UC Journal, e-ISSN 2774-9401, Vol. 7, No. 1, May 2026, pp. 81-92

UC Journal: ELT, Linguistics and Literature Journal
http://e-journal.usd.ac.id/index.php/UC
Sanata Dharma University, Yogyakarta, Indonesia

WOMEN'S EMPOWERMENT DISCOURSE IN L'ORÉAL PARIS ADVERTISEMENTS: A PEIRCEAN SEMIOTIC ANALYSIS

Selvia Nailas Sofa[1*] and Marliza Arsiyana[2]
[1,2]Universitas Negeri Semarang, Semarang
selvianailassofa@gmail.com[1] and marliza.arsiyana@mail.unnes.ac.id[2]
*correspondence: selvianailassofa@gmail.com
https://doi.org/10.24071/uc.v7i1.2378
received …; accepted 20 August 2026

Abstract
L'Oréal Paris has supported women through its legendary slogan since 1971, in line with the second wave of feminism. This study aims to describe the representation of women and the meaning of advertisements based on the semiotic perspective of Charles Sanders Peirce. This qualitative descriptive study uses verbal and visual data from advertisements with the slogans "Vous le valez bien" and "Nous le valons bien," purposively selected, collected through documentation and literature review, and analyzed using Miles and Huberman's interactive model. The results show that the signs in the advertisements represent support for women through diversity, authenticity, and self-confidence associated with the use of products. The interpretant confirms L'Oréal as a company that plays a role in women's empowerment. In conclusion, the advertisements represent women as courageous in making choices, maintaining their identity, and breaking stereotypes, while also affirming the company's commitment to empowerment through cosmetic messages and self-confidence that are consistently conveyed symbolically and persuasively to the wider public across various modern communication media globally and sustainably.

Keywords: advertisement, L'Oréal Paris, Peircean semiotics, slogan, women's empowerment

Introduction

Issues concerning women and women's empowerment have become one of the social, cultural, and media discussions that are widely debated. The concept of women's empowerment refers to efforts to increase women's awareness, confidence, and ability to make their own decisions in social, economic, and personal aspects of life. Women are regarded as important subjects both in the domestic sphere and in the public sphere, where they possess the rights to equality, recognition, and determination of their own life choices (Maghfiroh, 2024).

L'Oréal Paris is a multinational cosmetic company based in France, established in 1909, that is committed to supporting women. L'Oréal has carried its iconic slogan, "Parce que vous le valez bien," since 1971, which has become a distinctive hallmark of the multinational cosmetic company L'Oréal Paris. This

This work is licensed under CC BY-SA.
Creative Commons Attribution-ShareAlike 4.0 International License

slogan serves as a campaign symbol that emphasizes self-worth, self-confidence, and appreciation of women's values (Paris, 2021). The emergence of this slogan coincided with the rise of the second-wave feminist movement, which advocated gender equality. Thus, L'Oréal seeks to challenge the narrow views regarding beauty standards that have long been socially constructed.

It is known that definitions of "beauty" and myths about women have evolved over time. The definition of beauty has changed throughout human history (Sari, 2019). However, there are also beauty standards created by social constructions. This has caused some women to become insecure about themselves. Currently, social media offers digital advertising as a space that can be leveraged to further drive the advancement of feminism through visual and verbal representations (Adiputra, 2025).

The campaigns carried out by L'Oréal also serve as an affirmation that beauty is not solely directed toward certain stereotypes. L'Oréal Paris employs communication strategies that are adapted across several countries. In addition, the selection of advertising models conveys a sense of solidarity. Research by Azzahra Ramadhan et al. (2024), which analyzed L'Oréal Paris Infaillible Foundation advertisements, shows that the selection of diverse models, including diversity in skin tones, along with strong slogans, successfully represents cultural diversity and values of inclusion.

