

Exclusive Inclusivity on The Disabled Individuals in Beauty Product Ads: A Case Study of Pond's Indonesia Campaign "Wajahmu Kekuatanmu"

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Abstract

This study attempts to investigate the meaning of inclusivity in Pond's Indonesia video ad: "Wajahmu Kekuatanmu" which features Greesella Adhalia, member of Indonesian Pop Group JKT48 and Kirana Salsabila, an Indonesian-based disability influencer. Through discourse analysis of scenes in the video ad, this study concludes that Pond's Indonesia: "Wajahmu Kekuatanmu" suggests that, to exist meaningfully and empower disabled individuals, they must conform to societal standards of ideal beauty and suppress aspects of their "disabled-ness". Inclusivity is therefore reduced to the symbolic annihilation of a certain register of an individual, in this case Kirana's hearing and speech impairment, as the campaign exclusively suggests it does not matter what she lacks, her face is a significant mark of opportunity and hope. As a result, rather than Kirana's disability that others might find empowering, it is that glistening and flawless face which people, particularly young girls, inspire and aspire to possess. Meanwhile, the presence of Greesella as a representation of an ordinary girl in Pond's ad reinforces the position of individuals with disabilities as inherently different from "normal" individuals, emphasizing the notion that people with disabilities rely on those deemed "normal" to be recognized by society.

Keywords: *Ads, Beauty Products, Disability, Inclusivity, Social Equality*

INTRODUCTION

In a world where society is stratified into numerous classes and social hierarchies (Naydenov et.al, 2023), the practice of social inclusion and exclusion has become a pivotal issue in examining how dominance, power, and identity politics function in the society. The existence and positioning of social groups within a hierarchically structured society are referred to as social ontology or a landscape of exclusion (Sibley, 1995; Allman, 2012). This means that while individuals identify themselves with specific groups, they consistently exercise their social, economic, and political influence, which may result in the domination and oppression, and potentially exploitation, over the "other" group (Allman, 2012), often refers to the non-White, female, working-class and the dis-abled bodies. According to Fredericks (2010), these practices are rooted in the sense of belongingness inherent in each

individual, which influences their specific sentiments towards particular groups. Through this sense of belonging, individuals undergo an attachment process, resulting in the establishment of patterns of memory and tradition as a form of appropriating and territorializing their respective groups vis-à-vis individuals outside of their own groups.

Discourse on social inclusion remains inherently intertwined with the notion of social stratification as we live in a socially stratified world. From a sociological perspective, both individuals and social groups continuously engage in various actions and endeavors to simultaneously include and exclude themselves (and others) from the societal framework, aiming to delineate their social identities (Allman, 2012). Krijnen & Bauwel (2015) assert that as individuals construct their sense of self, they not only acquire self-knowledge but also engage in a perpetual process of self-definition in relation to others, while also being concerned about the expectations others have of them. Consequently, when individuals identify with specific groups, they implicitly position themselves as non-members of "other groups". These efforts for integration and disintegration instigate social polarizations, such as social equality and inequality, the favored and the disfavored (Sibley, 1995), reinforcing the *We vs They* dichotomy (Yuval-Davis, 2010), suggesting the latter as the outsiders, excluded, and thus inferior (Eriksen, 1995). In this case, Black people, women, Muslim (Yuval-Davis, 1994), and the disabled are among many of those vulnerable groups who have always been contrasted and contested within the realm of the dominant culture.

Regarding the disabled group, on December 13, 2006, the United Nations (UN) formulated the Convention on the Rights of Persons with Disabilities (CRPD), in which Article 1, paragraph 2 states:

"Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which when interacting with various barriers, may hinder their full and effective participation in society on an equal basis with others."

