

LOCALIZED POSTFEMINIST SENSIBILITY IN WARDAH'S "BEAUTY MOVES YOU" CAMPAIGN

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ABSTRACT

Women's empowerment is central in global advertising but increasingly commodified. Previous studies have largely focused on halal branding, leaving localized postfeminist sensibilities in Muslim-majority contexts underexplored. This study examines how Wardah's *Beauty Moves You* campaign constructs a localized postfeminist sensibility by merging global empowerment ideals with Indonesia's Islamic and cultural values. Through qualitative textual and visual analysis of two advertisements (2021–2023) from Wardah's YouTube channel, the study identifies three interconnected dimensions of empowerment: faith-based modesty, social purpose, and modern identity. The findings show that Wardah reframes beauty as an ethical force grounded in moral composure and communal solidarity, shifting individual autonomy toward socially and spiritually anchored self-expression, thus contributing an alternative empowerment model to feminist media scholarship.

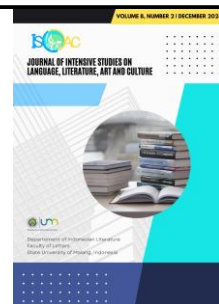
INTRODUCTION

The idea of women's empowerment has become a recurring theme in modern media. However, the growing commercialization of women's empowerment throughout the media

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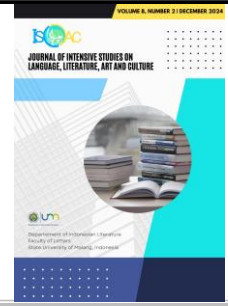


has blurred the line between liberation and consumption. Campaigns that claim to celebrate women's confidence and independence often use empowerment as a marketing tool rather than a feminist message (Khanam & Uzair, 2025). Global media celebrate empowerment through beauty, confidence, self-care, and the ability to choose but these media captured the message of empowerment in a way that reinforced gendered expectations. This aligns with the previous study that stated how advertisers use "feminist" language to actually reinforce patriarchal expectations (Mckay et al., 2019). This statement is also supported by the study conducted by Jinrui Xu, stating that the concept of "independent woman" has become a commodified and visually standardized ideal image (Xu, 2025).

Until very recently, scholarship on advertising has been dominated by a western liberal and postfeminist frameworks that have tended to universalize women's experiences and ideals of empowerment (Fitch et al., 2023). It is within such frameworks that femininity has been represented through consumerist logics that equate choice, independence, and self-expression with liberation. However, it is these frameworks that often deny the particular cultural, religious, and institutional contexts of the global south, where ideas of gender, beauty, and modernity are negotiated through distinct socio-religious discourses. Moreover, the lived experiences and representational practices of women in non-Western societies, such as Indonesia, a country with the largest Muslim population worldwide, continue to be relegated to the margins of the global body of feminist media and advertising studies.

Indonesian feminism is shaped by a complex interaction between universal feminism and local cultural and religious influences, resulting in a unique identity characterized as socialist religious feminism (Suwarta et al., 2023). Under these circumstances, Indonesian femininity can be conceived as a process of "moral negotiation," where women are always trying to negotiate between their modern ambitions and religious and cultural requirements (Hyunanda et al., 2021)

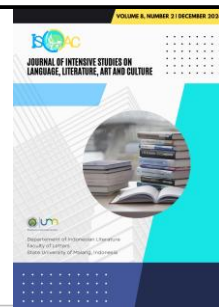
The phrase suggests that Indonesian women negotiate their identity as a balance of traditional cultural and religious expectations and modern societal changes, a continuous



and complex one (Padang et al., 2025). Indonesian femininity, within this framework, may also be characterized as the construction of a “moral negotiation” which women constantly mediate between modernity with religion and cultural expectations (Afrianty, 2020; Budiman, 2008; Siregar, 2022). This interpretation is also consistent with study findings in the context of Indonesian literary media, which show that representations of women are often shaped through moral negotiations and patriarchal structures that regulate how women should appear and behave (Mufidah & Hartanto, 2021). Such dynamics are also reflected in media representations, where women are often portrayed within moral frameworks that regulate appearance and conduct while accommodating elements of modernity.