The urgency of this study lies in the importance of understanding how cosmetic advertisements construct and represent meanings of women's empowerment amid the strong influence of media on the formation of identity and social perceptions. L'Oréal Paris advertisements with their legendary slogan function not only as marketing strategies but also as ideological discourses that construct values of self-confidence, diversity, and women's independence. Through Charles Sanders Peirce's semiotic analysis, this study provides an academic contribution by revealing the symbolic meanings of advertisements and enriching studies in communication, culture, and gender.

In several previous studies, semiotic analysis has been discussed across various types of media, such as television advertisements, films, posters, and literary works. For example, a study by Santoso (2016) examined Coca-Cola advertisements using Charles Sanders Peirce's semiotic approach. The study found that verbal and nonverbal signs in the advertisements construct images of optimism, happiness, and togetherness. Another study, such as that conducted by Alfadilah et al. (2017), focused on L'Oréal advertisements in France and Indonesia. Meanwhile, Kartini et al. (2022) analyzed the film *Penyalin Cahaya* to identify moral messages conveyed through visual signs and dialogue. The results indicate that semiotics has the ability to reveal meanings that are not immediately visible in texts, advertisements, and visual media. In addition, other semiotic studies employ perspectives from different scholars, such as Sua et al. (2024), whose research uses Roland Barthes' semiotic approach to identify symbolic meanings in the film *Dua Garis Biru*. In addition, a study by Fauziyah and Sakinah (2025) found the effectiveness of video in conveying anti-corruption messages through the combination of icons, indices, and symbols in each scene of the video uploaded by Muiz Hr. Finally, a study by Putri and Azizah (2023) used Charles Sanders Peirce's semiotic analysis to examine the representation of street sexual harassment in the

L'Oréal Paris campaign video "STAND UP: Let's Act Together Against Street Harassment."

Unlike previous studies, this research introduces novelty by focusing on L'Oréal Paris advertisements that carry its legendary slogan, which explicitly highlights the theme of women's empowerment through an iconic slogan and visual representations. Although this advertisement has become a global symbol of women's self-worth and confidence, comprehensive research using Peirce's semiotic framework remains very limited. Previous studies employing Peirce's perspective have tended to focus primarily on the signs themselves and have rarely connected them to women's issues. By applying Peirce's triadic model, this study reveals both denotative and connotative meanings and examines how the advertisement constructs gender representation and the discourse of women's empowerment through its cosmetic products within the context of French culture and its relevance to global discourse. Therefore, this research is expected to contribute new insights by expanding the understanding of meaning-making practices, particularly concerning gender issues in contemporary advertising media. Based on the explanation above, this study examines the meanings contained in L'Oréal Paris advertisements that carry its legendary slogan using Charles Sanders Peirce's semiotic framework. This study categorizes the signs in the advertisements into representamen, object, and interpretant in order to reveal the meanings behind the visual representations and advertising slogans.

Based on the background above, the research problems examined and focused on in this study are how the representation of women in L'Oréal Paris advertisements is viewed from the perspective of Charles Sanders Peirce's semiotics and what meanings are contained in L'Oréal Paris advertisements from the perspective of Charles Sanders Peirce's semiotics. Therefore, the objectives of this study are to describe and elaborate in depth on the representation of women in L'Oréal Paris advertisements from the perspective of Charles Sanders Peirce's semiotics and to describe and elaborate in depth on the meanings contained in L'Oréal Paris advertisements from the perspective of Charles Sanders Peirce's semiotics.

Method

This study is a qualitative descriptive research employing Charles Sanders Peirce's semiotic analysis model. Qualitative research is a type of research that is descriptive in nature and usually employs analysis. The process and meaning are more prominently emphasized. By using a theoretical framework, the research focus is adjusted to the field data. In the book by Handayani (2020), there is an opinion from Sukmadinata (2005) stating that constructivism is the foundation of qualitative research, which assumes that reality is multidimensional and interactive within a social experience that is individually communicated.

