

**THE NEW REPRESENTATION OF INDONESIAN *MUSLIM*  
BEAUTY THROUGH VIZZILY'S *INSTAGRAM* ACCOUNT:  
DISCOURSE ANALYSIS**

**A THESIS**



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**ENGLISH DEPARTMENT  
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UNIVERSITAS AIRLANGGA  
SURABAYA**

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**Submitted as Partial Fulfillment of the Requirements for the**

**Sarjana degree of**

**English Department Faculty of Humanities Universitas Airlangga**



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## DECLARATION

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Sura  
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KEMAH  
590646879  
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*Dedicated to my parents, I owe them my life.*



**Being an intelligent woman is a must because even monkeys in a circus are taught to be pretty.**



Approved to be examined

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vi

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## TABLE OF CONTENTS

Inside Cover Page .....	i
Inside Title Page .....	ii
Declaration Page .....	iii
Dedication Page .....	iv
Thesis Advisor“s Approval Page .....	vi
Thesis“s Examiners“ Approval Page .....	vii
Acknowledgements .....	viii
Table of Contents .....	ix
List of Pictures .....	xii
List of Tables.....	xiii
Abstract .....	xiv
 <b>CHAPTER I INTRODUCTION</b>	
1.1 Background of the Study .....	1
1.2 Statement of the Problem .....	8
1.3 Objective of the Study .....	8
1.4 Significance of the Study .....	9
1.5 Scope and limitations.....	9
1.6 Definition of Key Terms .....	10
 <b>CHAPTER II LITERATURE REVIEW</b>	
2.1 Theoretical Framework .....	11
2.1.1 Indonesian Muslimah’s Movement.....	11

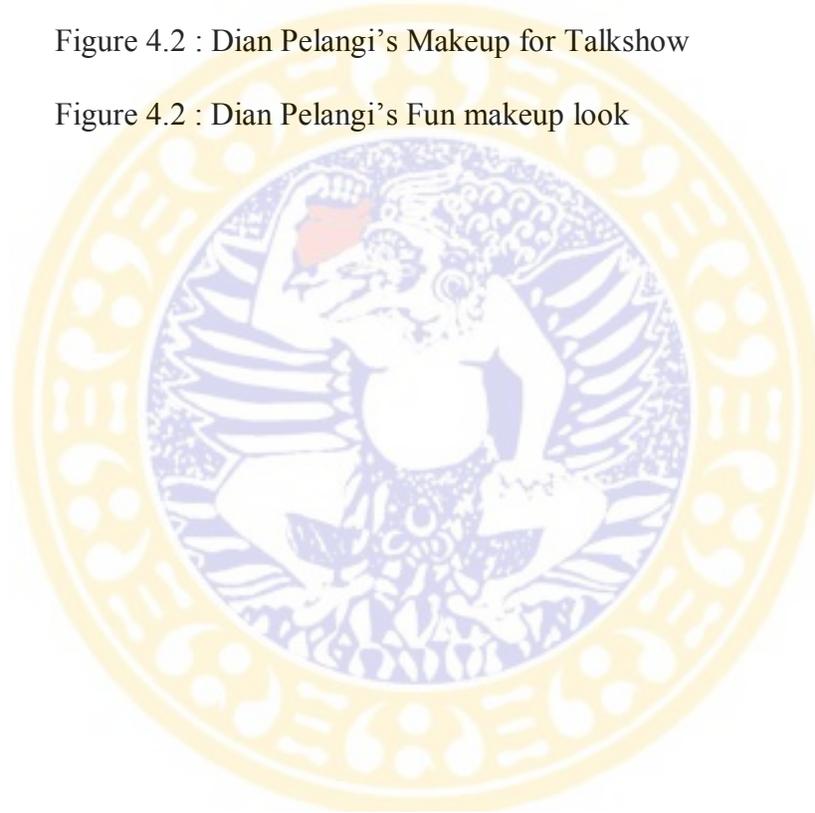
2.1.2 Sara Mills“ Discourse Analysis .....	14
2.2 Review of Related Studies .....	17
CHAPTER III METHOD OF THE STUDY	
3.1 Research Approach .....	20
3.2 Data Sources.....	20
3.3 Population and Sampling.....	21
3.4 Technique of Data Collection.....	21
3.5 Technique of Data Analysis .....	22
CHAPTER IV DISCUSSION	
4.1 Analysis.....	25
4.1.1 The Portrayal of Vizzily’s Ability.....	26
4.1.1.1 Subject – Object Position .....	26
4.1.1.2 Reader Position .....	28
4.1.1.3 Gender.....	30
4.1.2 The Portrayal of Indonesian Moslema Influencer .....	32
4.1.2.1. Subject – Object Position .....	32
4.1.2.2. Reader Position .....	34
4.1.2.3 Gender.....	39
4.1.3 The Portrayal of Challenge Acceptor.....	40
4.1.3.1. Subject – Object Position .....	41
4.1.3.2. Reader Position .....	43
4.1.3.3 Gender.....	44

4.2 Interpretation of the Findings .....	45
4.2.1 The Transformation of the Religious Representative .....	45
4.2.2 The Transformation of the Islamic Beauty in Indonesia.....	46
CHAPTER V CONCLUSION .....	49
REFERENCES .....	51
APPENDIX .....	55



## LIST OF FIGURES

Figure 1.1 : Screenshot of Vizzily's Instagram Page	4
Figure 1.2 : Vizzily's makeup class promotion	5
Figure 1.3 : Vizzily's featured on Buzzfeed news	5
Figure 4.1 : Before-After work of Vizzily	26
Figure 4.2 : Dian Pelangi's Makeup for Talkshow	32
Figure 4.2 : Dian Pelangi's Fun makeup look	40



**LIST OF TABLE**

Table 1. Subject-Object and Reader Position 23



**ABSTRACT**

Indonesian *Muslimahs*' movement has been really active for the past six years. The birth of various hijabers communities, *halal* makeup brands (Wardah, Zoya, Mazaya), until a shampoo that is produced especially for hijabi indicates that Indonesian *Muslimahs* these days do not only produce a phenomena about fashion but also facial attractiveness specifically cosmetics or makeup usage. Hence, this study is trying to find out how do eyebrows become the representation of Indonesian Islam beauty through Vizzily's Instagram. Vizzily is an Indonesian Muslimah Makeup artist who posts her works on her Instagram account and states that she does not trim or pluck her clients' eyebrows. Regarding to the general tafsir that implies *Muslimahs* are not allowed to wear excessive makeup, this study finds out in Indonesia that terms does not really affect the makeup routine that was depicted on Vizzily's Instagram. The theory used in this study is Progressive Muslim by Safi Omid whereas discusses the Muslims who do not interpret Islamic teachings literally but based on the cultural, political, and social context. It is found that eyebrows become the representation of Indonesian Islam beauty through Vizzily's Instagram because of the fact that her followers or readers all accept Vizzily's eyebrows routine and supported by the Progressive Muslim movement in Indonesia.

**Keywords:** A Discursive Analysis, Indonesian *hijaber*, Makeup-artist, Eyebrows.

## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the study

The birth of various *hijabers* or muslimah who cover their hair with a scarf communities, *halal* or *Islamic* approved makeup brands (Wardah, Zoya, Mazaya), until shampoo product that is produced especially for *hijabers*, indicate that Indonesian *Muslimahs* these days do not only produce a phenomenon about fashion but also facial attractiveness specifically cosmetics or makeup usage. Hence, this study is trying to find out how eyebrows become the representation of Indonesian Islam beauty through Vizzily's Instagram. The theory used is Progressive *Muslim* by Safi Omid. The interpretive approach is applied and the writer uses CDA (Critical Discourse Analysis) by Sara Mills as the methodology because her main concern is about feminism and it is an appropriate method to examine the object of this study which is a woman's ideology or language. Regarding to the general *tafsir* (Islamic term of interpretation) that implies *Muslimahs* are not allowed to wear excessive makeup, this study finds out that terms does not really affect the makeup routine in Indonesia as it is depicted on Vizzily's *Instagram*. It is found that eyebrows become the representation of Indonesian Islam beauty through Vizzily's *Instagram* because of the fact that her followers or readers all accept and are interested with Vizzily's eyebrows routine.

Femi Olivia in Ayulita states that Korean, Japanese, and Indonesian females have the lowest grade of self confident (Ayulita 1).

In other words, Indonesian females have been trying to conceal their imperfections or anything related to their physical appearance that they are not confident with, by doing many kinds of skincare regiment or using makeup (Ayulita 2). Meanwhile, as a dominant religion, Islam, has influenced Indonesian culture in many ways, including fashion and beauty (Santoso 12).

Islam is a universal religion which is harmonious with all kind of nations, races, cultures, and clans (Arsyad 12). Its features are *Rabbaniyah* (means it was not made by human at all but purely from God or *Allah*), *Insaniyah* or humanistic (means the purpose of this religion is to be a life guide), *Syumul* (embodies every aspect in life such as culture, economy, politic, social, spiritual, and mind), *Wasathiyah* (moderate and balance), *Waqi'iyah* (real), Vivid and overt, permanent and flexible (Qardhawi). Universalism in Islam (*Al-,Alamiyah*) means that it was made for all the people in the world no matter what religion, races, and nations. It was not made purposely for a specific nation or race only then assumes that they are the chosen ones.

It is mentioned in the Islamic scripture or Quran in surah Al Anbiya 107 and Al A'raf 158 that Islam exists as a mercy to the world. Islam's tenets consist of *sharia*, *aqidah*, and *akhlaq*, which indicate that it gives a significant attention about humanity. It can be seen from some of the broad purpose of *sharia*, which is to ensure or to lead humans' movement in religion, mind, off-springs, and dignity in the right way (Asnawan 91). Islam also contributes big attention to the social values, which lead to the social justice as a *weltanschauung* or the realest vision of

life vision (Wahid 3). Indonesia has more than 250 million people and 17.600 islands, whether inhabited or uninhabited, which makes Indonesia become the largest archipelagic state along with many kinds of culture, race, language, tradition and religion. There are at least five major religions in Indonesia, such as Hindu, Buddhism, Christian, Catholic, and Islam, which have the largest number of worshippers (Fuad 7). It is stated that Indonesia has the largest amount of *Muslim* even though Indonesia is not a *Muslim* country, such as Brunei Darussalam, Iraq, and Pakistan. Historically, Islam was not Indonesians' religion since the beginning, it was not a religion from Indonesians' ancestors, but Hindu was. However, it does not mean that Islam in Indonesia is not genuine because it has affected a lot of the establishment of Indonesia's cultures and traditions. This movement is a part of Progressive *Muslim*, and it will always happen continually (HS 25).

Progressive *Muslim* concerns about engaging tradition, gender justice, social justice, and pluralism (Safi 287). One example is where Sunan Kalijaga used Javanese traditional instrument, named *gamelan*, and a traditional puppet, called *wayang*, as the media to spread Islam successfully in Java. Another example is the use of *kentongan* and *bedug* as the media to warn something in a village. People also used them to notify the entire village about the praying time because speakers were not invented yet, so they made some noise from those items before *athan* or Islamic prayer announcement. As time goes by, now, *kentongan* and *bedug* are two symbolic items that every *musholla* (small version of mosque) and mosques in Indonesia should have. These types of things only exist in Indonesia.

Progressive *Muslim* in Indonesia does not eliminate their tradition and culture, and it happens in every aspects of life such as economy, culture, art, politic, and social (Rachman 161). Therefore, the writer would like to examine the phenomenon of Progressive *Muslim* in Indonesian *Muslimahs*’ physical beauty through makeup use. The object of this study is some pictures from Vizzily Vizzya’s Instagram. Vizzily Vizzya is a *Muslimah* makeup artist who has over than 90k followers on Instagram, and she wears *hijab* herself. The writer will pick some pictures of the work on her clients, who wear *hijab* along with the caption “no eyebrows trimming”. The writer chooses the *Muslimahs* who wear *hijab* because *hijab* symbolizes the identity of a woman’s religion (Arimbi, 26).