Wardah is a pioneering and leading Indonesian halal beauty brand, widely recognized for offering a wide portfolio of halal-certified makeup, skincare, body care, and hair care products. The positioning of Wardah, as one of the major Muslim beauty cosmetics brand in Indonesia, have contributed to forming interpretations of Muslim femininity. The broader rise of halal beauty industries is one of the results of growing Muslim consumerism following the redefinitions of modern Muslims (Goffman, 2017). Wardah’s advertisements often combine Islamic piety with modern femininity, encouraging images of the “empowered Muslim woman” who is modest, independent, and fashion-conscious at the same time (Pitaloka & Pudrianisa, 2023). This hybrid representation reflects a localized form of postfeminist discourse, one that is adapted to the moral economy of Islam and to the cultural expectations of Indonesian womanhood.

Within critical perspectives on post-feminist media culture, particular attention is paid to the ‘commodified empowerment’ in neoliberal market culture. Banet-Weiser argues that empowerment branding is indeed a process of selling confidence as a marketable feeling, primarily through individualized and commodified approaches to feminism, thereby transforming empowerment into a consumable emotional product (Banet-Weiser, 2015). This approach indicates a problem which is by focusing on individual confidence and sentimentality, these marketing strategies overlook systemic barriers and broader

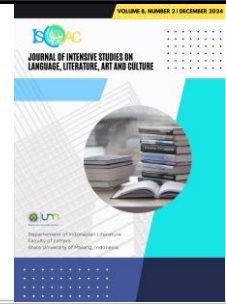


inequalities. Banet-Weiser critiques how such branding dilutes feminist potential, converting meaningful social critique into a shallow, consumer-driven experience that ultimately reinforces existing power structures (Railla et al., 2023).

Similarly, Windels et al. (2023) shows how modern femvertising strategies carry on postfeminist principles which are very similar to the logic of capitalism. In Southeast Asia, there is evidence to suggest that advertising mirrors and moulds gender roles of advertising works as harmful stereotypes (Windels et al., 2023). The object of analysis is a textual analysis of award-winning femvertising campaigns. Their findings show how postfeminist media culture nurtures the capitalist system through the commodification of feminist values into an aspirational and consumer-oriented set of narratives. Shamim and Hassim (2021) analyzed the representation of gender roles in Malaysian online advertisements based on 76 YouTube commercials and applied Bandura's social cognitive theory to frame their findings (Shamim & Hassim, 2021). The authors argue that Southeast Asian advertising reveals both realization and continuation of the status quo of gendered norms and shows how new digital media act both as "mirror and mould" of societal values.

Pitaloka and Pudrianisa (2023), through semiotic analysis based on Charles Sanders Peirce's model, examine how Wardah's The Real Hijab Expert shampoo advertisement constructs the image of a confident Muslim woman (Pitaloka & Pudrianisa, 2023). This advertisement redefines piety as compatible with modern femininity and individual agency, thus blending Islamic modesty with postfeminist ideals of self-determination. Billah and Anzari (2025) analyze femvertising, a strategy that integrates empowerment narratives into commercial campaigns, on how this form of marketing may play a dual role as both an agent of social change and a tool of capitalist commodification (Billah & Anzari, 2025). The study finds that femvertising risks diluting feminist politics into consumer sentiment unless it addresses structural inequalities and diversifies representations beyond Western-centric ideals.

The pattern from previous studies reveals that while postfeminist advertising has developed worldwide as a strategy of empowerment, how this is adapted within Muslim-

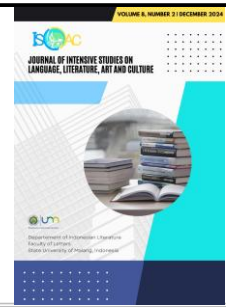


majority societies is less well understood. Research into femvertising highlights how feminism is commodified within neoliberal markets, but such discussions rarely consider how religious belief systems mediate such commodification (Billah & Anzari, 2025; Windels et al., 2023). Studies of Southeast Asia point to the emergence of confident representations of Muslim women, although these do not theorize the role of faith as a cultural condition of postfeminism (Pitaloka & Pudrianisa, 2023; Shamim & Hassim, 2021). Nonetheless, most of the studies mainly concentrate on representation and branding strategies, neglecting the aspect of Islamic morals that help to change the logic of empowerment within postfeminism. Therefore, religious influence is regarded as peripheral when discussing the creation of postfeminism.