From the aforementioned statement, persons with disabilities are defined as individuals who have limitations, whether physical, mental, or intellectual, which hinder their interaction and participation with others in society. Based on data published by the Central Statistics Agency (BPS), the number of persons with disabilities in Indonesia reached 22.5 million in 2020. Meanwhile, the National Economic Survey (Susenas) in 2020 recorded 28.05 million persons with disabilities. The World Health Organization (WHO) mentions that the percentage of disabilities in Indonesia reaches 10 percent of the total population, or approximately 27.3 million people (Gandhawangi, 2023). According to data

published by Susenas in 2020, there are eight types of disabilities, namely: (1) Vision (2) Mobility (3) Concentration/memory (4) Hearing (5) Communication (6) Hands/fingers (7) Self-care (8) Behavioral/emotional disorders

Despite having limitations, disabilities are still commodified by certain parties. In the entertainment industries, for instance, disabilities have been objects of entertainment even before the rise of digital media, particularly in shows such as freak shows. Freak shows are performances or exhibitions featuring individuals with abnormalities or physical disabilities (Bogdan, 1988). These abnormalities and disabilities include dwarfism, gigantism, progressive muscular atrophy, and albinism. Like other vulnerable groups, disabilities are also subject to representation efforts by the media. According to Longmore (Saito & Ishiyama, 2005), there are five main representations when disabilities are depicted in film and cinema: (1) as villains or criminals, (2) as monsters or frightening figures, (3) as individuals who cannot adapt (maladjusted) to their environment, (4) as heroes with superpowers, (5) as individuals with sexual deviations.

In the entertainment media in Indonesia, disabilities are also found in several films such as "Ayah, Mengapa Aku Berbeda?" (2011), "Hafalan Shalat Delisa" (2011), "Rumah Tanpa Kaca" (2011), and "Pengabdian Setan" (2017). Furthermore, representations of disabilities can also be found in several television programs such as the soap opera "Si Cecep" (2004), the comedy sketch show "Opera Van Java" (2008), and the comedy talk show "Ini Talkshow" (2014). According to Gissena (2020), representations in television entertainment media play a role in constructing society's views and treatment of disabilities and those who have them. It is these representations that ultimately create stereotypes because they tend to marginalize individuals with disabilities.

Not only do representations of disabilities appear in Indonesian cinema and television shows, but they are also depicted in print media, particularly newspapers. Based on a study conducted by Priyanti (2018), people with disabilities, in an Indonesian mass media discourse, especially in Indonesian newspapers, are discursively constructed with a thematic role of a patient/beneficiary which is evident through the syntactic construction and the extensive use of ableist terminologies.

Another form of media that features disabilities is advertising. Advertising is considered to be a significant means of communicating with target audiences, based on its potential to influence the way people think/feel, and behave (Fill & Turnbull, 2016). Richards and Curran (2002) sought to develop a more contemporary definition of advertising. After much discussion and re-evaluation

of the issues and wording, a consensus formed around the following proposed definition:

Advertising is a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future (Fill & Turnbull, 2016, p. 362).

The principal role of advertising is to engage audiences. Whether it is on an international, national, local or direct basis, advertising can engage audiences by creating awareness, changing perceptions/attitudes and building brand values, or by influencing behavior, often through calls-to-action (Fill & Turnbull, 2016).

The representation of disability in advertising is often limited, with its presence primarily confined to advertisements promoting products specifically designed for individuals with disabilities (Nielsen, 2021). Instances where disabled individuals are portrayed in everyday situations, such as working, parenting, performing household chores, or engaging in recreational activities, are infrequent. To shed light on this issue, we conducted a comprehensive analysis of Nielsen Ad Intel data, scrutinizing nearly 450,000 primetime advertisements aired on broadcast and cable television in February 2021. Remarkably, only 1% of these ads incorporated disability-related themes, visuals, or topics.

Recent surveys conducted by Nielsen have revealed that individuals with disabilities often perceive inadequate representation of their identity group on television. In the United States, for instance, an analysis conducted by Henderson and Heinz-Knowles in 2003 (as cited in Saito & Ishiyama, 2005) found that a mere 0.6% of television characters represented individuals with disabilities during primetime entertainment programs. This starkly highlights the limited extent to which individuals with disabilities are represented on screen. Given that linear TV and advertising collectively reach over 80% of the adult U.S. population, the dearth of representation in these mediums may explain why disabled social media influencers and content creators often bear the responsibility of reshaping the narrative surrounding the portrayal of disabilities in media.