**Figure 1.1** Vizzily’s Instagram account (per 17<sup>th</sup> December 2015)

Source: Screenshot from Instagram



Figure 1.2 Vizzily's makeup class promotion

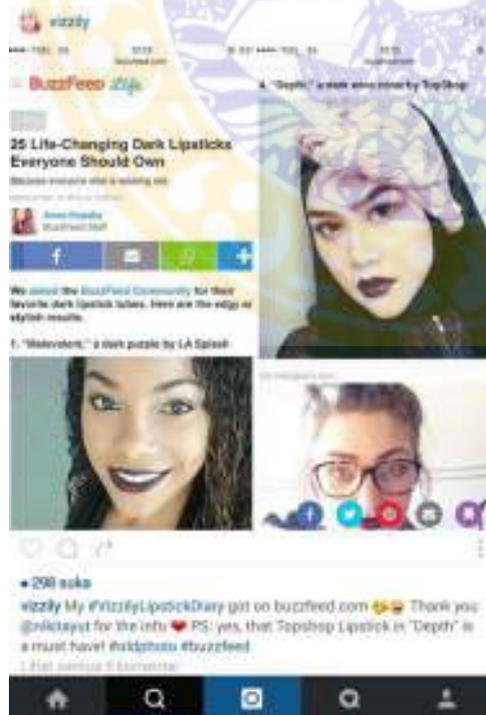


Figure 1.3 Vizzily was featured on BuzzFeed

Vizzily is a popular Indonesian *Muslimah* Makeup Artist. She is very famous due to her method of filling her clients' eyebrows which does not need trimming or plucking or shaving and she explicitly states that on her page. This study aims to find how eyebrows become the representation of Indonesian Islam beauty through Vizzily's *Instagram*. Due to the fact that the object of this study is text of a *Muslimah*, the writer would like to use Critical Discourse Analysis by Sara Mills as a method along with Progressive *Muslim* by Omid Safi as the theory. Critical Discourse Analysis by Sara Mills is used because her main concern is about feminism. She focuses on how women are portrayed on the texts, images, media, etc., and her method consists of two main concepts, which are subject-object and also writer-reader. The Progressive *Muslim* theory by Omid Safi is used because it discusses the equality and pluralism through a critical understanding on Islam.

Caption "**no eyebrows trimming**" by Vizzily represents the movement of the Progressive *Muslim* in Indonesia; where Indonesian *Muslimahs* want to be beautiful, especially in their big day such as wedding, engagement, and graduation day by using makeup without breaking Islamic rules.

The writer focuses on the *Muslimah*, who wear *hijab*, because *hijab* is not only a symbol of the religious matters but also has been modified as a part of life style today. *Hijabers* or the *Muslimahs*, who wear *hijab*, are combining the religious matters with the lifestyle into their daily life by wearing *hijab* to cover their body in a stylish way to follow the existing fashion trend lately (Mulyati 69). Not only in the fashion, those *hijabers* also apply makeup just like the models on

the magazine or Hollywood celebrities (Fardiana 5). This new image of *Muslimahs* is different compared to the old ones, where *hijabers* were portrayed as the people who do not wear makeup.

There are many famous *hijabers* that become *hijab* icons in Indonesia on *Instagram* such as Dian Pelangi, the owner of @dianpelangi with 2.5m followers, Suci Utami, that owns @suciutami with 51.5k followers, and Vizzily Vizzya with @vizzily as her *Instagram* username that has 64.6k followers (per June 2015). They always upload images on their account where they have makeup but their eyebrows are not plucked nor shaved due to the religious matters.

In Islam, women are not allowed to pluck their eyebrows as told in a hadith:

“Allah dislikes women who pluck their eyebrows, have tattoo, and got braces for their teeth” (Hadith shahih Ibn Mas‘ud”

Because the writer chooses an *Instagram* account that is owned by a woman, then, the language or the composition used on that account must be feminine, which are cooperative (Ginet and Eckert 316).

By analyzing the visual texts from an *Instagram* account that the writer has picked, this research will focus on how Indonesian *Muslimah* finds their way to be beautiful through makeup without breaking the rules of the religion and the traditional norms. The writer aims to find the values of the ideal *Muslimah* that are being constructed by the owner of the *Instagram* account. Beauty is a form of a weapon from a company in order to get a lot of consumers. It is a kind of construction that they make for their own benefit. As the beauty myth is growing, the standard to be beautiful and interesting will also be growing. Therefore,

women would be more consumptive. Oktafiana states that recent *Muslimahs* modify their way of clothing such as *hijab* and also their way to be beautiful (facial attractiveness). The identity of *Muslimah* now is in the social construction that was created by the capitalists because for them beauty is a commodity (Fardiana 3).

The writer argues that *hijabis* also have a potential to construct the concept of beauty. The writer chooses Vizzily's *Instagram* account as an object because she is not only enthusiastic about beauty, but also a makeup-artist herself. Since the owner of an account has a power to control her account and has a potential as a *taste maker* (Fardiana 32). The writer chooses @vizzily because as a makeup-artist she has a big potential as a *taste maker*, a person who creates a trend and establishes anything that is „in“ or „trendy“. Through her account the writer aims to find out the ideology through her pictures on *Instagram*, which show the result of her makeup on her *hijabers* clients without trimming, plucking, or shaving their eyebrows due to the religious matters. Also, the writer aims to find if there is a new beauty concept through *hijabers* in Indonesia nowadays, such as wearing makeup in a *Western* style without breaking the spiritual norms.

## 1.2 Statement of the Problem

Based on the issue above, the writer would like to formulate a statement of the problem as:

How do eyebrows become the representation of Indonesian Moslem Beauty portrayed through Vizzily's *Instagram*?

### 1.3 Objective of the Study

The objective of this study is to examine how eyebrows become the representation of Indonesian Moslem Beauty, which is portrayed through Vizzily's *Instagram*. The writer expects this study would reveal that the portrayal or representative of Indonesian *Muslimah's* beauty is different than the representative of *Muslimah* beauty from the other countries.

### 1.4 Significance of the Study

The significance of this research is to give the readers a brief example about the Progressive *Muslim*. Secondly, this research aims to give a big picture on how the readers respond to a case that has a relationship with religious - traditional matters. Thirdly, it is to raise people's awareness about the combination of religion and traditional matters in Indonesian *Muslimahs*. Lastly, this research could be used by the students of English Department of Universitas Airlangga as a further reference in the field of cultural studies.

### 1.5 Scope and Limitations

The subject of this research is the *Instagram* account, owned by an Indonesian *Hijaber* makeup-artist, named Vizzily Vizzya with @vizzily, as her *Instagram* username. The objects of this research are three most recent pictures (per June 2015) of Vizzily's works on her clients, which show that she does not

trim her clients" eyebrows for the sake of religious matters, along with the caption of the pictures, and the comments that she received from her „readers“.

### 1.6 Definition of Keyterms:

**A Discursive Analysis** : A way of analyzing sentences and the larger structures behind it such as the producer of the text, the cultural context, the basic culture of the reader, etc. (Mills 136).

**An Indonesian hijaber** : An Indonesian woman who is moslem and wears hijab (Febriary 309)

**Makeup-artist** : A professional artist that uses cosmetics or makeup to enhance her client"s facial appearance (sokanu.com).

**Eyebrows** : Soft hairs above the eyes to prevent the sweat from falling into the socket. They have a big role in human"s facial expression (How Stuffs Work).

## CHAPTER II

### LITERATURE REVIEW

#### 2.1 Theoretical framework

##### 2.1.1 Progressive Muslim in Indonesia

Progressive *Muslim* is a theory after Liberal *Muslim* which appears because the disappointment they got from Liberal *Muslim* that only criticized humanity and did not care of modernity, colonialism, and imperialism (Thoha 232). Progressive *Muslim* is *Muslim* that moves or thinks one step ahead than the others (Mukhlis 31). This movement tries to give a new *tafsir* to adjust the recent situation and condition. *Muslim* progressive conforms the Islamic rules, but, at the same time, they criticize the regulation whenever they feel it needs to be adjusted with the recent condition. Importantly, Progressive *Muslim* also takes actions for a change, not only criticizing.

It emphasizes the importance of being a *Muslim*, who overtly accepts the diversity and differences, and supports pluralism, gender equality, and social justice. Progressive *Muslim* produces an open-minded yet fresh *tafsir* but still standing on the track (*Al Ijtidaiyah*). They assume that the old *tafsir* is not relevant with the recent situation anymore. Therefore, they offer the new one. They believe that the text in Al Qur'an might be static but *tafsir* should be revised as time goes by adopting the Westerns way of life and thinking because Western symbolizes modernity and progressiveness.

In Indonesia, the word Progressive is not as familiar as Moderate is although both have the same meaning. One of the practices of Progressive Muslim in Indonesia can be found by the fact many *Muslimah* beauty contests which was held and aired on tv. Thus, this study wants to examine something related with *Muslimah* as well using this theory.

The body image of female in Indonesia is often represented as long haired, light colored skin, tall, slim, has plump breasts, small waisted but curvy hips on the television (Arimbi 52). That is why there are numerous amount of whitening lotion companies, diet products producer, and other things related to the body image in Indonesia. Meanwhile, in Islam the beauty of a woman is seen through her *akhlaq* or psychological side instead of one's physical side. Rasulullah SAW said: "This world is a jewelry and the best jewelry of all is a *shaliha* woman"

However, in Indonesia, such ideology hardly exists, as there are numerous *halal* makeup brands that are produced. *Muslimahs* in Indonesia have been seriously taking part in the modernization aspect. As stated before, obviously their movement is not bordered in the fashion aspect, such as *hijab*, but just to emphasize the readers that *Islam* in Indonesia is an *Islam* that is moderate and progressive. Indonesian *muslimahs'* *hijab* movement is pretty significant compared to *muslimahs'* in other countries. Arimbi in her research report wrote that usually *Islamic* outfit for women in Indonesia covers all of their body except their faces, the palm of their hand, and/or their feet. The color and style does not have to be as the same as the ones in Arab, where *jilbab* is originally from, but it can be mixed and matched with the other elements as long as it follows the

*Islamic* rule to cover the women's body from head to toe. The complexity of *jilbab* for Indonesian society has never been an issue because the important thing is to wear it as what has been told by *sharia* (Arimbi 29).

In other words, *Islamic* rules of dressing in Indonesia are not the same as the ones in Arab and it goes the same way to the rules of Indonesian *Muslimahs* to do their makeup. In Indonesia, it is believed that women's roles are *masak, manak, macak* (serving dishes, reproducing offspring, and being pretty to please her spouse or using makeup) which means that *macak* or using makeup has been an obligation of Indonesian women (Arimbi, Reading Contemporary Indonesian Muslim Women Writers 61). *Muslimahs* by then also produce a new discourse about women's beauty whereas usually *Muslimahs* are told to posit the inner beauty as a priority but now they are also asked to take care of their physical beauty.

*Muslim* Fashion has been a pop culture in Indonesia because it has been worn and confirmed by almost all of Indonesian people, and even now it takes a part in the commodity because of the high demand. *Muslim* Fashion competes in selling and advertizing their creations such as Dian Pelangi, Ina Mutiara, Ida Royani, Ghaida Tsurayya, and Ria Miranda. The appearance of *hijabis* (*Muslimahs* who wear *hijab*) communities from six years ago like Hijabers Community (which was found by Dian Pelangi and Lulu El Hasbu), Hijabers Surabaya, Hijabee Surabaya, and many more, also depicts the new activity of Indonesian *Muslimahs* these days.