The study attempts to address this research gap by investigating the Muslim moral logic of reframing postfeminist sensibilities in Indonesian advertisements. By drawing on the case of Wardah “Beauty Moves You” campaign, the current research will trace how beauty and feminine empowerment meanings are shaped and made within the advertisement in visual and narrative forms. More precisely, this research aims to (1) demonstrate the portrayal of faith-based empowerment within advertisements produced by Wardah; (2) describe the establishment of locally framed postfeminist sensibility in the Indonesian Muslim space; and (3) demonstrate the mediation of women's agency in commercial advertisements in moral discourse. In doing so, the current study seeks to advance feminist media scholarship through the exploration of postfeminism in Muslim societies within their specific cultural and religious context.

METHOD

The study employs a qualitative textual and visual analysis approach, treating the advertisement not only as a marketing tool but also a cultural text conveying deeper ideological meanings. This approach is chosen because it allows interpretation of symbolic meaning, visual aesthetics, and language use related to gender and morality. Specifically, this study focused on how Wardah’s “Beauty Moves You” campaign



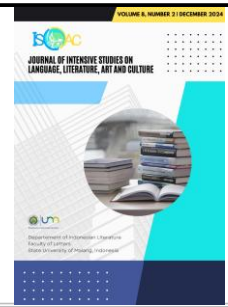
constructs empowerment through both textual components (language, slogans) and visual imagery (settings, gestures, attire). This interpretive approach enables the study to uncover how empowerment, faith, and femininity are represented and negotiated in Wardah's campaign.

The data sources are Wardah's official YouTube channel and official campaign materials. Limited the sources to two advertisements from the "Beauty Moves You" campaign (released 2021 and 2023). Each ad reflects consistent themes of faith-based empowerment and modern womanhood. Table 1 presents the two advertisements analyzed in this study. The advertisements have been purposely chosen based on two key features: firstly, that they belong to the same campaign for thematic continuity, and secondly, that they depict different narrative themes in the campaign, allowing comparative analysis of empowerment discourse.

Title	Duration	Year	Date Accessed	Description
<i>Wardah</i> <i>#BeautyMovesYou</i> https://youtu.be/aGw4HwPRHsU?si=rqDL_OZrAe-52q1q	1:00	2021	20 November 2025	Features women in diverse professions; emphasizes inspiration and inner beauty.
<i>Beauty Moves You: Impactful Beauty for the Greater Good</i> https://youtu.be/FhsClR5zN88?si=bKh-or9rfy6FpqbP	1:27	2023	20 November 2025	Focuses on purpose-driven beauty and community contribution.

Table 1. Wardah #BeautyMovesYou Campaign Videos Analyzed in This Study.

The unit of analysis was the scene, defined as a sequence of visual and narrative elements unified by a continuous setting, action, or thematic focus. The crucial scenes were captured using screenshot capture, and all verbal content including voice-overs,



dialogue, and text displayed on the screens were transcribed as faithfully as possible. The data was then coded using a visual-textual coding matrix.

Thematic interpretation, through the perspective of postfeminist media discourse and semiotics, guided the analysis of the data. Informed by the theory of postfeminist sensibility proposed by Gill (2007), this study examined the construction of empowerment and agency in relation to discourses of femininity and morality in the ads. Semiotics were deployed to make sense of meanings created through signs and symbols within the advertisement of discourses.

The analysis consisted of four stages, namely; the first stage involved the process of open coding to establish patterns in the visual and textual data related to empowerment, morality, etc. The second stage of axial coding followed where the patterns established were categorized into themes. The third stage included the process of thematic analysis where broad themes emerged from the data, including themes of faith-based modesty, social purpose, and contemporary identity. Finally, interpretive analysis revealed how the identified themes fit into larger postfeminist or Islamic discourses.