In 2022 Pond's Indonesia, a local beauty brand, released an advertisement featuring a person with disabilities. The advertising campaign titled "*Wajahmu Kekuatanmu*" (Your Face, Your Strength) was uploaded on Pond's Indonesia's YouTube channel on July 22, 2022. The advertisement video has received 340 likes, garnered 7.2 million views, and generated 57 comments. The ad features Greesella Adhalia, a member of the vocal group JKT48, and Kirana, a hearing and speech-impaired individual who works as a social media influencer and also wears a hijab.

The story revolves around Greesella preparing to participate in a Stand-Up Comedy contest. Prior to going on stage, Greesella expresses her anxiety to Kirana. Kirana encourages Greesella by advising her to focus on her own face during her performance to remain calm and confident. Greesella follows Kirana's advice and performs with increased self-assurance upon seeing Kirana seated among the audience. At the end of her performance, Greesella expresses gratitude to Kirana. The advertisement then transitions to a promotional scene for Pond's White Beauty Cream, featuring Kirana, initially depicted with dark spots on her face that disappear after using Pond's products. The ad concludes with Kirana alongside the tagline of Pond's White Beauty Cream: *"Wajahmu Kekuatanmu"*.

This became evident during the launch of a collaboration between Pond's Indonesia and Alfamidi to strengthen the *"Wajahmu Kekuatanmu"* campaign as an effort to empower individuals with disabilities.

"Our faces not only serve as a source of energy for ourselves but also as a source of energy for those who observe them. This impact can be derived solely from the appearance of our faces, without uttering a word. As a result, Pond's Indonesia has launched the #WajahmuKekuatanmu" (#YourFaceYourStrength) campaign (Essy Prita Cintan, Manager at Pond's Indonesia via Irawati, 2023).

From the statement, it is evident that Pond's Indonesia aims to demonstrate that the inability to speak is not a barrier to inspiring others. This forms the foundation for the inclusion of speech disability, particularly in the *"Wajahmu Kekuatanmu"* campaign by Pond's Indonesia.

METHODOLOGY

This qualitative study aims to scrutinize the portrayal of disability in Pond's Indonesia beauty product advertisement *"Wajahmu Kekuatanmu"* (Your Face, Your Strength) through the lens of discourse analysis. Khan & MacEachen (2021) advocate for Foucauldian Discourse Analysis (FDA) as a critical approach employing a "power lens" to challenge established constructs and the dynamics of inclusion/exclusion in knowledge.

When conducting an advertisement analysis using FDA, six aspects should be observed (Willig, 2008). The initial stage involves the discursive construction, which identifies how the discursive object is portrayed within the text, emphasizing instances of reference to it. In this aspect, we examine visual elements, such as gestures or facial expressions, and verbal elements, such as statements that define the portrayal of disability in the advertisement. Next, the second stage centers on discerning discourses and their distinctions in

constructions. Here, we identify various discourses related to concepts of beauty and disability as they emerge in the advertisement.

The third stage delves into action orientation, analyzing the function of constructing the object in a particular in a manner within the text. In this stage, we examine the connection between the representation of disability and the brand image of Pond's Indonesia. Stage four focuses on positionings, exploring the subject positions made available in the discourses and how different individuals are positioned within the text. At this stage, we analyze the subject positions in the ad, both for the character with a disability, represented by Kirana, and the non-disabled girl, represented by Greesella.

Stage five considers practice, investigating what individuals can say and do based on the positions presented in the discourses. Here, we aim to understand whether the Pond's Indonesia ads supports inclusivity or portrays disability in biased manner. Finally, stage six centers on subjectivity, examining what individuals can think, feel, and experience based on the positions available in the discourse. In this aspect, we assess whether the position attributed to individuals with disabilities is merely superficial or more substantive.