There is a change in Indonesian *Muslimahs*' activity. Usually, they gathered to pray and study Islamic case together, but, nowadays, they also do something related to beauty and fashion in their community. There are also some beauty contests for *Muslimas* in Indonesia such as Puteri *Muslimah* Indonesia or Putri Hijab Indonesia. This also represents that the movement of *Muslimahs* nowadays is significant. It has a role as an alternative for *Muslimahs*, who want to show their talent and want to get famous in a *halal*' way and *shar'i* (following the Islamic regulations) because they can keep their *hijab* on unlike the original beauty contests: Puteri Indonesia and Miss Indonesia. Surprisingly, *Muslimahs*' movement is not only about *hijab* or covering *aurat* (all of females' body part except face and palm of the hands) because many *halal* cosmetic brands are produced these days, such as Mustika Ratu *Muslimah*, Wardah, Zoya, and Mazaya. This indicates the combination between the Islamic rules that generally forbid *Muslimahs* to be *seen*, dressed stylishly, and even wearing makeup because of *tabarruj* or dressing up excessively (Taslim 4) with the current *Muslimahs*' situation in Indonesia, which is progressive.

### 2.1.2 Critical Discourse Analysis by Sara Mills

Eriyanto states that discourse is a way of examining the hidden intention from a subject that gives a question (131). Sara Mills is one of the people, who writes about discourse and her main concern is feminism. Sara Mills investigates how women are portrayed in a text such as movies, songs, pictures, poems, novels, news, etc. Thus, it can be said that her perspective is a feminist perspective. Discourse analysis is related to the use of language. In addition, Sara

Mills declares that feminist perspective concerns to examine the power relation and how women, as both individual and as members of groups, negotiate relations of power (Mills 70).

Sara Mills's Discourse analysis places a deep understanding on the subject-object position in the text, which is different from the critical linguistics that only emphasizes the language structure. The text's structure and how it will be interpreted can be defined by looking at who the subject and the object are. In other words, the subject will not only portray him/herself but also other characters (Eriyanto 201). Sara Mills is also interested on how both the writer and the reader have been posited in the text. The reader, by then, has the authority to place and identify her/himself in the text. The reader will be placed in a certain position and it will affect how the text is understood by the reader.

Here is the analyzing method based on Critical Discourse Analysis by Sara Mills:

### **1. Subject Object Position**

Subject should also be defined as the actor or the taste maker or the text producer, who can reflect him/herself and form other characters (Eriyanto, 201). The taste maker makes and gives narration which classifies him/her as the reliable and truthful informant. The narration, then, becomes subjective because it is formed by the subjective perspective. Subject also portrays other characters to show his/her power to dominate and influence the others. Meanwhile, object is described as the character that cannot represent his/her own self in the text (Eriyanto 201). In addition, the portrayal of the object is formed by the subject.

Sara Mills concerns on the representation or depiction as her main analysis to show the subject-object position. The diction of the text is where the representation is basically analyzed from. Moreover, the position of subject-object can also be determined from the portrayal of images and scenes in the text. The portrayal of the taste maker and other characters will be affected by the tendency of higher positioned taste maker. The society will receive the interpreted subjective reality as the single truth. The subject position on the text limits the reader's perspective and also shows the specific discourse towards them.

Analyzing the text through the subject-object position will depend on how text's situation is depicted and how the position of characters are placed (Eriyanto 202). The subject-object position is very significant to limit the point of view of the narration, which means that the society will rely on the narrator, who describes him/her own self and also classified as the reliable narrator. As the subject of the representation, Vizzily has a full authority to form the text's situation towards her readers. As the subject, Vizzily can interpret the text and create her own interpretation. She will interpret her objects by her own definition.

## **2. Reader Position**

Text is considered as the result of negotiation between the text producer and the reader in this analysis model. Sara Mills states that the writer or the producer cannot control text freely. The writer will consider the reader's preference, the type of the targeted reader, the social class of the reader, the cultural background, etc. (Eriyanto 204). The first benefit in analyzing by connecting the reader, text, and writer is that this method of analysis will look the text as connected to both

factors of production and receiving. Second, the reader position is important because the text is aimed to be engaged with the society.

Althusser's concept of interpellation and obviousness has influenced Sara Mills in some type of way. Interpellation, moreover, is the way to examine the ideological subject in the society. It is closely related to power, not only in the power of nation but also power of each person. Each person in the society has faced social practice, which automatically has led them into that structure. This interpellation process cannot be avoided in the society. Furthermore, when a person only cares or thinks about him/herself because of an individualist is actually a reflection of social community which has formed it ideologically (Mills 51). The individual will relate the position with the meaning in the society.

Roland Barthes states that cultural codes are the set of background knowledge and will be received by the society (Mills 164). This also suggests that several ideology is believed and admitted collectively by the society. The cultural codes help the reader to posit him/herself with the values' orientation that are assumed as true and right for the society. The text has a propensity to which gender it will address. Mills also argues that mostly the texts posit the reader as a male (Mills 210). Mills, moreover, analyzes how text is interpreted by the reader which means that the reader will posit themselves to which characters in the text.

## **2.2 Review of previous studies:**

The writer has three previous studies to be reviewed, the first previous study is conducted by Smith *et al*, Nottingham Trent University. This study is entitled

“I’m METRO, NOT Gay!”: A Discursive Analysis of Men’s Accounts of Makeup Use on *YouTube*. This study uses masculinity as the theory to analyze and examine the new image of men, who wear makeup that now seem to be metrosexual instead of gay, which is different with the research that the writer conducts because the writer wants to use feminism. The other concern of this previous study is to dig the underdeveloped online identities, not the “real” online identities but the identities that are constructed through the interaction, both on and offline. This study also uses Critical Discourse Analysis as its method to analyze the text. The writer selects one particular video that portrays a young man showing his viewers his daily makeup routine. This video was the most popular non-make-up artist tutorials because it had 30,133 views) along with 334 written comments (per 03/05/11). The result of this study is that the audiences of the men, who upload their makeup routine on *Youtube*, are relatively open minded that many of them do not call those men „gay“ as they used to be pictured. However, although the method used in this previous study seems the same as used in this study, actually it is quite different because they used CDA by Fairclough meanwhile this study use CDA by Sara Mills. Eventhough the object of this previous study is very different than this study, the writer can use this previous study to learn how to analyze a text related with beauty and to see how men consider make up as the whole new level without being contradictory with the traditional gender roles.

The other previous study is authorized by Fardiana from Universitas Airlangga, entitled *Mitos Kecantikan Perempuan Muslim*. Fardiana. The author uses Critical Discourse Analysis by Sara Mills to examine the ideology of *hijab*

fashion on blogs, which are owned by the famous *hijab* bloggers such as Dian Pelangi, Siti Juwariyah, and Fitri Aulia. The author wonders whether *muslimahs* are also being commodified or not. The result of her study is that *hijab* or the *Muslim* fashion trend, that now is on the hype, is actually a new form of religious and beauty that are being standardized, universalized, and become an object of the commodity. The writer also argues by connecting the religion matters with culture, made the fashion *hijab* seem so natural, pure, and effortless that the society does not realize the myth behind it. In fact, fashion *hijab* might be the “*the real politics are religious*”, a new form of economical purpose because *hijab* or religion nowadays are being commercialized. The second previous study also discusses *Muslimahs*’ beauty but in the fashion or clothing side while this study focuses on the makeup side, especially eyebrows. Through this study, the writer learned how to analyze the text with Sara Mills’s CDA by using the theory of Progressive *Muslim* because both of the objects are about Indonesian’s *Muslimah*’s movement.

The last previous study is authorized by Rimma Firdaus Lahdji and entitled “Konstruksi Tubuh Perempuan dalam Lirik Lagu Dangdut Populer”. It talks about how women are portrayed on the song lyrics of Indonesian’s music genre or *dangdut*. Lahdji conducts her study by doing deep analysis on how women are portrayed on the songs she has picked such as *Goyang Dombret*, *Satu Jam Saja*, *Cinta Satu Malam*, etc. She uses Critical Discourse Analysis by Sara Mills as well because her study is about feminism. Through these songs, Lahdji found that women are always portrayed as sexual objects who are submissive regarding that

the songwriter are men. This previous study helps the writer of this study to analyze the text of Vizzily using Critical Discourse Analysis by Sara Mills because it talks about gender issue.



## CHAPTER III

### METHOD OF THE STUDY

#### 3.1 Research Approach

The writer considers interpretive approaches and qualitative method as the primer of the research because it explains the portrayal of Indonesian *Muslimah's* beauty in Vizzily's *Instagram* (Jackson 7). The interpretive approach is used because this research is going to deal with the interpretation of individual and how the society determines the situation based on the text given (Jackson 9). The qualitative methodology is used because it accentuates verbal explanation and description of human's behavior (Jackson 17).

#### 3.2 Data Source

There will be two data used in this research. The primary data are three pictures from Vizzily's *Instagram*, that show her work on her clients, in which she does not trim, shave or pluck their eyebrows and the comments that Vizzily received on her pictures from her „readers“. As for the secondary data, the writer will use books, journals, articles, and some previous studies as the references in order to make the result of this study valid and reliable. The object of this research is (three) pictures from Vizzily's *Instagram* account of her makeup on her *hijabi* clients.

### 3.3 Population and Sampling

The population of this research is the pictures from Vizzily's *Instagram*, the captions on those pictures, and the significant comments on those pictures (spam comments, such as online stores which promote their own stores will not be counted). Images or pictures have a potential to construct an ideology towards its readers (Van Dijk 127). Therefore, the writer selects those pictures and the comments related to analyze how the readers of the text respond to the ideology given by the producer. It is needed to be emphasized that the writer will only choose the three recent pictures of Vizzily's work on her *hijaber* clients where because the main focus of this study is how Vizzily as a *Muslimah* that wears *hijab*, yet, a makeup-artist, or a taste maker, applies the combination of the religious matters and lifestyle on her work.

### 3.4 Technique of the Data Collection

This research has two data, which consists of primary data and secondary data. The writer used the primary data in a form of pictures and texts (captions and comments), that exist on Vizzily's *Instagram*. The researcher selected three pictures that show Vizzily's clients, who wear *hijab* and their eyebrows, which were not trimmed, plucked or shaved by Vizzily as their makeup-artist. The main message, that Vizzily tries to convey through her captions on those three pictures is, she shows to the whole *Instagram* users that her works as a makeup artist are still countable although she follows the religious rule by not trimming the

eyebrows and telling her „readers“ that *Muslimah* still can be gorgeous with makeup on and also by following the religious rules.

### 3.5 Technique of Data Analysis

The technique of data analysis was conducted by first sorting and categorizing the cultural events where Indonesian women would normally wear makeup. The next step was picking one picture of each category with a caption “no eyebrows trimming”. It means that the writer have three pictures out of 2036 pictures of her (per 17<sup>th</sup> December 2015). Lastly, transcribing the captions. To examine the data, regarding that the object of this study is the caption, the writer would analyze each caption with Critical Discourse Analysis by Sara Mills. Sara Mills emphasizes that a discourse really depends on the position of the subject and object, unlike the general ideology whereas the writer often seems as both subject and object. In this case, subject means the writer or the producer of the text. Subject is the one who has the authority to deliver and to illustrate a text. Meanwhile, object is the one that the subject has created or the text itself. Mills really accentuates this because imbalance often happens to those positions. The position of writer and reader also has a big role to give a meaning of a text (Mills 140). Below here is the table which will be used to analyze the data of this research (Lahdji 94)

SUBJECT-OBJECT	-How does an event	-Use stylistic to
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POSITION	<p>happen, through whose perspective</p> <p>-Which one is posited as subject and which one is posited as object</p> <p>-Do each actor and social group have the chance to show their ideology and existence by their own selves or by others</p>	examine the subject-object position
READERS	<p>-How the readers are posited on the text</p> <p>-How the readers posit themselves on the text</p> <p>-Which group the readers want to be identified with</p>	-Use the mediation and cultural code to examine the reader position
GENDER	<p>-Is the text feminine or masculine?</p> <p>-How is the language of the author portrayed on the text</p>	-Gender of the text can be seen through the diction and language of the author

The next step was interpreting the findings by combining the caption, comments, and the cultural codes. Lastly, the writer wrote a conclusion.