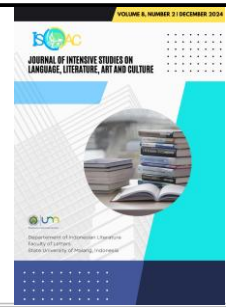
With the intention of enhancing analytical depth, the research was developed using triangulation by cross analyzing the visual images, the textual narration, and the contextual meanings of the two advertisements. This was done to make sure there was coherence and profundity in the interpretation, thus making the findings reliable and trustworthy.

FINDINGS AND DISCUSSION

Findings

Social values relate to

This study analyzes two interconnected advertisements from Wardah's "Beauty Moves You" campaign (2021) and "Impactful Beauty for the Greater Good" (2023). Both videos employ distinct visual and narrative strategies to construct a coherent discourse of empowerment grounded in faith, purpose, and collective ethics. While the first centers



on the personal journey of faith and composure, the second extends that message toward social impact and communal responsibility. Analyzing them together enables a holistic understanding of how Wardah's femvertising translates postfeminist ideals into a localized moral framework.

Theme	Visual Evidence (Figures)	Color and Visual Style	Gesture and Action	Narrative Message	Meaning
Faith and Modesty as Empowerment	Figure 1  Figure 2 	Green, yellow, soft lighting, earth tones	Calm gaze, composed posture, synchronized walking	Beauty originates from inner harmony and faith	Spiritual empowerment and moral composure
Purpose and Social Good as Beauty	Figure 3a-d   	Blue, white, neutral tones, warm natural colors	Leadership, collaboration, caregiving, collective movement	Beauty creates positive social impact	Ethical contribution and social responsibility

	 Figure 4  Figure 5 				
Modern Identity and Confidence	Figure 3c  Figure 3d  Figure 6  Figure 7	White, blue, red accents , futurist ic aesthet ics	Confident stride, direct gaze, self-styling	Beauty supports confidence and self-expression	Professional competence and modern Muslim identity



Discussion

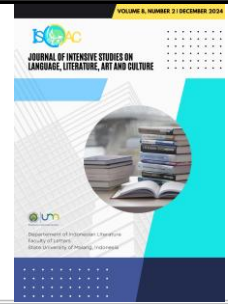
Faith and Modesty as Empowerment

One of the most distinctive elements in Wardah's "Beauty Moves You" campaign is the portrayal of empowerment through faith and modesty, where beauty is presented as a reflection of spiritual sincerity rather than physical allure. The campaign situates women's empowerment not in external freedom or glamour but in calm self-assurance grounded in faith. This conceptualization redefines empowerment as an inner state of balance, discipline, and spiritual composure.

The opening scene, set in a lush landscape of trees and cascading water, establishes a tone of serenity and closeness to divine creation.



Figure 1. Woman standing amid greenery in a modest yellow dress, symbolizing harmony between femininity and nature.

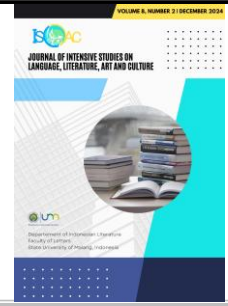


The woman's figure, positioned at the center of this natural setting, reflects the symbolic association between femininity and nature. As feminist ecocritics such as (Alaimo, 2000) and (Kotha, 2018) note, nature has long been feminized through ideals of purity and nurturing. Yet in Wardah's imagery, this connection is reimagined not as submission but as moral strength. The natural world here becomes a spiritual landscape, a site where inner faith and womanhood coexist in harmony.

This sense of composure evolves into movement in the following sequence. The camera tracks a group of women walking forward while simultaneously moving toward them, creating a sense of shared progression. Unlike a zoom that simply enlarges, this movement invites the viewer to move with the women, transforming a static gaze into an experience of participation. The tunnel framing and soft lighting add a sense of symmetry and calm, visually linking motion with moral clarity. In this moment, modesty is not stillness but deliberate, graceful action — faith expressed through purposeful movement.



Figure 2. Tracking shot of five women walking forward, visualizing collective empowerment.