The findings from each aspect are elaborated upon to form a comprehensive analysis, which then leads to conclusions about the representation of disability in the Pond's Indonesia advertisement "Wajahmu Kekuatanmu" (Your Face, Your Strength).

RESULTS AND DISCUSSION

The Positioning of Disabled Person in Pond's Indonesia Ads "Wajahmu Kekuatanmu"

Issue on disability has been a fascinating example to examine the power relations between the dominant culture of the able-bodied and the disabled as we move to neoliberalism. Since the 1990's, there has been growing interest in promoting possible social inclusion for disabled people. In this case, instead of intertwining the project of social inclusion with the landscape of exclusion, inclusive approach is understood as closely related to the social development dimension of sustainability (Vallance et al., 2011; Cloquet et al., 2018). This approach allows everyone to be recognized and have an active role in society, including their voices and needs (Cloquet et al., 2018), enjoy access to social interaction, and therefore enabling full participation in society (UNDESA, 2007). To this end, Cloquet et al. (2018) suggest marketing communication is one of many crucial mediums facilitating people with disability's participation.

Among many marketing communication strategies, advertising industries occupy an important mediating position between consumption and production, art and commodities, materiality and symbolic forms. The ideological function of advertising shows its ambivalence: indeed, advertising images not only promote visions of identity, the family, gender, race, etc. which serve to reproduce cultural hierarchies and consolidate social differences, but also, especially with the development of increasingly diverse niche markets, they provide a space for minority, marginal and even subversive images to circulate widely. Likewise, advertising overall promotes consumption as a way of life, but it also accommodates a plurality of images of what consumption is and does to people and the world (Sassatelli, 2007).

According to Veenstra (2021), the marketing domain is progressively directing greater attention towards fostering more comprehensive promotional endeavors. Notably, contemporary consumers, particularly the younger cohorts, are seeking a more substantive engagement with these communications beyond mere particulars regarding periodic sales promotions. Instead, they are actively scrutinizing the extent to which a brand advocates diversity and inclusivity, both overtly and within its internal operations. This emphasis is steadily gaining ascendancy in the priorities of brands as well. An illustrative manifestation of this trend is evidenced in the endeavors of Pond's Indonesia, a prominent beauty product label, as exemplified in their advertising campaign titled "*Wajahmu Kekuatanmu*".

Scene 1. Gresella and Kirana in the Backstage



Source: POND'S *Wajahmu Kekuatanmu* Campaign, <https://www.youtube.com/watch?v=YuDBqAklh54>

The "*Wajahmu Kekuatanmu*" commences with a scene featuring Greesella, a representation of an ordinary girl who meet Kirana, Greesella's friend with

disabilities, in the backstage. Greesella expresses her apprehension due to feeling less confident about her upcoming stage performance. "*Nervous banget. Pertama kali manggung!*", Greesella said to Kirana. Greesella conveys her nervousness and mentions that it is her first time performing on stage, with the concern further emphasized through the use of sign language to express her worries.

Greesella, donning a khaki blazer with a white inner layer, stands out distinctly amidst the backstage ambiance adorned with props such as costumes and magenta and pink curtains. Placing Greesella on the left side of the advertisement frame also signifies her importance as a figure in need of an immediate solution to the predicament she faces. Meanwhile, Kirana's character is further bolstered by her attire, comprising a pink outfit with a magenta headscarf, which aligns with Pond's Indonesia's mandatory color scheme. By incorporating Pond's mandatory colors into Kirana's presentation, all associated interpretations of these colors become integral to Kirana's identity, presented as a persona of Pond's Indonesia, despite her status as a person with disabilities.