Data sources

The data obtained consist of verbal and visual data. The data sources of this research are L'Oréal Paris advertisements featuring the slogans "Vous le valez bien" and "Nous le valons bien,". Secondary data sources are data collected from third parties, where the researcher does not obtain the data directly from the research object but gathers it from others involved in their research. Primary and secondary

data are usually used together, with primary data considered the main data and secondary data considered supporting data (Kurniasari, 2025). In this study, the secondary data sources used include Charles Sanders Peirce's semiotic theory, studies on advertising and media communication, as well as previous research on advertisements or feminist-themed advertisements from L'Oréal.

Data collection

The data in this study were collected through documentation and literature study techniques, which were sorted based on Peirce's semiotic analysis concepts and presented in tables according to Peirce's categories of signs. According to Sugiyono (2013), a document is a record of events that have already occurred, which may take the form of writing, images, photographs, films, works of art, or other forms. The data collection method using documents is known as the documentation technique. Library research is a method of collecting data and information by reading literature or written sources such as books, previous studies, papers, journals, articles, reports, magazines, and books related to the research subject (Febriansyah, 2015). The researcher collects information from various sources, including previous research, books, journal articles, and online sources, related to Charles Sanders Peirce's semiotic theory, advertising, and the representation of women in popular culture. Furthermore, to ensure the validity of the data, techniques of increasing persistence and expert judgment were used.

Data analysis

The data analysis in this study applies the interactive model of Miles and Huberman, which includes reduction, data display, and conclusion drawing/verification (Sugiyono, 2013). Data reduction means summarizing, selecting the most important aspects, focusing on the most essential elements, and identifying themes and patterns. Furthermore, the components are connected to Charles Sanders Peirce's semiotic theory and then grouped into the relevant Peircean sign categories (icon, index, and symbol). Next, in this study, the data are presented in the form of tables that also include narrative descriptions in sentence form, excerpts of advertising dialogue, and their descriptions, which show the relationship between the representamen, object, and interpretant for each sign. Drawing conclusions and verification is the final stage, in which the researcher makes an in-depth interpretation of the overall meaning of each of the ten advertisements.

Findings and Discussion

The results of the analysis in this study show several findings derived from visual signs, verbal signs, and the interaction of signs. Visual signs are obtained from several advertisements that contain elements of efforts to empower women and representations of women emphasizing their self-identity. Slogans, logos, and texts in advertisements as verbal signs are related to the construction of meanings of empowerment and the enhancement of women's self-confidence in maintaining their authenticity without adhering to external beauty standards. With the presence of verbal and visual signs, these signs mutually reinforce meaning. Thus, advertisements can function optimally as an integrated system of signs. Below are the results of the analysis consisting of visual signs, verbal signs, and the interaction

of signs.

Visual signs

Based on the analysis that has been conducted, visual signs that were found in L'Oréal advertisements show representations of modern women, portraying women as active, courageous, supportive of solidarity, and empowered subjects. This is evidenced in the excerpts below:



Figure 1. "Nous le valons bien" advertisement (duration 00:38)

In the "Nous le valons bien" advertisement, the video shows there are six women from diverse backgrounds walking side by side and embracing one another in a public space, with upright body postures, joyful and confident expressions, and mutual acceptance. In this excerpt, there are no male figures or other figures that create visual dependence on others. This visual indicates that women are active subjects who demonstrate attitudes of solidarity and inclusivity.

The diversity of these women is presented through variations in skin color, race, hair type, clothing style, and age, which reflect an inclusive representation of modern women. This attitude of solidarity indicates that empowerment is constructed as a form of collective strength rather than individual strength. Modern and stylish fashion styles suggest that women's self-confidence is associated with free self-expression in social life.



Figure 2. "[Accord Parfait] Nouveau Sérum Anti-Cernes" advertisement (duration 00:15)

In the second advertising excerpt, the advertisement features four women with different skin tones standing side by side. They display calm, smiling facial expressions that indicate self-confidence and self-acceptance. In addition, the use of neutral and elegant clothing signifies a modern and professional image. The diversity of these women emphasizes that beauty is not limited to a single skin tone, but is defined by embracing one's own authenticity. The presence of a white background implies purity, equality, and a focus on the individual, while simultaneously positioning the four models as the primary representation of diverse

female beauty.