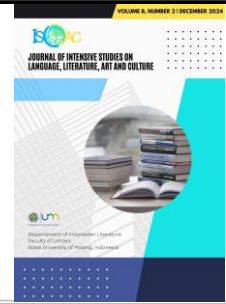
This collective movement stands in contrast to the individualism that dominates many Western depictions of empowerment. In contrast, Wardah presents confidence as a collective trait based on solidarity and shared values. This aligns with Lin and Yang's (2019) findings that women outside the Western contexts often experience empowerment through collective action and interdependence rather than individual assertion (Lin & Yang, 2019). Beauty here becomes a quiet form of strength, moving with purpose and inspiring others through unity.

This message is further supported by the campaign's understated style. The use of soft light, muted color palettes, and clean composition suggests that empowerment stems from harmony and restraint. The hijab and modest attire are not portrayed as limitation but as conscious expressions of self-discipline and moral integrity. This representation aligns with (Gill, 2007) notion of postfeminist sensibility, where agency is performed through intentional self-styling, and with (Lewis, 2015) idea of faith-based agency, which sees modesty as a moral and spiritual choice rather than social constraint.

By merging visual softness with composure, Wardah transforms modesty into an aesthetic of empowerment. The women's calm gazes and assured gestures project dignity and self-respect, aligning moral virtue with professional capability. Through these visual choices, Wardah situates empowerment within Indonesia's moral framework of *kesantunan*, where dignity is embodied through humility, respect, and inner calm. Faith and modesty thus emerge as intertwined sources of strength that define a distinctly Indonesian form of womanhood — one that harmonizes spirituality, self-expression, and purpose. In this sense, "Beauty Moves You" presents modesty not as a limitation to empowerment, but as its most authentic and enduring expression.

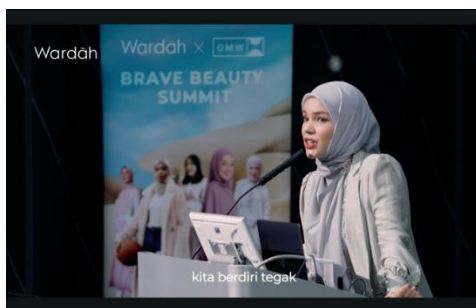
Purpose and Social Good as Beauty

Wardah expands its moral narrative from inner peace to a larger social purpose. While The Experience emphasized spiritual harmony, this ad interprets beauty as a moral



act, an energy that drives women to benefit others. The tagline “Impactful for the Greater Good” emphasizes this ethical orientation: beauty is positioned as a contribution, where faith-based confidence and self-belief translate into empathy, leadership, and social engagement.

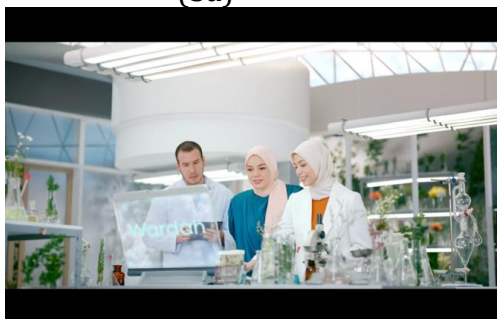
A key moment depicts women delivering a speech, her confident stance framed by images of other women behind her, followed by other scenes featuring women in public spaces typically associated with their male counterparts. This visual framing suggests leadership that emerges not from dominance but from moral conviction. In figure 4a, the camera’s upward angle reinforces her authority without detaching her from sincerity. She stands firm yet grounded. Through this visual grammar, Wardah localizes the idea of empowerment branding (Banet-Weiser, 2018), shifting it from commercial self-expression to civic responsibility. Beauty here becomes a moral stance—a quality that inspires ethical leadership and compassion.