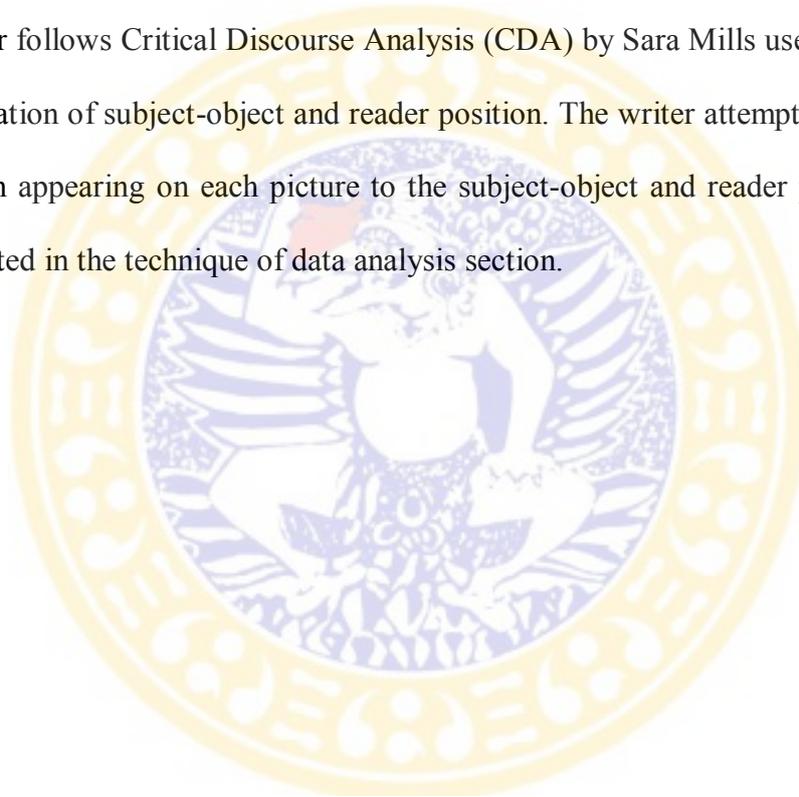


## CHAPTER IV

### ANALYSIS

#### 4.1 FINDINGS

This chapter contains the analysis of each picture taken from the account of a *muslimah* makeup artist named Vizzily Vizzya. The analysis discussed in this chapter follows Critical Discourse Analysis (CDA) by Sara Mills used to examine the relation of subject-object and reader position. The writer attempts to relate the caption appearing on each picture to the subject-object and reader position table presented in the technique of data analysis section.



### 4.1.1 The Portrayal of Vizzily's Ability



Figure 4.1

The first picture is a picture of Vizzily's client as a bride-to-be who is holding an engagement party. Vizzily posted the before-after picture in order to show her ability to her readers in improving someone's look. This picture goes really viral and thus far has gained more than 3.000 likes.

#### 4.1.1.1 Subject – Object Position

The subject on this text is obviously the owner of the account or Vizzily herself because she is the one who produces ideology. Vizzily runs her account,

takes the pictures, sets the content, and writes the caption herself. In the previous picture she wrote the caption:

**“Before-After Engagement Makeup & Hijab by ME @vizzily  
Yellow color compliments her well Congrats Kak Kenny! NO  
Eyebrow Trimming/ Tanpa Cukur Alis #FLAWLESS”**

As the subject, she delivers the ideology toward her readers that she did Kenny’s makeup and styled her hijab as well. She accentuates that she did not even need to trim Kenny’s eyebrows to make them look nice by capitalizing the word “NO” before “Eyebrow Trimming”. She also wrote “flawless” beside it with a hashtag mark and capitalized it which implies that she has made Kenny’s eyebrows look even better although she did not trim them. This also produces the meaning that she is spreading the ideology of a flawless *muslimah* is not only the one who prays well or never disobey God but also the one who looks attractive and does not trim her eyebrows. There is a distinction of power relations between the subject and object because the only one who has the power to craft and produce ideology or fabricate the object in any way possible is the subject, which in this case is Vizzily herself. Meanwhile, Kenny as the object could only be a submissive because she let Vizzily change her appearance completely and also styled her hijab for her big day. Kenny, furthermore, as a client allowed Vizzily to post a picture of both before and after she had the makeup on.

#### 4.1.1.2 Reader Position

In this subchapter, the discussion presented emphasizes on how the readers of Vizzily's account posit themselves and how they want to be seen through the comments they have written on the comment section of the picture. Reader position becomes a distinctive consent in forming a text, sometimes reader position becomes implicit because it is hidden in between texts produced. However, sometimes it also becomes explicit and frontally described by how the producer notices the readers. A direct interaction between the readers and the producer occurs because they consciously deliver their opinion about the text directly on the comment section. Although Vizzily herself almost never replies to any of them, however, an indirect interaction also occurs because not all of Vizzily's readers have the same way to speak up their thoughts. Both of them are working together in composing the meaning and messages underneath the picture.

This reader position is mainly dominated by females. The producer works as a mediator in leading the reader position especially the female ones. The comments written by **were\_boi** and **momihastore** admit that Kenny is already beautiful without any makeup on but a makeover by Vizzily is still an acceptable thing to do. They really appreciate both the subject and object of the text. Most of her readers compliment on Vizzily's ability as a makeup artist such as:

**Marchmakeupjunkie** "keren cantik flawless"

**styleexplora** "@vizzily what foundation do you use... if you don't mind me asking? The transformations you do are amazing"

There are 35 comments which explicitly support and emphasize that Vizzily can really transform her client to be more attractive than before. There is one comment from **elmi\_likha** who says “Nemen iki fake.e @dika\_fida”. She uses both Javanese and English to deliver her opinion about Vizzily’s work to her friend. Basically, she assumes that Vizzily’s work has transformed her client into a complete different person that she looks so surreal.

Another comment comes from **nidakist\_** who was mentioned by her friend **onnyx1d** to try the look Vizzily has created, yet she claims “Moh ndak do seneng aku @onnyx1d” which means she does not like it and is contradictory to the rest of the supportive comments.

There are three readers who mainly focus on her eyebrow technique specifically:

**lulumisslatifa** “*alis nya ga dicukur ala ala @puspitalita*” which indicates she knows that most makeup artists pluck their clients’ brows but Vizzily does not do that and she is welcome to it. In addition, she mentioned her friend to recommend Vizzily as a good *muslimah* makeupartist.

**deaspurbarani2012** “*signature brows*” her comment portrays as if she had been following Vizzily since the beginning because she knows well about her signature eyebrow routine and she wants other readers to know about it as well, therefore she declares that on the comment section.

**ayusekar16** “*Mb @vizzily alis nya terlalu strong*” this one is different from the previous two comments, she considers that Vizzily made her client’s brows look way bolder than they should look.

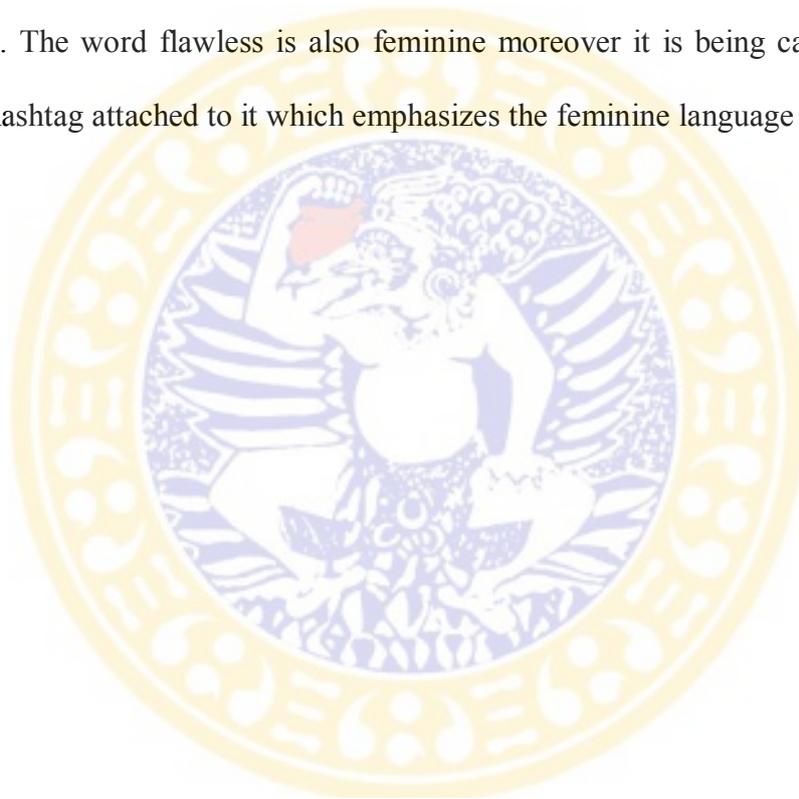
From all of the comments she received on this picture it can be concluded that most of her readers accept her ideology about makeup especially eyebrows and never even bothers to leave a comment about the hijab that she has styled although she claims about it on the caption. Comments related can be seen in the appendix.

#### **4.1.1.3 Gender**

Language and gender are two related elements. Language has an important role as a medium to communicate in two ways—between one person to another. Language works as the determinant of the perception, construction, even stereotype existing in the society. Regardless, language is not constant and frequently changes because it has gender as the signifier of the class or social status which brings a specific meaning. Jepersen (Kuntjara 2) states that there is a significant difference between male's and female's language.

Females' language is feminine while males' language is masculine and often show or depict their power and domination (Lahdji 68). Spender states that males often use language as a way to discriminate females (Kuntjara 5). Gender in language means the ones which are formed by the society and culture (male and female) meanwhile sex was formed biologically. Gender in language will examine how dominant a male is as a subject and female which oftenly posited as an object. In this study, the use of language will show whether the text is feminine or masculine.

The caption of this picture is dominated with a feminine language because the subject uses feminine words to describe her object such as “Before-After Engagement Makeup & Hijab by ME”. It is obvious that Makeup and Hijab are two feminine elements which mostly done by females. In addition, Vizzily also directly introduces the gender of her object because she wrote “Yellow color compliments **her** well” which explicitly tells her readers that her client is a female. The word flawless is also feminine moreover it is being capitalized and has a hashtag attached to it which emphasizes the feminine language even more.



#### 4.1.2 The Portrayal of Indonesian *Muslimah* Influencer



**Figure 4.2**

Above is a picture of Vizzily's another client who is Dian Pelangi. She is known as the biggest muslim fashion designer and she has influenced the world's moslem fashion trend. Vizzily took this picture when she did her makeup when she was about to be aired on Trans TV to be talking about *Sumpah Pemuda*, an Indonesian national event which is being held on every 28<sup>th</sup> October.

##### 4.1.2.1 Subject Object Position

Subject and object become significant when they are being related to the analysis in order to form a perception and stereotype. Subject has an important

part as the one who has power and dominates the whole text; it has a lot more potential to deliberate the stereotype and the message to influence many people.

Thus, by being the subject means that they have a power to describe the object in anyways they want in order to deliberate our purposes. The subject of the text or the picture above is Vizzily due to the fact that she is the one who did Dian Pelangi's makeup and she owns the instagram account herself. She proudly describes Dian Pelangi as her client and explained her makeup a bit, however, the only hashtag she included was the brows routine whereas she does not trim them at all. She tries to give an ideology towards her readers that her client, Dian Pelangi, is an important public figure as she was invited by one of the wealthy television stations in Indonesia. She wants everyone to know she handled someone influential.