Figure 3. "[Dream Long] Cheveux lisses ou bouclés? Donnez du style à vos longueurs!" advertisement (duration 04:00)

The "[Dream Long] Cheveux lisses ou bouclés? Donnez du style à vos longueurs!" advertisement presents a series of hair care products called Elseve Dream Long, arranged in a row and consisting of several product variants tailored to different needs, such as straight and curly hair. This visual indicates comprehensive hair care that is categorized based on specific needs. Thus, the presence of products that can accommodate diverse hair types demonstrates L'Oréal Paris's commitment to upholding the value of inclusivity.

Furthermore, the dominant use of orange and pink colors signifies a feminine, soft, and energetic atmosphere, which psychologically evokes comfort as well as positive encouragement. In addition, the visual depiction of hair that appears moisturized, smooth, and shiny implies hair health as a result of product use.

Verbal signs

The main verbal elements are dominated by the appearance of the L'Oréal Paris slogan and logo. First, in the "Nous le valons bien" advertising excerpt, the slogan is delivered at the end of the advertisement alongside visuals of women embracing one another. The use of the pronoun "nous" or "we" in the slogan expands the meaning of self-worth from an individual realm to solidarity among women. In addition, the word "valons" signifies an inherent value attached to women, one that is valuable and emerges from within themselves. The presence of the L'Oréal Paris logo functions as a symbol of a global brand that is committed to women's empowerment as part of its corporate identity. Thus, the value of empowerment is communicated as part of the brand narrative.

Second, in the "[Accord Parfait] Nouveau sérum anti-cernes" advertisement, the main verbal elements are also centered on the utterance of the slogan "Nous le valons bien," as well as the logo and the product name Accord Parfait. The delivery of the slogan alongside visuals of four women who mutually accept one another across different skin tones reflects a spirit of solidarity and an inclusive attitude represented by these women. The placement of the logo in a central position indicates brand authority as a guarantor of value and quality. The product name "Accord Parfait," which means perfect match, suggests harmony between the product and the skin identity of each woman. Thus, verbal language frames beauty as something personal and adaptable to individual authenticity, rather than a form of uniformity.

Third, the main verbal element in the "[Dream Long] Cheveux lisses ou bouclés? Donnez du style à vos longueurs!" advertisement lies in the utterance of the slogan "Parce que vous le valez bien." This slogan extends the meaning that women have the right to feel worthy and to receive the best. Through the Dream Long product, hair care is positioned as a form of self-appreciation rather than

merely an aesthetic effort. In addition, the use of capital letters in the advertising claims indicates an emphasis on the strength and effectiveness of the product's treatment.

Interaction of signs

Based on the visual and verbal signs identified, it can be stated that the interaction between visual and verbal signs forms a consistent system of meaning, namely women who are courageous in being themselves, who strengthen and support one another as a form of solidarity and inclusivity, and who accept themselves while continuing to care for themselves according to their respective types and needs. The visual representation of women's diversity aligns with slogans that emphasize the value of empowerment through solidarity and increased self-confidence. This combination reveals that advertising functions as an integrated system of signs that directs audience interpretation toward the meaning of empowerment.

Furthermore, the visual diversity of skin tones is reinforced by verbal messages about product suitability for everyone. This reveals that the advertisements construct beauty as an equal individual experience, while still operating within the framework of brand identity, thereby generating an understanding that every woman possesses beauty worthy of celebration. In hair care products, the visual depiction of healthy hair results is reinforced by textual claims emphasizing intensive restorative care. This indicates that the advertisements position the products as solutions for women to express their authenticity through their individual hairstyle choices.