(3a)



(3b)

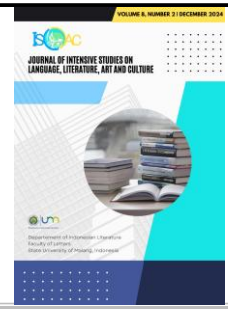


(3c)



(3d)

Figure 3a-d. Women in various public spheres



The representation of woman in various public spheres, starting from conference stages, laboratory, professional forum, to runway mode, reinforces the narrative that beauty is more than just appearance but even more as social contributions. The scenes of speech in a summit (Figure 3a), professional presentation in a context of sustainable architecture (Figure 3b), laboratory (figure 3c), and woman with prosthetic limb runway event (Figure 3d) showcase women as active social agents. These visual framings emphasize that female leadership is not only built through domination, but through moral integrity, social awareness, and inclusivity. This finding aligns with study from Dai et al. (2025), who showed that the representation of women in advertising has a direct influence on public perceptions of women's authority, competence, and social participation in the public spheres (Dai et al., 2025). Furthermore, this interpretation of public space as an arena of empowerment aligns with Sun and Ding's (2024) analysis, which asserts that contemporary media creates new social spaces for women to exercise agency, build credibility, and expand their social influence (Sun & Ding, 2024). Through visual structures that emphasize poise, professionalism, and collaboration, Wardah positions beauty as a social ethos—a moral quality that encourages contributions to the common good. According to studies on media framing techniques in Indonesia, this visual strategy also shows how the media uses ideological construction to define particular societal values and responsibilities (Dolezal, 2020; Tamari, 2017).

The next scene offers a softer depiction of impact. A woman interacts warmly with a child amid colorful handmade crafts in a traditional market, a moment of everyday affection captured with natural light and close framing. This representation shifts the meaning of impact from what have been captured previously, with woman in public spheres, which are large-scale heroic acts to small, sincere, and caring gestures. By portraying caring as a form of beauty in motion, Wardah extends the idea of empowerment from the professional realm to the affection and emotional realm.



Figure 4. Marketplace scene portraying empathy and care as moral extensions of beauty.

It echoes with (Hou & Johnston, 2024) findings, which emphasize that ethics of care in public communication strengthen social contributions through small actions that reflect moral responsibilities towards the society. Furthermore, this scene also aligns with Kato's (2023) research, which shows that empathetic visualization in advertisements increases emotional resonance and strengthens the connection between the moral message and its recipient (Kato, 2023).

The final wide shot, featuring the four women walking side by side in an open desert under the tagline "Impactful for the Greater Good", concludes the narrative with moral clarity.

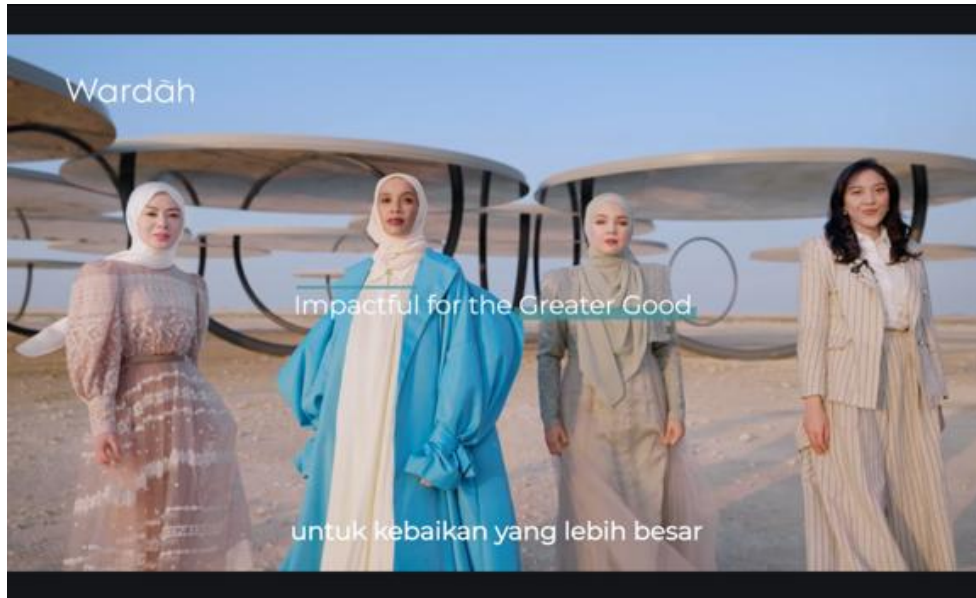


Figure 5. Closing group scene symbolizing solidarity and ethical unity.