Due to the importance of the subject and object position in this research, the deeper comprehension will be examined by analyzing the caption that Vizzily has wrote;

**“Dian Pelangi Pretty in RED for Hari Sumpah Pemuda talkshow CNN @transtv\_corp tonight! Stay tuned, Makeup by ME @vizzily for @dianpelangi #sumpahpemuda Tanpa Cukur Alis//Gold #BROWS on fleek, Red lips on fire!”**

Vizzily mentioned Dian Pelangi herself on her account then emphasized that her client is a public figure or an important person since she was invited by a big tv station to celebrate a national event. She also accentuates her work as Dian Pelangi's makeup artist by capitalizing the word **ME**. She consciously wants her

readers to know and appreciate her as a producer of the text that has an important role in Dian Pelangi's career and put her hands on in such a big event. Vizzily also emphasized the important national event by writing the hashtag #sumpahpemuda to remind her readers the relevant event even more. Obviously, the ideology of no eyebrows trimming is also written by her in bahasa "Tanpa Cukur Alis" because she wanted that term to be attached in all of her Indonesian readers regarding to the context of the event. She also wrote GOLD #BROWS to tell her readers that she has improved the color of her client's eyebrows from black into golden, in addition she wrote "on fleek" to show her readers that sometimes she improves her *hijaber* client's eyebrows for the important event and it is acceptable or even is needed to do.

#### 4.1.2.2 Reader Position

Reader position is an important marker in stipulating the target, a single word the text producer chooses will be united with the ideology or situation that the producer wants to deliberate for the sake of conformity between producer and readers. Those pictures are screenshots of comments that Vizzily received from her readers (all of the comments can be seen in the appendix). The writer categorizes the comments into some sections;

The first section is the comments that explicitly confirm Vizzily's work, they are **hanaku\_shop**, **megiskanti**, **srisiswatitahir**, **riri\_lapizza**, **merilla\_may**, **andi2094**, **citrasaras90**, **betrysicca**, and **damayantiputri**. Some of their comments are:

**hanaku\_shop** “Fresh”

**megaiskanti** “Fabbb”

**riri\_lapizza** “Sukaaaaa bgt”

**merilla\_may** “Cantik sekali”

**betrysicca** “Beautiful”

These comments directly signify that Vizzily did a good job on her work for her client.

The second section is the readers who left comments with emojis only to show their support or love, the readers mentioned are **reffitanie**, **puji\_ray**, **nabilaabdat2**, **wardaderosallia**, **trioktas**, and **nurfaizasoleh**.

Third section is for the readers who explicitly stated their love for Vizzily, they are **farramahusin**, **nurfaizasholeh**, **pinkishhijab**, **amel.liacamelia**, and **yulianingsihtanjung**. Their comments are:

**farramahusin** “Beautiful! I miss your magic touch!”

**amel.liacamelia** “nice touch ka”

Both of these comment have the same meaning, they wrote „touch“ which refers to Vizzily’s work on Dian’s face. Furthermore, they write magic touch and nice touch to express their agreement on Vizzily’s talent.

**nurfaizasholeh** “Mbk Vizzily (three thumb up emojis)”

Since thumb up emoji portrays someones approval, thus, this comment means that **nurfaizasholeh** approves Vizzily ideology of Indonesian *muslimah* beauty and support her idea.

**pinkishhijab** “Mbak @vizzily talented banget”

This reader is showing her approval about Vizzily's talent with no doubt,  
**yulianingsihtanjung** “@vizzily mbak saya nonton mbk, di tv....kerennn top pakai banget lo mbak. Selalu jadi inspirasi”

This reader first talked about Vizzily's appearance on tv which means that Vizzily must be very well known that she was being invited by a tv station. Then she says “kerennn top pakai banget”, in Bahasa, “keren” has the same meaning as the word “top” has. This means that this reader does not only approve Vizzily's ideology but also has been inspired by her in a certain way.

Fourth is the ones who gave feedback to the object of the text, Dian Pelangi, instead of the subject like:

**Nurfaizahsoleh** “@dianpelangi ♥♥♥”

These heart emojis clearly symbolize that **nurfaizahsoleh** likes or idolizes Dian Pelangi herself.

**camxl.capparispinosa** “@rqyjhy @zamirirwan I love her! Dian Pelangi!!”

This reader did not only show her love for Vizzily's object but also recommend her to her friends which emphasizing that Dian Pelangi is a famous and an important figure.

**anindaerowati** “Cantik bangeett mba @dianpelangi ♥♥”

**nurulazizi01** “Dian Pelangi, ohhcantikk. Seperti namanya pelangi yang menyinari dunia dengan warnanya yg indah, tetap jaya mbakk dian”

Both of these two readers are agree that Dian Pelangi is physically attractive and even **nurulaziz01** did not hesitate to directly adoring Dian Pelangi on the comment section.

The fifth section is comments from **zubaedah16&missnorma**, **ninarasy&adeekriswanti**, **anikapran& nurulalseptiana** who discussed about how Vizzily did the makeup on the comment section and wonder what products she used.

From all of the comments above, the writer some readers who discuss about how Vizzily did Dian's eyebrows on the comment section in their local language:

**zubaedah16** "kue nggo sing putih<sup>2</sup> kae semacam highlight kayane nggo nutupi alis sing tukul mbokan **@missnorma** "

**missnorma** "kie igne wong Indonesia lodewek bhsne egen kaya kie **@zubaedah16** nyg paha mbiyen pas remaja nek ndomas kro bakule senengane ditrempeli foundation sing akeh tanpa cukur alis"

**zubaedah16** "Nas lha deke arep pencitraan pa ora? **@missnorma** nek ho ohh si kita ganti bahasa saja..kue sing warnane lebih putih timbang pondation"

**missnorma** "Benlah porah**@zubaedah16** sing ptg nek nang igne nyg bhsne inggris. Nas nek nyg nggo conceler pa ya bakul salone patut belajar tak tik kie cr nyg"

**zubaedah16** "Nas mbak kye li wong lokal pa udu si **@missnorma**...hoooh kudune deke pa nganggo conceler njur nggo solasi nang lipetan mata..niscaya matane akan berbeda"

Both of these readers consciously have created a forum on Vizzily's forum, they basically discuss about how to achieve the appearance of eyebrows like Vizzily has created on Dian Pelangi.

**ninarasy** “mbaaaak **@adeekriswanti**”

**adeekriswanti** “Sempurna **@ninarasy**”

These readers were discussing about the perfection that Vizzily has made on Dian Pelangi's face.

**anikapram** “gimana dan pake apa sih **@nurulalseptiana** bikin alis begini?”

**nurulalseptiana** “Pake cetakan kakak **@anikapram**...wkwkwk beli di ig2 yg ada di hape kamuuu #iklan”

These comments infer that **anikapram** want to make her eyebrows look like Dian Pelangi's after done by Vizzily and her friend suggested her to use the frame to make it easily.

The last section contains comments which are asking Vizzily about the technique and products she used on Dian Pelangi's eyebrows. Some of those comments are from **zetyanoviana**, **purplepotion88**, **ari.adrian7**, **icih14**, **by\_petitelady**, **windakael**, and **10o0o10o**.

**zetyanoviana** “Eyebrownya gold gitu gimana caranya”

**purplepotion88** “The eyebrow colour is very beautiful!May I know what brand are you using?Thanks in advance”

**ari.adrian7** “Alisnya gilaakk”

**icih14** “Alis nya baguuuus bentuknya pake apa mbaa?”

**by\_petitelady** “alisnyaaaa”

**windakael** “No trimming tp bisa kece gitu”

**10o0o10o** “Gimana caranya kaya gitu ga cukur alis?”

Thus can be inferred that all of Vizzily’s readers accept the ideology she has delivered about *Muslimah* beauty because none of them challenges it even some of them asked Vizzily how she did the eyebrows. The readers posit themselves as the supporters, fans, and they want to follow her step because they are inspired by her makeup technique. Both Vizzily and her readers are collaborating in producing the meaning of her text, in this context, means that Vizzily’s readers are verifying the new representation of Indonesian *muslimah* beauty which she has been offering.

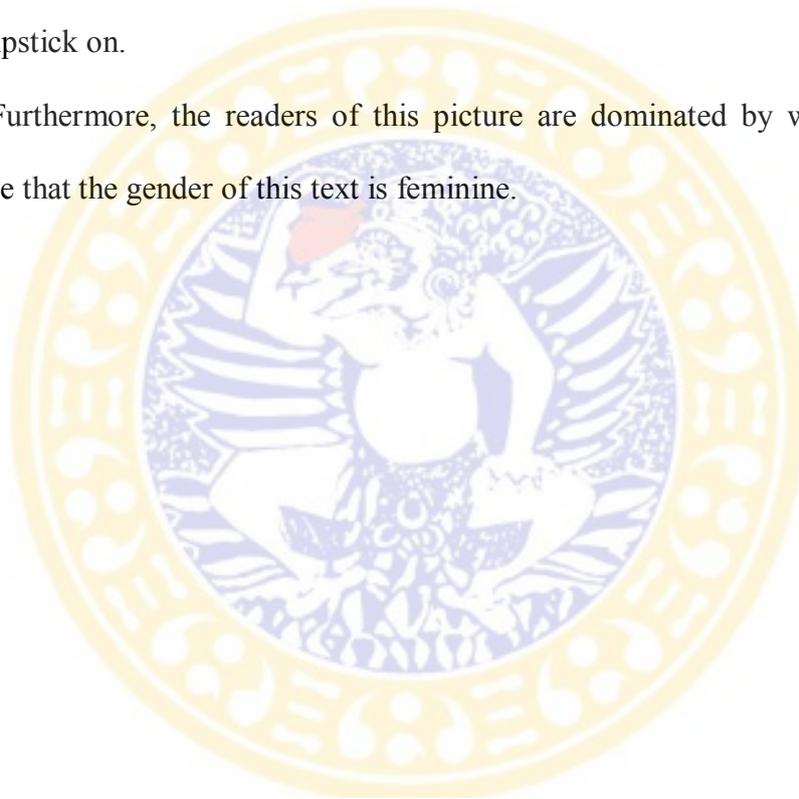
#### 4.1.2.3 Gender

Language is an important aspect in conveying the ideology and delivering the meaning toward the readers. It has a major role in spreading an ideology, people might be provoked to approve an ideology by using the right language. Language has femininity and masculinity which depict the character of the speaker. In both caption and comments, language usage becomes very important to examine the identification of text and readers toward the ideology. Keraf in Lahdji (97) said choosing a word or diction involves an understanding of every single word chosen to deliver the idea, by creating agglutination of words. Using the right words or dictions could differentiate the hidden meaning of the ideology

given and the capability to find the right form which matches the situation and sense of the readers.

There is a word “Pretty” which refers to Dian Pelangi’s face. The diction “Brows on fleek” is also used in order to emphasize Vizzily’s ideology of *muslimah*’s beauty. She also wrote “Red lips on fire”, fire has a connotation meaning, it means Dian Pelangi’s lips were looking good and sophisticating with a red lipstick on.

Furthermore, the readers of this picture are dominated by women which indicate that the gender of this text is feminine.



### 4.1.3 The Portrayal of Challenge Acceptor



**Figure 4.3**

The last picture that the author got has the same object as the previous picture. Dian Pelangi is shown as Vizzily's client one more time. This sub-chapter is entitled "The Influencer" because the object of the text is an influencing person. Dian Pelangi is a big *Muslim* fashion designer. She is the pioneer of *Muslim* fashion, whose name not only famous in Indonesia but also abroad.