Empowerment as a brand-constructed discourse

The findings of signs in this study suggest that the "Nous le valons bien" advertisement represents women in their diversity as part of an effort to empower women. In addition, the advertisement constructs the meaning of empowerment within the framework of the discourse of a world-renowned cosmetic brand. In the advertisement, empowerment is framed as women possessing self-confidence, a sense of solidarity, and freedom of expression that align with a modern lifestyle. This diverse group of women, as discussed by Johansson and Wickström (2023), symbolizes the strength of femininity and self-confidence. In this way, feminist values such as women's empowerment are adopted by the L'Oréal Paris brand to build its identity and create a sense of closeness with female consumers.

Furthermore, in the "[Accord Parfait] Nouveau sérum anti-cernes" advertisement, the research findings suggest that the advertisement not only represents diversity but also constructs an inclusive beauty discourse. The diversity of skin tones functions as a symbol of acceptance of differences (Kurniawan et al., 2024). This aims to convey the meaning that beauty is positioned as a form of self-affirmation and existential recognition. Thus, this can reduce feelings of insecurity regarding beauty experienced by some women, in which beauty anxiety is a condition where individuals feel afraid of not being accepted by their social environment due to physical appearance that is perceived as not meeting the standards prevailing in society (An-Nisa et al., 2024). This finding is consistent with the concept of a shift in the beauty industry toward an inclusive women's

empowerment narrative, in which standardized beauty ideals are gradually abandoned and replaced by recognition of individual differences.

As for the "[Dream Long] Cheveux lisses ou bouclés? Donnez du style à vos longueurs!" advertisement, which features a range of hair care products called Elseve Dream Long, the findings suggest that the Elseve advertisement constructs hair care as a form of self-respect. This aligns with the view that hair is often considered a crown that is important to maintain in terms of beauty and health (Clarke-Jeffers, so that hair is not only represented as a physical element but also as part of identity and a symbol of women's self-confidence. Thus, this narrative positions women as active subjects who are brave in choosing and determining their own preferences, caring for themselves, and expressing their uniqueness, in line with the discourse of women's empowerment in the modern beauty industry.

Tension between empowerment and commercialization

Based on the results of the analysis of L'Oréal Paris advertisements, it can be stated that the "Nous le valons bien" advertisement indicates a tension between the message and the appeal of women's empowerment and commercial interests, even though the advertisements promote progressive narratives. Thus, empowerment is represented as something that can be displayed and reinforced by being packaged through branded products. These findings reveal an ambiguity of empowerment in advertising, as emancipatory messages operate alongside marketing logic.

Furthermore, the "[Accord Parfait] Nouveau sérum anti-cernes" advertisement indicates a close relationship between the value of inclusivity and marketing strategies. By presenting the diversity of women, such as differences in skin tone and age, the advertisement aligns with the offering of products in various variations that women can choose according to their individual needs, shades, and types. This demonstrates L'Oréal Paris's effort to eliminate the boundaries of a single beauty standard that has long dominated the cosmetics industry (Azzahra Ramadhan et al., 2024). Thus, the concept of self-acceptance and increased self-confidence is linked to the consumption of specific products. This reveals an ambiguity in the representation of beauty, where values of equality and empowerment can coexist with the brand's commercial interests.

In addition, the "[Dream Long] Cheveux lisses ou bouclés? Donnez du style à vos longueurs!" advertisement conveys messages of authenticity and diversity. This advertisement indicates a close connection between empowerment and marketing strategies by showing product classification based on diverse hair types, such as long straight and curly hair, suggesting that self-acceptance can be enacted through the consumption of suitable products. This reveals that freedom of expression and the enhancement of self-confidence are constructed through product choices provided by L'Oréal. Thus, empowerment values operate alongside the brand's commercial logic, namely that L'Oréal offers a variety of products that women can choose from to express their authenticity without conforming to specific external standards.

