages are, Mad for Makeup, while still advocating for female empowerment to some degree, the femvertising content aims to drive sales conversion. Therefore, it can be concluded that the form of feminism ordered in Mad for Makeup campaigns is not primarily women have to be a certain way. Still, relatively new feminism towards "women can be whatever and however, they want."

When creating engagement posts, the brand empowers women indeed. The marketing communication made "Queen contests," which have speeches that support women to stay in their most authentic skin, be themselves, love themselves, be strong, and stand up for themselves. But when doing advertising, they seem to soften the "empowering" value. The company continues to sell products that change the appearance, whose core value is actually back in the old patriarchal system. These two marketing communication activities are contradictory from the point of view femvertising concept, authentic that femvertising is not feminism. Instead, it is just a marketing way. But unfortunately, there are still many audiences, and even consumers do not see this layer any deeper.

The Mad for Makeup campaign in the Instagram contest event is a corporate effort to seek the image of empowering women. The company tries to draw ideas from the bottom-up by examining the verbal text of the participants' speeches or statements in customer engagement. However, this is part of a marketing trick in building a community as a customer base. In the end, the company's goal is to sell products. That is the essence of the business and the pursuit of sustainable relationships with customers. Hidden purposes conflict with the stated value of the company itself. Some words were "bolder" and "more open to oneself." Whereas the products sold are concealers, lipsticks, and other beauty products with various events that cover or, to a certain degree, change their appearance back to traditional patriarchal values. The old patriarchal ideology built with beauty standards by society has been passed down from generation to generation.

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