Thus, the influence of Dian Pelangi could be the media or the former of the dimension, construction, conception, and convention, which are appeared in the shape of knowledge or ideology and spread in the society later on. The meaning brought by Dian Pelangi absolutely cannot be separated from Vizzily's work as the producer and it also needs the perceptions from the readers

#### 4.1.3.1 The Subject Object Position

Caption **“Makeup by ME @vizzily YES I purposely drew her brows with higher arches to see how she looks in a different look I also did an Arabic Inspired eye makeup & electric fuschia lipstick for some pops of color! Whether you like it or not, I think she looks GORGEOUS! FUN FACT: Mba Dian bilang, dia nggak pernah kasih “ALIS” nya ke orang/MUA lain but she let me did her BROWS! What an honor. Tanpa cukur alis/ no eyebrow trimming”**

Through the caption she has written, Vizzily mentioned herself several times from “ME” capitalized, and there are three repetitions of the word “I”. This means that she wanted to be recognized by her readers very deeply that she needed to mention her own self many times. She really wants to be appreciated by her readers that she handles an influencing person. The sentence “YES I purposely drew her brows with higher arches to see how she looks in a different look” portrays that she had an intention toward her client's eyebrows, furthermore, she admitted that she was the dominating one. She did not only want to see a different look of Dian Pelangi, however, she emphasized that she is the one who has power to produce her text and to spread her ideology as well. Discussing the phrase

“Whether you like it or not, I think she looks GORGEOUS!” really informs her position as the subject of the text, who has the power because she seems does not need any approval about her ideology from her readers. However, she capitalized the GORGEOUS to accentuate the result of her work on Dian’s face.

The other interesting phrase is “FUN FACT: Mba Dian bilang, dia nggak pernah kasih “ALIS” nya ke orang/MUA lain but she let me did her BROWS! What an honor. Tanpa cukur alis/ no eyebrow trimming”. She chose to add the word FUN before FACT which means it is a fact that is funny or fascinating enough to be told and to be known by her readers. Then she continued her words not in English as she usually does but in bahasa Indonesia in order to make all of her Indonesian readers understand about her fun fact. She also capitalized the words *ALIS* and *BROWS* which had the same meaning to emphasize the ideology that Dian Pelangi consciously and gladly approved Vizzily as the only one to do her eyebrows besides her own self. This means that Vizzily shows her readers that she is worthy enough to be someone to do someone else’s eyebrows because she does not trim her clients’ brows like any other makeup artist but still can make them look perfectly beautiful. In addition, Vizzily also clearly stated that she is the dominant one in this text, she is more than just a *muslimah* makeup artist.

#### **4.1.3.2 Readers Position**

The author divides the significant readers’ responses into some parts. The first part is the comments from her readers who wonder how Vizzily did Dian Pelangi’s eyebrows and what products she used because they want to do it on their

own eyebrows too. The readers mentioned are **lemarikaca**, **rka\_lifa**, **nonellie.rp**, **shelovian**, **muthiaemon**, and **filachrisna**.

**lemarikaca** “Oh meeen kapan bisa bikin alis sebgus ini >.< pake produk apa ini kak?”

**rka\_lifa** “Iya gimana sih cara bngebikannya. Bulu alis ku berantakan banget ni gak bisa gambarnya”

**nonellie.rp** “Tutorial kaaa please”

**shelovian** “alisnya pake apa sih? Pensil atau gel yah?”

**muthiaemon** “Haduhhh mantep bener alisnya,,,itu ga pake dicukur2 kan alis nya??? Tutorial dunk ka **@vizzily**”

Here by all means that they are trying to reach Vizzily’s ability because they like the result of Vizzily’s makeup on Dian

The other part contains the comments from **freshfromcounter**, **irlitalmaida**, **yesifitriani**, **jihansajirda**, and **nazrenchen**, which depict themselves as fans of Dian Pelangi.

**freshfromcounter** “Ka dian cantik, favourite”

**irlitalmaida** “Ka diaaaan wawawawa”

**yesifitriani** “cantik bgt ka **@dianpelangi**”

There are two readers who discussed about the technique to draw an eyebrows, they are **filachrisna** and **lianandra**:

**filachrisna** “**@lianandra** liaan liat alisnya..Mungkin bisa ngasih solusi buat alis kamu liaan”

lianchedra” Hahaha...alisku itu harus dicukur @filachrisna gabisa cm digambar..”

**filacrisna** “Itu ditutup dulu pake concealer baru digambar ya? @lianchedra”

Most of the readers focus on Dian’s eyebrows even some of them ask Vizzily about what products she uses. or they ask for some suggestion to handle their own eyebrows. This signifies that the readers posit themselves as persons who are close to both Vizzily and Dian because of the mingling language. In other words, Vizzily’s readers, explicitly, yet, implicitly, supports and confirm the ideology that she provides. All of the comments from this pictures can be seen in the appendix

#### **4.1.3.3 Gender**

On the caption, Vizzily has written many feminine words in describing her object. She wrote “Makeup” “Gorgeous” “Miss Dian Pelangi” which portray the femininity of her text. These words she has written are collaborating with her readers to enlighten the gender of her text. Since, all the readers of this picture are women, thus, can be concluded that the gender of this text is feminine as well.

## 4.2 Interpretation of Findings

### 4.2.1 The Transformation of the Religious Representative

*Hijab* or veil used to be the representative of a *muslimah*'s religiousness. Geertz n Febrina claims that *hijab* was worn by *santri* (Islamic teachings school students) in Mojokuto village as a symbol of *taqwa* or following the religion rules (Febriana 1). Later on, political and social matters shifted the meaning of *hijab*, it is no longer seen as the identity of an obedient *muslimah* but seen as a personal choice (Arimbi 72). In addition, *hijab* also represents an oppression, anti-colonialism, and event modernity. *Hijab* now includes several meanings means that it goes way beyond clothing or outfit and it is the effect of the history behind it (Ahmed 166) . Thus, it can be assumed that the definition of *hijab* is varied. It depends on the context and the condition of interpreter which is considered as a progressive muslim.

However, the new representative of a devout Indonesian *muslimahs*' identity is not about clothing or *hijab* anymore but from beauty or makeup especially the eyebrows part. Generally, Indonesian women are told to shave/pluck/trim their eyebrows to make them look neater, nicer, in addition, prettier (Kusantati *et al.* 201). Even Andiyanto, Indonesian famous makeup artist, has written how to shape eyebrows by plucking, shaving, and trimming in his book (Andiyanto 36). As an Indonesian *muslimah* makeup artist, Vizzily presents a new ideology about an obedience *muslimah*. She implicitly declares that an obedient *muslimah* can wear makeup like the other women do without breaking the religion matter. Her trademark caption "*Tanpa Cukur Alis*" or "No Eyebrows

Trimming” has gained many support from her readers and been seen as the new religious representative of a muslimah because both she and her clients wear *hijab* which depict a *muslimah* identity.

Vizzily has the power to construct her object in order to spread her ideology. Thus, she always do her clients” makeup without shaving their eyebrows which is not challenging the islamic rules and proudly states it on her *Instagram*. This shows that the religious representative of muslimah is dynamic that it can be transformed following the progressive muslim in Indonesia. Most of the Indonesian muslim are progressive or moderated, which sounds more familiar to the Indonesian (Misrawi 173). Progressive muslim is a methodology of muslim, which concerns about humanity, equality, pluralism and believes that quran tafsir is dynamic or based on social and cultural context (Safi 287).

#### **4.2.2 The Transformation of the Islamic Beauty in Indonesia**

Muslimah”s beauty in Islam is valued from within or known as inner beauty. Muslimahs are demanded to be modest and covered. In addition, beauty is something that cannot be separated from females, not even *muslimah*. The meaning of beauty is dinamic and dependent to the context related because beauty is defined contextually (based on time and place).

Islam suggests its followers to be beautiful according to the following *hadith*,

“Allah is beautiful and loves beautiful beings, He is generous and loves generosity.” (HR.Al-Baihaqi)

It is an absolute that every woman wants to be beautiful inside and outside including *muslimah*. However, in the context of Islam, *muslimahs* are prohibited to show their physical beauty to the public. *Muslimahs* are commanded to hide themselves with *hijab* in order to cover their physical appearance from males who are not their *mahram* (*someone who are not to be married with*). Fardiana writes that *muslimahs* are suggested to cover themselves in order to protect them from the negativity and works as their identity as mentioned in surah Al Ahzab and An Nur as well (Fardiana 25). Thus, it means that *muslimahs* are suggested to enhance their spiritual beauty. Spiritual beauty of Islam is the beauty which comes from within reflected by the behaviour, intelligence, manners, observance, reading the religious scripture (Al Quran) etc. Bahtiar in Fardiana categorizes *muslimah* into four categories, first is beautiful inside and outside, second is beautiful inside only, third is beautiful outside only, the last one is not beautiful both inside and outside(27). Thus, many *muslimahs* try to develop not only the innovation of *jilbab* which they call *hijab* to make the user looks attractive and beautiful although she covers herself from head to toe except the face and hands, yet also the innovation of makeup use.

Vizzily as the producer has a power to indoctrinate the text deeply by using the unique mixture of language. She writes her captions in both English and Bahasa (especially the term “no eyebrows trimming” is always completed with the bahasa version “tanpa cukur alis” as if she wants to accentuate her ideology about Islamic beauty), such as “*Before-After Engagement Makeup&Hijab by ME@vizzily Yellow color compliments her well. Congrats Kak Kenny! NO*

*Eyebrows Trimming/Tanpa Cukur Alis*". This kind of narrative language is attractive for *muslimas* who have the same interest and passion because it sounds mingling, intimate, and engaged to them (Mills 98). Narrative language works well when the intimacy is being created, which leads to the formation of endorsement and recognition from her readers.

Islamic matter is not only being portrayed from the narrative language (no eyebrows trimming), but also from the visual depiction of fashion attributes which also portray someone's religiousness. In islam *hijab* is one of many things that portrays a religiousness of its follower. Vizzily only writes "no eyebrows trimming" on the picture of her *muslima* client to emphasize that she does not break the religious norm to trim the eyebrows which gains a big appreciation from her readers and leads to the transformation of the Indonesian Islamic beauty representative from hijab to the untrimmed brows. Most of her readers focuses on her eyebrows routine even though Vizzily also states that she styles the hijab too. Her readers give a meaning if hijab style does not get enough attention on her *Instagram* and almost absence.

## CHAPTER V

### CONCLUSION

Vizzily Vizzya's *Instagram* depicts the new representation of Indonesian *muslim* beauty. Here, the focus is on her eyebrow routine because she has been endorsing the technique where she does not trim her clients' eyebrows. She always endorses or writes "no eyebrows trimming" on the picture of her *muslimah* clients (*hijab* users) only to affirm that she is doing something that does not challenge the basic Islamic rule. *Hijab* or *jilbab* represents their identity as *Muslimahs*. Each picture chosen actually portrays that Indonesian *Muslimahs* are inseparable with physical attractiveness also the negotiation between religion and cultural context.

As the subject, Vizzily is the one who has the authority to compose an Islamic ideology towards her object. She always writes "*Tanpa Cukur Alis*" or "No Eyebrows Trimming" on the picture of her *muslimah* clients to strengthen her text. Most of her readers accept her ideology and the language she uses is engaged and mingling to them because she uses an informal bahasa mixed with English. Through her language shown that Vizzily wants to be seen as a modern Indonesian *muslimah* who is powerful because her talent is recognized by many people and she also contributes something relevant to her fellow Indonesian *muslimah* readers.

Narratives of feminist discursive practices result a fresh and new complicity of females with both Islam and modernity are offered by Vizzily's works. The

portrayal indicates that identity of religion is not independent or depending on fashion, better yet, now makeup is taking a part on it. It is found that Indonesian *Muslimah* beauty does not involve only one thing but quite complex and the meaning is resulted by context of cultural, religion, etc which is significant. The portrayal signifies the power of the subject to describe and dominate the object. The attributes attached to the subject or Vizzily, such as *hijab* and occupation as a popular makeup, will legitimize her position in domination. Meanwhile, the readers who also act in the production of meaning accentuate the presence of the new representation (untrimmed eyebrows) and the old representation or *hijab* goes absence.

The fact that most of Indonesian *muslims* are progressive, they believe that *Quran* is divine but the interpretation of it is human which is dynamic and contextual shows that *Islam* in Indonesia is actually not always based on called as *sharia* or *Islamic* rule. *Islam* in Indonesia is welcome to the new ideology and highly put the context as a priority to interpret the teachings. Thus, Vizzily as an Indonesian *muslimah* gives us a fresh and new text about Indonesian *muslimah* and its representation.