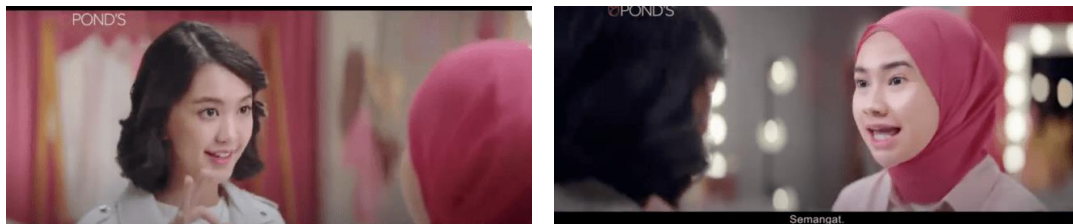
Herskovitz and Crystal (2010) emphasize the significance of persona-focused storytelling in branding. The construction of a compelling brand narrative begins with the persona – the articulated embodiment of the brand's character and personality – serving as the foundational element from which all other components emanate. A potent brand narrative commences with a robust, well-defined, and promptly recognizable persona, constituting the essential linkage between a company's declarations and actions. This brand persona establishes an enduring emotional connection with the audience due to its instantaneous recognizability and memorability, thereby facilitating relatability and consistency.

Furthermore, the brand persona sustains the coherence of the overall brand message. It furnishes a touchstone to which the audience can relate, irrespective of the specific storyline or message. This brand is "known" to audiences because its persona mirrors the audience's comprehension of the brand's principles and conduct. These brand personas are imbued with distinctly human attributes, such as imagination, determination, or valor, tied to a lucid intention or purpose, contributing to their human-like appearance (Herskovitz & Crystal, 2010). In certain instances, the brand persona can be indicated through the depiction of an actual human, as exemplified by Pond's Indonesia in its portrayal of Kirana as its ambassador in the "Wajahmu Kekuatanmu" advertising campaign.

Subsequently, the camera zooms in for a close-up shot of Kirana's face as she attempts to calm Greesella. Utilizing sign language, Kirana communicates to Greesella, "*Tenang. Lihat wajah aku aja waktu di panggung* (Stay calm. Just look at my face when you're on stage)." During this moment, Kirana is seen directing

two fingers towards her own face. Maintaining the close-up view, the camera switches to Greesella, who responds, "*Oke, aku lihat wajah kamu deh!* (Alright, I'll look at your face!)" while forming the OK symbol with her finger. The camera then refocuses on Kirana once again in a close-up shot, as she replies, "*Semangat!* (You can do it!)"

Scene 2. Kirana Supports Greesella

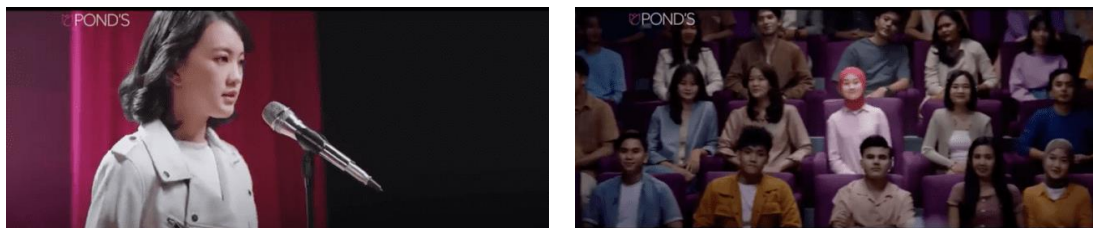


Source: POND'S Wajahmu Kekuatanmu Campaign, <https://www.youtube.com/watch?v=YuDBqAklh54>

The utilization of close-up camera shots during the scene, as represented in Scene 2, where Kirana encourages Greesella effectively conveys the depiction of Kirana's spirited and confident facial expressions. Despite her speech and hearing limitations, Kirana is portrayed as profoundly believing and being confident that her facial expressions can instill self-assurance within Greesella. This conviction exhibited by Kirana is depicted as contagious, as evident through the transformation of Greesella's expressions and emotions, transitioning from initial worry and anxiety to a state of greater composure.