Semiotic implications

This study employs the semiotic theory of Charles Sanders Peirce. According to H.Hoed (2014, pp. 3-4), the term *semiosis* was introduced by Charles Sanders Peirce (1940) to describe a process of meaning-making that begins with the

perception of something through the senses and is then processed by human cognitive abilities. The first stage is the perception of the *representamen*, namely the physical form of a sign that is captured through the five senses. The second stage involves a spontaneous association between the representamen and human cognitive experience, resulting in the formation of the *object*, which is the concept or idea interpreted from the sign. The third stage is the interpretation of the object according to the interpreter's perspective, context, or intention, the result of which is called the *interpretant*.

At the level of the second trichotomy, signs are divided into icons, indices, and symbols. An icon is a part of semiotic studies that signifies a condition in order to explain or convey an object to a subject. It represents a relationship between a sign and its referent based on resemblance (Prayogi & Ratnaningsih, 2020). Furthermore, Mulyadi (2022) states that an index is considered a sign that has a causal relationship with what it represents. Meanwhile, a symbol is a sign whose meaning is formed through agreement or social convention (H.Hoed, 2014, pp. 9-10).

Through the triadic relationship between representamen, object, and interpretant, it is shown that the meaning of empowerment is strategically directed. As seen in the "Nous le valons bien" advertisement, the representamen appears through the visual representation of six women with diverse skin tones, hair types, and styles of dress, embracing one another as a form of solidarity and inclusivity. When viewed through Peirce's semiotic framework, the signs employed construct a symbolic meaning that true beauty stems from courage, confidence, and harmony. This aligns with Ainia's (2023) view that beauty is not only measured through physical appearance, but also encompasses attitude, behavior, intelligence, and capability. This refers to the object in the form of the concept of the strength of women's unity within the context of fashion and beauty. In addition, the object also refers to the brand that associates its beauty products with global fashion and women's empowerment values. Consequently, the interpretant that emerges is the understanding that diversity among women can become a source of strength when they support one another. Moreover, audiences perceive the L'Oréal brand as a supporter of the strength, style, and solidarity of diverse women. This meaning is not entirely open, but rather is curated by the brand through the visual and verbal signs presented. Therefore, this advertisement implies that women's empowerment in the context of beauty advertising is the result of a semiotic construction that is also shaped by commercial interests.

Furthermore, in the "[Accord Parfait] Nouveau sérum anti-cernes" advertisement, the representamen appears through visuals of four women with different skin tones smiling and appearing confident after using L'Oréal Paris products that offer various shade options suited to their diverse skin tones. The warmth of their interaction refers to values of inclusivity and solidarity. Four women with diverse skin tones and facial characteristics standing side by side function confidently as symbols of harmony and equality, particularly in relation to issues of discrimination triggered by perceptions of skin color (Phoenix & Craddock, 2024). With a predominantly white background, the advertisement presents symbols of purity, cleanliness, perfection, and minimalist elegance. This refers to the object in the form of the concept of universal beauty and the brand identity of L'Oréal as a leading cosmetics company that supports diversity and

equality in beauty worldwide. Through this relationship, the interpretant that emerges is the assumption that L'Oréal not only sells cosmetic products but also promotes values of diversity and self-confidence for all women. In addition, beauty is understood as not being limited to a single standard; every skin tone has its own beauty. Thus, empowered women are those who are able to accept themselves and choose products that align with their skin identity. This meaning is conveyed by the brand through the existing verbal and visual signs. Therefore, this advertisement implies that inclusive beauty is positioned as both a social value and a consumption value.