The minimalist desert landscape, paired with the gentle movement of fabric in the wind, evokes openness, sincerity, and purpose. The synchronized steps of the women convey harmony, echoing Indonesia's value of *gotong royong*—collective cooperation rooted in empathy and moral duty. Beauty, in this moral universe, is not ornamental but ethical; it is the quiet power to move oneself and others toward the good. Together, these visual and narrative elements construct a theology of action, where faith-inspired beauty becomes a channel for social transformation. Wardah's vision of empowerment transcends individual self-expression, positioning women as moral agents who lead through compassion, integrity, and service.

Modern Identity and Confidence

Wardah presents a vision of the modern Indonesian Muslim woman whose confidence harmonizes faith, professionalism, and self-expression. This portrayal shifts empowerment from the private and communal realms into the public, professional, and creative spheres—signifying a synthesis of modesty and modernity.



The representation of modern identity in the Beauty Moves You campaign unfolds through a series of visuals that position Indonesian women as adaptive, competent, and confident figures in the contemporary landscape. The runway scene (**Figure 3d**) serves as the starting point for this construction, as women walk confidently across the stage with futuristic LED lights and a firm stride. The presence of prosthetic-legged models is not presented as a limitation, but rather as a symbol of physical resilience and courage (Dolezal, 2020; Tamari, 2017). In this context, the runway is not just an aesthetic space, but a performative space that affirms women's self-confidence in the modern era.

The narrative of modernity is further expanded through the laboratory scene (**Figure 3c**), where women are depicted as scientific actors engaged in innovation and research. The visuals of white space, futuristic technology, and women's position at the center of scientific activity depict the intellectual confidence synonymous with today's professional women. This representation aligns with the findings of previous study which demonstrated that the visibility of women in STEM contributes to the formation of women's identities as innovators and leaders in the field of knowledge (Steinke et al., 2024). Thus, modernity is not only manifested through visual aesthetics, but also through the portrayal of expertise, rationality, and intellectual contribution.

The narrative is highlighted with the close-up of a woman applying red lipstick reinforces this nuanced expression of modern femininity (**Figure 6**). This visual underscores self-styling as a form of feminine agency. The color red, long a symbol of courage and assertiveness, is presented not as sensuality but as self-control and readiness for modern social spaces. This representation aligns a former study which shows that Indonesian women use makeup as a performative strategy to negotiate professionalism and self-confidence in urban public spaces (Handajani, 2022; McCabe et al., 2020). The simple act of applying lipstick is depicted as a ritual of self-fashioning. It becomes a micro-moment that affirms the identity of modern women who dare to appear, speak, and take up space.



Figure 6. Close-up of red lipstick application, symbolizing self-expression within modest aesthetics.

The red lip, often a Western symbol of sensual power, is reframed here as moral confidence. The act of applying lipstick is not portrayed as vanity, but as preparation (Gurrieri & Drenten, 2021; Listiani et al., 2023): a moment of intentional self-styling that communicates readiness, professionalism, and dignity (McCabe et al., 2020). As Gill (2007) argues, postfeminist culture often ties empowerment to the mastery of self-presentation; however, Wardah's framing avoids commodifying sensuality. Instead, it presents beauty rituals as mindful affirmations of purpose, aligning self-care with spiritual discipline.

The advertisement concludes with a rooftop shot of the women standing together against the city skyline (Figure 7).



Figure 7. Final rooftop scene representing Indonesian women's place in a global modernity shaped by faith and unity.

The image of women above the city, framed by glass towers and open sky, encapsulates Wardah's message of upward movement—spiritual, social, and professional. It reflects the emergence of a generation of Muslim women who inhabit modern spaces with integrity, bridging local values with global aspirations.

Through this portrayal, Wardah constructs a distinctly Indonesian form of postfeminism—what (Billah & Anzari, 2025) describe as a faith-inflected empowerment, where confidence and professionalism arise from moral consciousness rather than self-indulgence . By harmonizing aesthetics, intellect, and ethics, Wardah's vision of the empowered woman rejects both Western individualism and conservative rigidity. Instead, it articulates a balanced, relational modernity—one that moves forward with grace, purpose, and faith.