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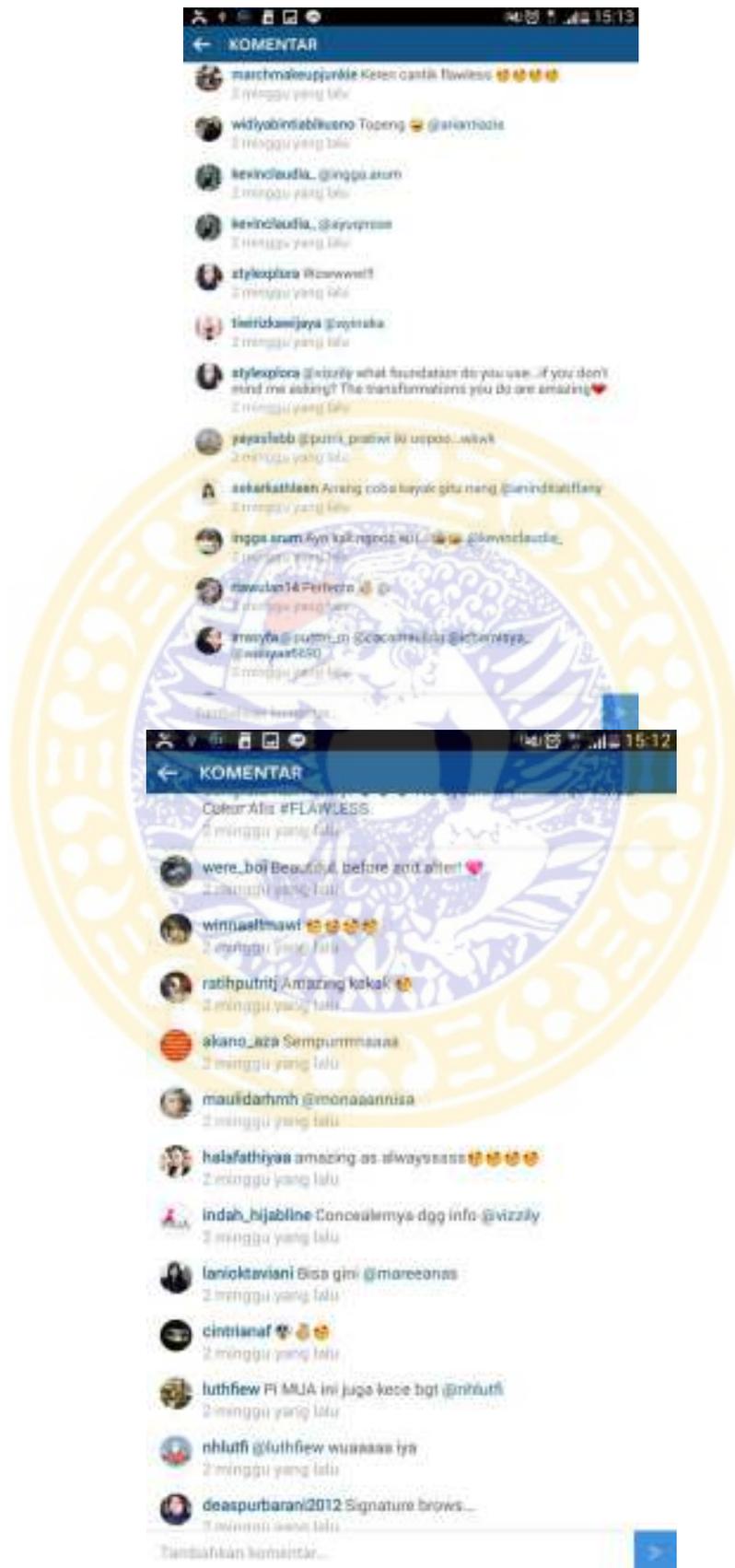
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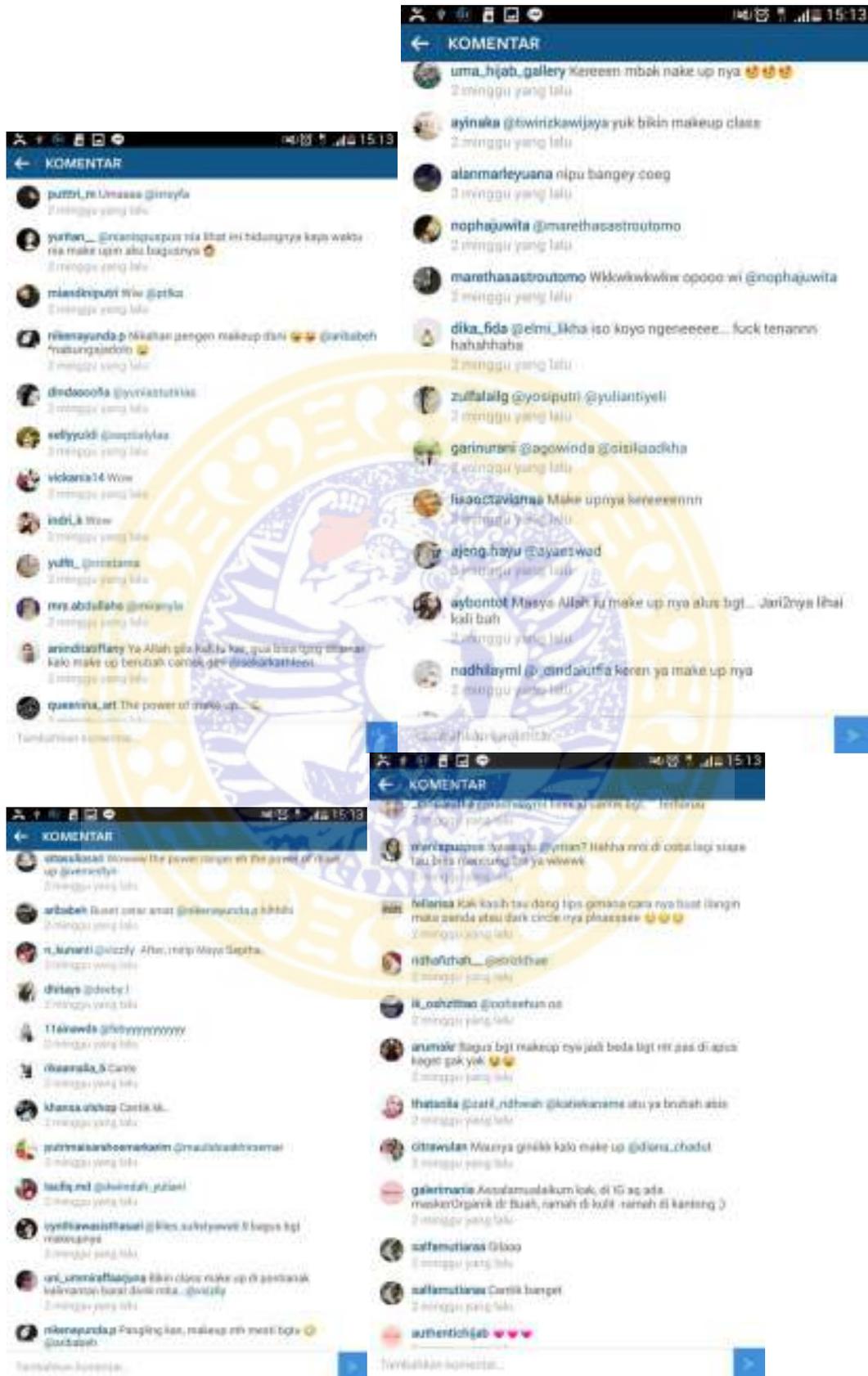
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**APPENDIX**

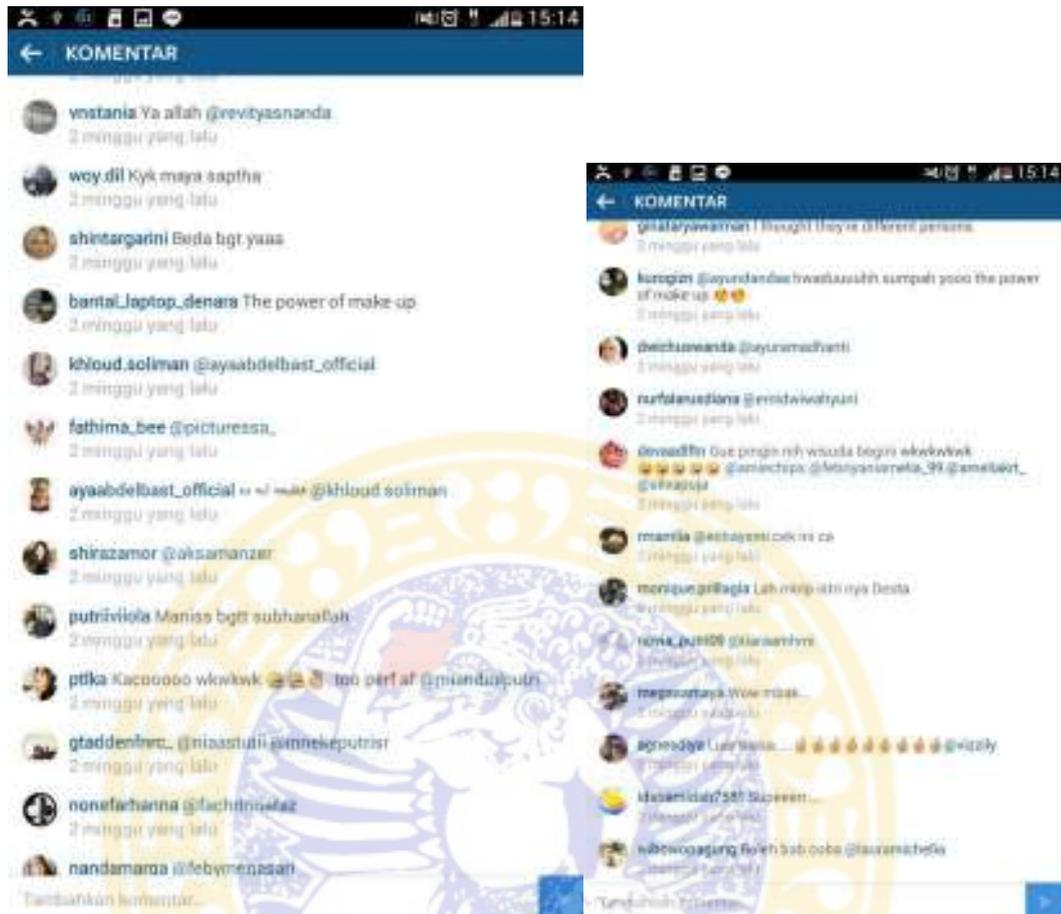
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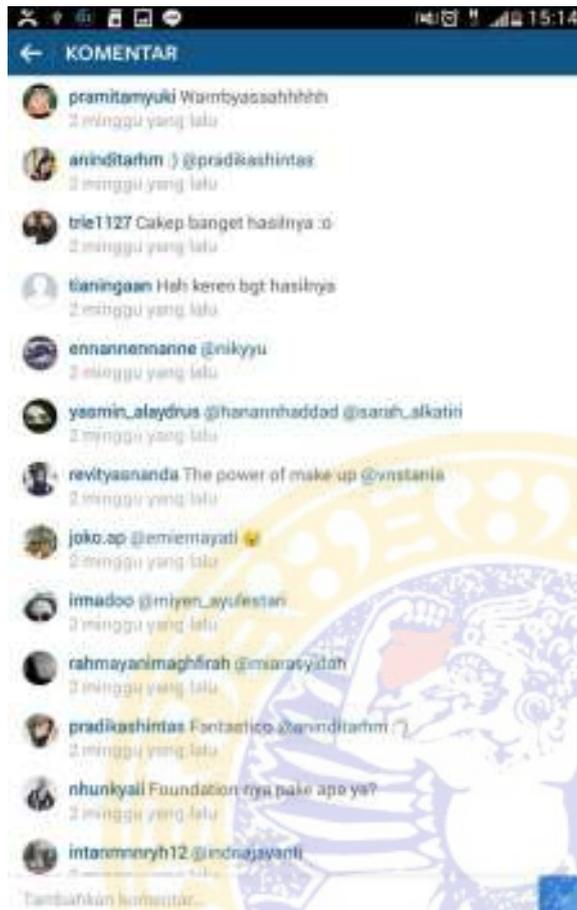