In the "[Dream Long] Cheveux lisses ou bouclés? Donnez du style à vos longueurs!" advertisement, through Peirce's triadic relationship, the representamen appears in the form of visuals showing a range of Elseve Dream Long products displayed side by side, consisting of *Crème Sauveuse de Pointes* (split-end rescue cream), *Sérum Lissage de Rêve* (dream smoothing serum), *Crème Sauveuse de Boucles* (curl rescue cream), and *Curl Memory Moisturizer*. In addition, the use of orange and pink colors in the advertisement functions as a psychological symbol to gently encourage activity and energy, effectively prompting desired actions (such as purchasing) without creating a sense of coercion or excessive intensity (Kress, 2015). The presence of the L'Oréal Paris logo and the product names serves as a symbol of trust in the brand, indicating its role in creating hair care products, where hair is considered a crown for women. This refers to the object in the form of the L'Oréal Paris Elseve Dream Long hair care product series, which is intended to care for, strengthen, and lengthen hair so that it remains well-maintained and beautiful down to the ends. Thus, the interpretant that emerges in the audience's mind is the impression that L'Oréal launches hair care products that can help realize women's dreams of long, healthy, and shiny hair. In this context, the advertisement shows that the meaning of beauty is directed toward the concept of empowered self-care. The resulting interpretant associates empowered women with the ability to care for their hair according to their authentic identity with the support of L'Oréal products. Therefore, this advertisement implies that self-care becomes a means of negotiation between personal values and brand interests in shaping the image of modern women.

Conclusion

Based on the analysis of L'Oréal Paris advertisements, the representation of women is constructed through images of women who are brave, beautiful, modern, elegant, assertive, and confident, functioning as icons of support for the products. This representamen presents a causal relationship in which the effectiveness of the products encourages the attainment of self-confidence and self-worth, while also symbolizing solidarity among women from diverse backgrounds. This refers to the object in the form of L'Oréal products that offer choices, allowing women to make their own decisions while maintaining their authenticity. Furthermore, the main meaning (interpretant) contained, in accordance with the triadic relationship of semiotics, emphasizes L'Oréal Paris's commitment to its slogan in constructing values of women's empowerment through cosmetics and self-confidence. Fundamentally, L'Oréal advertisements construct self-care and product consumption as acts of validation and self-love, positioning self-worth as a woman's personal decision.

References

Adiputra, N. A. (2025). Feminisme populer dalam iklan digital: Analisis femvertising pada konten Instagram @sascofficial periode 2021-2025. *Besaung: Jurnal Seni, Desain dan Budaya*, *10*(3), 835–860. https://doi.org/10.36982/jsdb.v10i3.5913

Ainia, N. (2023). Konsep diri dan self acceptance pada perempuan (studi fenomenologi pada kampanye #ImPerfectBeauty by Elsheskin). *Commercium*, *07*(02), 17–27.

Alfadilah, R. N., Armin, M. A., & Hasanuddin, H. (2017). Representasi L'Oreal dalam iklan berbahasa Perancis dan Indonesia (suatu studi komperatif). *Ilmu Budaya*, *5*(1), 2354–7294.

An-Nisa, L., Putri, I. S. R., Bimantoro, D., Razen, E. R., Rosalina, R., Mukhlida, H. M. F., Eva, N., & Dharmastuti, A. (2024). The influence of self acceptance and self fulfillment on beauty anxiety in beauty vlogger audiences. *Jurnal Penelitian Humaniora*, *25*(1), 10–22. https://doi.org/10.23917/humaniora.v25i1.23525

Clarke-Jeffers, P., Keyte, R., & Connabeer, K. (2024). "Hair is your crown and glory" – Black women's experiences of living with alopecia and the role of social support. *Health Psychology Report*, *12*(2), 154–165. https://doi.org/10.5114/hpr/177730

Fauziyah, D., & Sakinah, R. M. N. (2025). The representation of objects function in anticorruption commercial video based on Peirce's semiotics: A case study. *UC Journal: ELT, Linguistics and Literature Journal*, *6*(2), 104–115. https://doi.org/10.24071/uc.v6i2.10940

Febriansyah, Y. (2015). Kajian visual drama. *Journal of Chemical Information and Modeling*, *53*(9), 1689–1699.

H.Hoed, B. (2014). *Semiotik & dinamika sosial budaya* (3rd ed.). Jakarta: Komunitas Bambu.

Handayani, R. (2020). *Metode penelitian sosial.* Bandung: Trussmedia Grafika.