Across these three thematic portrayals, Wardah's "Beauty Moves You" campaign



presents empowerment as a continuous moral and aesthetic journey. Faith provides its foundation, purpose becomes its practice, and confidence serves as its culmination. Together, these layers construct a localized postfeminist discourse in which empowerment is defined not by autonomy or resistance, but by composure, empathy, and moral consciousness. Wardah reinterprets postfeminist ideals of confidence and self-styling through the ethical frameworks of Islam and Indonesian cultural values such as moral composure (*kesantunan*) and communal solidarity (*gotong royong*), transforming beauty into a form of faith in action. In doing so, the campaign bridges spirituality and modernity, recasting empowerment as both inward reflection and outward contribution. Beauty, in this context, is not a spectacle of freedom but a quiet assertion of integrity—a movement guided by faith, sustained by compassion, and shared through collective purpose.

An alternative interpretation of these findings is that the representations identified in the campaign may not solely reflect Islamic values or cultural ideologies. As a commercial advertisement, the campaign is also shaped by branding strategies aimed at differentiating Wardah within the competitive beauty market. Themes such as empowerment, social contribution, and confidence may therefore function not only as ideological expressions but also as marketing resources designed to strengthen brand identity and consumer engagement. Consequently, the study interprets these representations as the result of an interaction between religious-cultural values and commercial branding objectives rather than as direct reflections of Islamic ideology alone.

CONCLUSION AND SUGGESTIONS

This study set out to examine how women's empowerment is represented in Wardah's Beauty Moves You campaign. This study shows that the Wardah Beauty Moves You campaign creates a model of women's empowerment that combines Islamic principles, Indonesian collectivism, and postfeminist sensibility. Beauty is shown as an ethical force based on morality, social empathy, and collective solidarity through three major themes: piety and modesty, social purpose, and modern identity. This portrayal

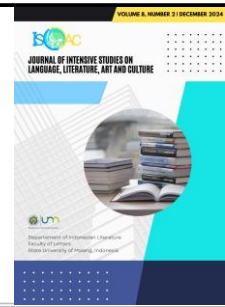


shows how local brands influence Muslim women's identities in Indonesia and provides a contrast to Western empowerment ideas centered on individual autonomy. Theoretically, this study contributes to the growing discussion of localized postfeminism by demonstrating how postfeminist ideals can be reinterpreted through Islamic values and Indonesian cultural principles. The findings suggest that empowerment in the Wardah campaign is constructed not primarily through individual autonomy, but through faith-based agency, moral composure (*kesantunan*), and collective solidarity (*gotong royong*). In this way, the study extends postfeminist theory beyond its predominantly Western framework and highlights the role of local cultural contexts in shaping alternative models of women's empowerment.

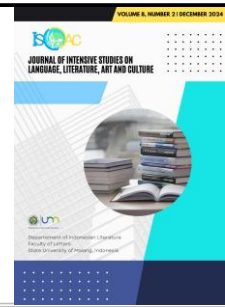
The contribution of this work is its attempt to explain the localization of postfeminism in the setting of a Muslim-majority culture by combining textual and visual analysis. Practically, the findings provide useful insights for halal beauty advertisers and brand strategists seeking to develop culturally relevant empowerment narratives. The Wardah campaign demonstrates how themes of faith, social contribution, and collective wellbeing can be integrated into advertising messages while maintaining contemporary appeals to confidence and self-expression. However, because it only looks at two ads and ignores the audience's reaction, this study has drawbacks. In order to fully comprehend the dynamics of women's empowerment representations, more research is advised to examine consumer reactions, compare different halal beauty businesses, or extend the investigation to other digital platforms.

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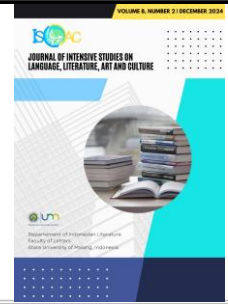
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