The portrayal of the interaction between Greesella and Kirana in the depicted scene illustrates how Kirana, a person with disabilities, is presented as both a problem solver and a support system for Greesella, with her radiant countenance. This depiction is indeed correlated with the image that Pond's Indonesia aims to cultivate as a problem solver for women's facial skin issues. However, this representation inadvertently associates Kirana, who has a disability, closely with the idealized beauty often promoted in modern-era advertisements, namely flawless beauty (Grogan, 2016). Furthermore, the selection of the backstage area as the setting for their discussion scene portrays a person with disabilities as being more at ease in expressing oneself to individuals without disabilities in a private situation, hidden from the awareness of many. This also reinforces the situation frequently experienced by disabled individuals as a marginalized group in public spaces (Andrian, 2022).

Scene 3. Greesella on Stage While Kirana Becomes Spectator

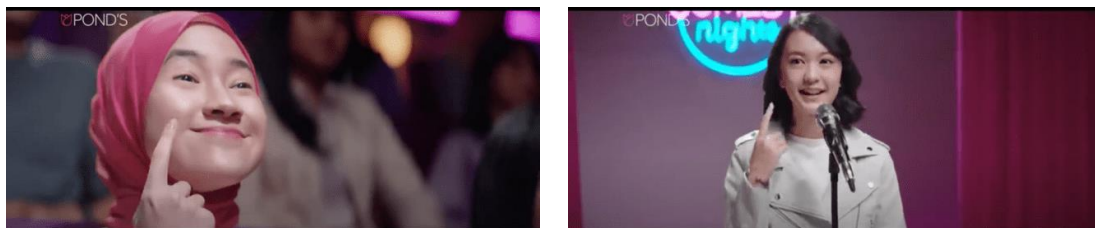


Source: POND'S Wajahmu Kekuatanmu Campaign, <https://www.youtube.com/watch?v=YuDBqAkIh54>

As represented in Scene 3. The camera focuses on the figure of Greesella, who is already positioned on the stage. Subsequently, the camera shifts its focus towards Kirana, seated among the audience on a wide-angle shot. Kirana is observed seated in the middle of the second row among three rows of chairs that fall within the frame. Kirana stands out, accentuated by brighter illumination than her surrounding spectators, further emphasized by her attire consisting of a pink-colored outfit and a red headscarf.

The scene also illustrates the positioning of disability and non-disability within the realm of public space. Greesella, the able-bodied girl, assumes the role of the main character and the focal point for all viewers due to her placement on the stage. In contrast, Kirana, the girl with a disability, is positioned as a spectator. Notably, rather than accentuating her presence through selective illumination, her treatment serves to underscore Kirana's distinctiveness compared to the normal individuals in her vicinity. This observation aligns with the perspective of Stuart Hall (1997) that individuals exhibiting conspicuous deviations from the prevailing norm often encounter a reductionist mode of representation that portrays them as "other" rather than as part of the collective "us." This mode of representation tends to dichotomize them along contrasting binary poles encompassing attributes like able/disable, positive/negative, progressive/regressive, unappealing/extremely attractive, and alienating due to divergence/compelling due to distinctiveness. Furthermore, these individuals are frequently expected to embody both facets of this paradoxical duality concurrently.

Scene 4. Greesella Acknowledges The Existence of Kirana in Public



Source: POND'S Wajahmu Kekuatanmu Campaign, <https://www.youtube.com/watch?v=YuDBqAkIh54>

The camera subsequently shifts its focus to a close-up shot of Kirana's face, captured with a smile as she directs her index finger towards her right cheek, as depicted in Scene 5. Kirana employs this gesture to prompt Greesella to remember to look at her face while on the stage. The camera then returns to a medium close-up of Greesella. Subsequently, Greesella addresses the entire audience present, stating, "I dedicate this to my friend. Even though she cannot hear, she is here and supporting me (*Aku dedikasikan ini untuk temanku. Walaupun dia tidak bisa mendengar tapi dia ada disini dan mendukungku*)." Greesella conveys this statement while using sign language to ensure Kirana comprehends her words.