Johansson, J., & Wickström, A. (2023). Constructing a 'different' strength: A feminist exploration of vulnerability, ethical agency and care. *Journal of Business Ethics*, *184*(2), 317–331. https://doi.org/10.1007/s10551-022-05121-1

Kartini, K., Deni, I. F., & Jamil, K. (2022). Representasi pesan moral dalam film penyalin cahaya (analisis semiotika Charles Sanders Peirce). *Siwayang Journal: Publikasi Ilmiah Bidang Pariwisata, Kebudayaan, dan Antropologi*, *1*(3), 121–130. https://doi.org/10.54443/siwayang.v1i3.388

Kress, G. (2015). Colour as a semiotic mode: Notes for a grammar of colour. *Visual Communication*, *1*(3). https://doi.org/10.1177/147035720200100306

Kurniasari, D. (2025). *Mengenal ragam sumber data sekunder dan primer*. DQLab.Id. Retrieved from https://dqlab.id/mengenal-ragam-sumber-data-sekunder-dan-primer

Kurniawan, Y., Putra, Y. A., & Fadilah, E. (2024). Representation of Indonesian's beauty concept in "Citra" hand & body lotion advertisement using Roland Barthes' semiotics approach. *ELite Journal: International Journal of Education, Language and Literature*, *4*(2), 61–70. https://doi.org/10.26740/elitejournal.v4n2.p61-70

Maghfiroh, M. (2024). *Ketidaksetaraan gender dalam novel siri' karya Asmayani Kusrini: Kajian feminisme liberal John Stuart Mill*. Makassar: Universitas Negeri Makassar.

Mulyadi, A. I. (2022). Analisis semiotika "C.S Peirce" dalam iklan televisi. *Ilmu Komunikasi Balayudha*, *2*(1), 24–34. https://doi.org/10.56869/jikoba.v2i1.375

Paris, L. (2021). *50 years of celebrating women's worth*. L'Oréal Paris UK. Retrieved from https://www.loreal-paris.co.uk/50-years-of-worth-it?

Phoenix, A., & Craddock, N. (2024). Skin shade and relationships: How colourism pits black and mixed black-white women against each other. *Frontiers in Sociology*, *9*(December), 1–14. https://doi.org/10.3389/fsoc.2024.1495048

Prayogi, R., & Ratnaningsih, D. (2020). Ikon, indeks, dan simbol dalam cerpen tiga cerita tentang lidah karya Guntur Alam. *Elsa*, *18*(2), 1–8. https://doi.org/10.47637/elsa.v18i2.303

Putri, S., & Azizah, Z. N. (2023). A semiotics analysis of street harassment acts representation in L'Oréal'S campaign. *Semiotika: Jurnal Ilmu Sastra dan Linguistik*, *24*(1), 144-154. https://doi.org/10.19184/semiotika.v24i1.32341

Ramadhan, A.A., Hardjantini, V., & Onasie, T. Y. (2024). Universal beauty: Analysis of L'Oreal Paris advertising by semiotic Charles Sanders Peirce. *Syntax Idea*, *6*(4), 1724–1732. https://doi.org/10.46799/syntax-idea.v6i4.3170

Santoso, W. J. (2016). Pembacaan wacana iklan Coca Cola dalam perspektif semiotik Charles Sanders Peirce. *Prosiding Seminar Nasional Semiotik, Pragmatik, dan Kebudayaan*, 575–588.

Sari, I. P. (2019). Rekonstruksi dan manipulasi simbol kecantikan. *Hawa*, *1*(1), 1-18. https://doi.org/10.29300/hawapsga.v1i1.2221

Sua, A. T., Palimbong, D. R., Marwil, A. N., Putri, A. U., & Elihami, E. (2024). Symbolic meaning in the movie dua garis biru the work of Ginatri S . Noer and the internalization of sex education. *Retorika*, *17*(2), 154–164. https://doi.org/10.26858/retorika.v17i2.55954

Sugiyono, S. (2013). *Metode penelitian kuantitatif kualitatif dan R&D* (19th ed.). Bandung: Penerbit Alfabeta.