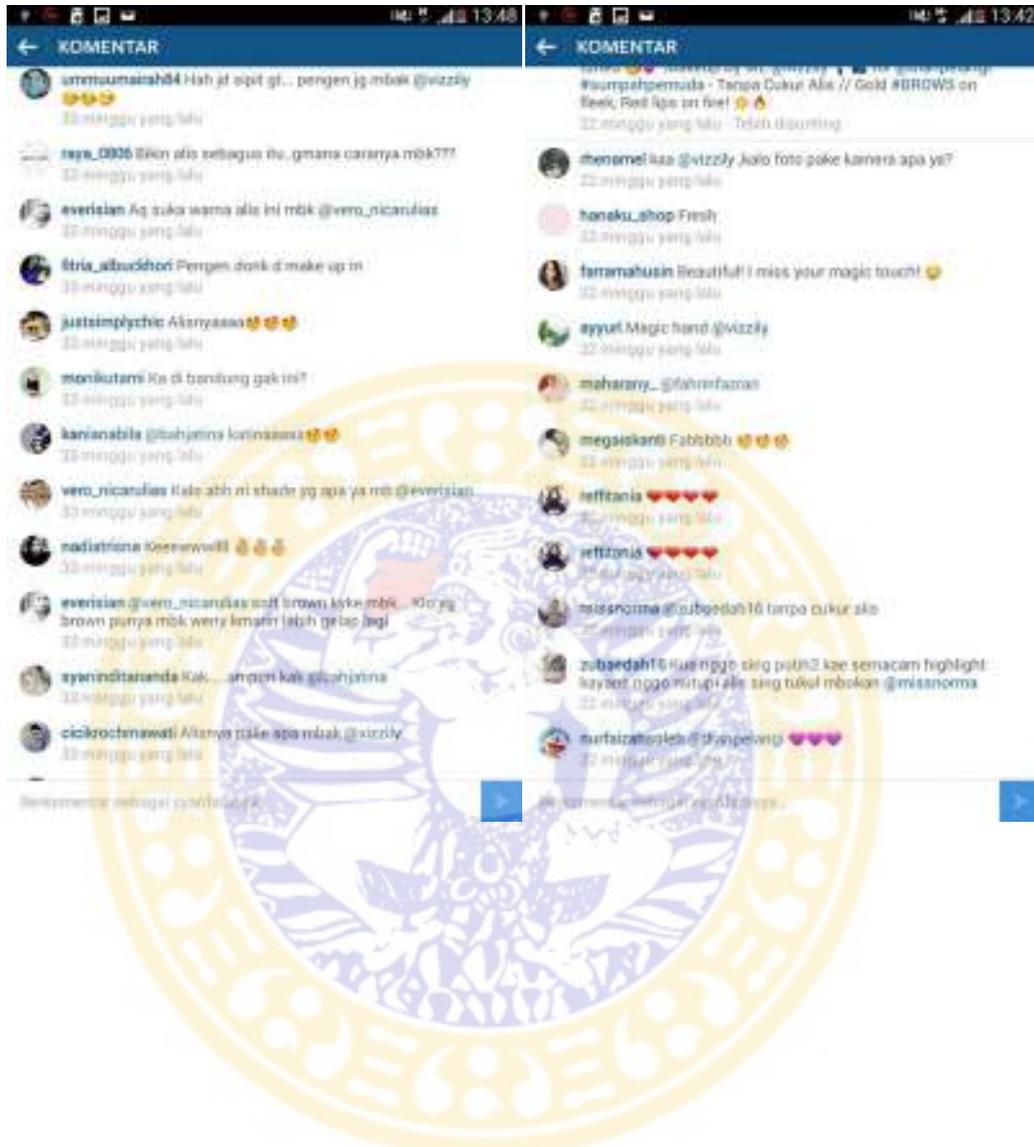


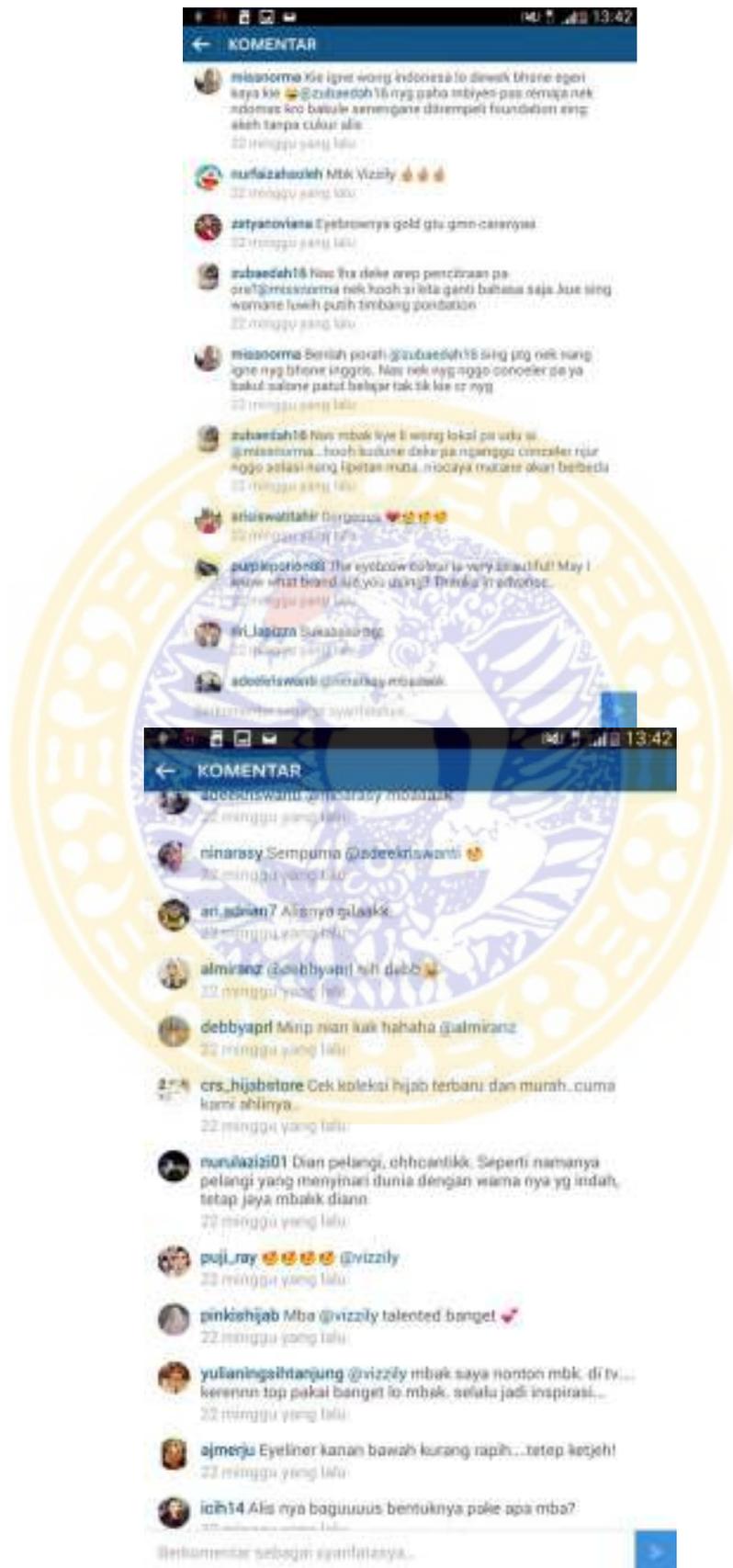


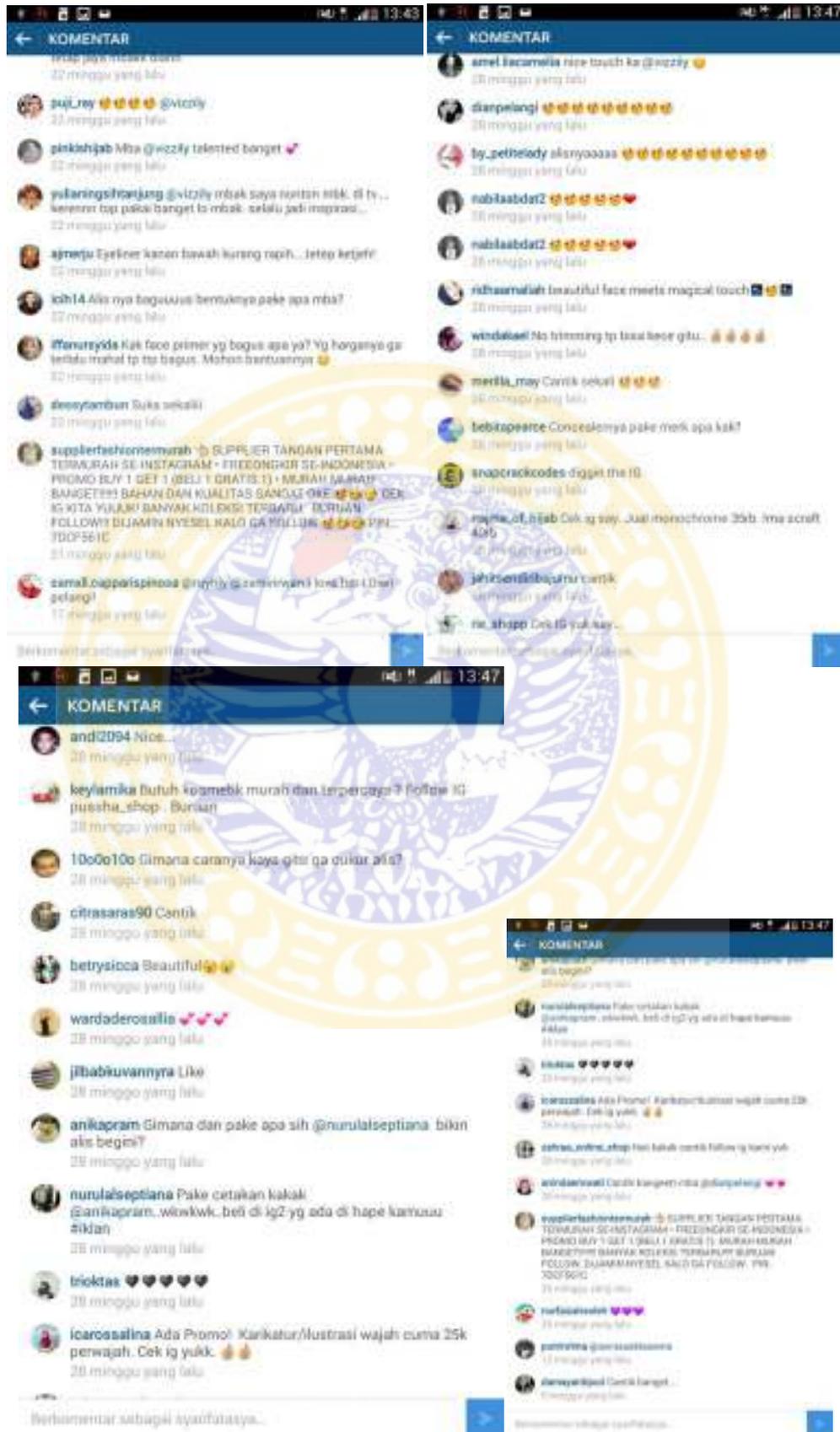




## Comments of Figure 4.2







## Comments of Figure 4.3