In the depicted scene, Greesella is portrayed as acknowledging and appreciating Kirana's presence as a supporter before the audience, despite Kirana's inability to hear Greesella's words. Paradoxically, this portrayal further positions Kirana, who has a disability, as an individual characterized by weakness, dependency, and an absence of agency to manifest her own identity within the public sphere. This positioning is substantiated by the presence of Greesella, the normal girl, who ensures that Kirana's presence and contributions are acknowledged by others.

According to Nagchoudhuri and Juvva (2016), throughout history, individuals with disabilities have been perceived as "reliant" and "a burden" – individuals deemed incapable of achieving physical, financial, or emotional independence. Their state of impairment has been viewed as a "personal tragedy," an immutable condition. Consequently, the notion that someone with an impairment possesses "agency" or any form of power, including the most fundamental control over themselves, is challenging to conceive. This concept has systematically ingrained in individuals with disabilities a predisposition to perceive themselves as (and subsequently become) "vulnerable" and dependent. Additionally, a person with disability is often connected to their disability where they are categorized and labeled by society based on the nature of their disability and functional limitation as "blind" or "deaf" which is over and above their gender, class or caste identities which are other aspects of social identity.

Scene 5. Kirana and Greesella Resolve the Problem



Source: POND'S *Wajahmu Kekuatanmu Campaign*, <https://www.youtube.com/watch?v=YuDBqAklh54>

After Greesella conveyed her statement, the entire audience exhibited their applause while directing their gaze towards Kirana. As we can see in Figure 6, the camera focuses on Kirana in a medium close-up shot. Kirana is observed seated in silence, displaying a smile, with her line of sight directed forward, fixed upon Greesella positioned on the stage. Notably, Kirana's countenance is illuminated, conspicuously aglow under the influence of a luminous radiance, in contrast to the surrounding spectators. This portrayal, once again, reaffirms Kirana's marginalized position as the 'other' due to her disability. Although ostensibly appearing to appreciate Kirana's support for Greesella, the responses of the audience in truth further solidify Kirana's powerlessness owing to her incapacity

The interaction between Greesella and Kirana in this advertisement subsequently culminates in a closure marked by their shared smiles, gently closed eyes, an embrace, and the proximity of their cheekbones. This scene is captured in close-up, thereby distinctly capturing the expressions of elation on both of their faces. Within this sequence, a perceptible shift in the positioning of Kirana and Greesella is also discernible. If initially, in the advertisement, Greesella emerged on the left-hand side of the frame, then at the denouement of their narrative, Kirana assumed the left-hand position. This narrative development aligns with the trajectory of the advertisement's plot, which endeavors to establish Kirana as a pivotal figure to Greesella by furnishing a "solution" to her predicament.

Scene 6. Kirana's Skin Transformation



Source: POND'S Wajahmu Kekuatanmu Campaign, <https://www.youtube.com/watch?v=YuDBqAklh54>

The advertisement then features Kirana, wearing a light pink headscarf (jilbab). Scene 6 highlights a close-up shot of Kirana's left cheek as she applies white Pond's cream to blemishes in that area. After applying Pond's cream, Kirana's face becomes instantly blemish-free. She faces the camera directly with the radiant Pond's logo in the background above her head, while her headscarf changes color to magenta. This change symbolizes Kirana's transformation from a blemished complexion to a flawless, radiant whiteness. The process of Kirana's facial transformation is further accentuated through the incorporation of a voice-over narration, articulated by a female voice, encompassing the subsequent discourse:

"Wajahmu bisa memberikan semangat buat orang lain. Pakai Pond's White Beauty Cream untuk kulit mulus glowing tanpa noda. Pond's Wajahmu Kekuatanmu!" (Your facial appearance has the capacity to instill inspiration in others. Employ Pond's White Beauty Cream for a smooth and radiant skin devoid of blemishes. Pond's: Your Face, Your Strength)

The depiction of Kirana's facial transformation, fortified by narrative exposition through voice-over, serves to underscore the significance of the facial visage within the realm of individual subjectivity. According to the theoretical perspectives of Deleuze and Guattari, the countenance assumes the role of a resonance locus (1987 as referenced in Saraswati, 2022), facilitating the construction of signification derived from the various forms of subjectivity enacted within the context of advertisements. The management of the facial aspect, termed by Deleuze and Guattari as 'facialization', in adverts promoting skin-whitening or skin-brightening products such as Pond's Bright Beauty,

operates as an 'abstract machination of faciality' intricately intertwined with sociopolitical power dynamics. This phenomenon distinctly propels the audience to experience affirmative affective responses towards the illuminated or fair countenance presented in the advertisements. It is noteworthy that the facial countenance is conceived as a maelstrom of emotive hues, revealing an 'emotional cartography' (Thrift, 2004 as cited in Saraswati, 2022).

The final scene in the Indonesian Pond's advertisement titled 'Wajahmu Kekuatanmu' essentially portrays how a disabled young woman is also not exempt from the objectification efforts of capitalist groups through the concept of the idealized beauty, which is frequently propagated in advertisements. The standard for feminine beauty is a socially constructed notion, delineating that physical allure encompasses the utmost essential attributes for a woman. It is implied that all women, including those with disabilities, should exert every possible effort to attain and sustain this attractiveness (Chiodo, 2015). A prominent exemplification of trends that have altered societal perceptions of beauty is the pursuit of lighter or whiter skin tone. The influence of these advertisements has indeed imparted a detrimental and racially biased impact on society. Jones (2013) further asserts that these advertisements propagated the assurance that women possessing lighter skin would attain elevated social, economic, and other forms of status. The pervasive nature of whitewashing in beauty advertisements bears injurious consequences for both women and society, as the principle of familiarity intensifies its ramifications, resulting in an environment that lacks inclusivity.

Staring at the *Artificial Hero*: The Political Body of the Disabled in Advertising

Kirana's agency and plausible recognition become accessible primarily within the confines of the private sphere. Here, she encourages Greesela to maintain eye contact during their performances, a strategy aimed at minimizing nervousness. This sharply contrasts with their public appearances, where Kirana's individuality garners acknowledgment solely through Greesela's verbal mention. Presenting Kirana as the lone person with a disability, positioned in illuminated spectator seats, could be interpreted as a cultural method intended to emphasize and configure Kirana in a distinct manner, prompting the spectators (assuming they all possess conventional physiques) to take note of her distinctions. This attempt undoubtedly asserts that Kirana is only visible and recognizable because she is highlighted.

Richardson (2010) asserts that the study of the non-normative body is well-driven by our obsession with the body. The media has been feeding us with content devoted to the body which arguably is giving a spacious opportunity for the "alternative bodies" to appear and be represented in the media, including the

disabled body. Unlike the past representation of disability as freak and evil creatures, contemporary media cultures have shown significant attempts to acknowledge the human (body) deviance valuable in a sense that they are valued for their ability to challenge the idea of normativity (Bogdan, 1988). However, the position in which the disabled people are located when encountering the normative body remains overlooked, especially in marketing content.

The *mise-en-scène* of the stage might also conspire to increase the illusion of greater understanding that sets Kirana apart as "exceptional" and special in comparison to the remaining spectators. This is achieved by orchestrating the audience's attention, both those attending the show and those engaging with the campaign, not only to acknowledge her presence but to actively "stare" at her. In this process, Kirana is positioned as the spectacle, which, as noted by Gamson (1998) and Richardson (2010), "messes with the normal". The term "stare" holds a distinct discursive connotation compared to both "look" - denoting the biological action of the eye - and "gaze" - representing a controlling and sensually charged act that subjugates the object through the process of spectatorship.

Unlike the latter two, "stare" is involuntary and lacks erotic forces (Richardson, 2010). It can be capricious, prompted by a collective impulse to intensely look at the unexpected and extraordinary elements that are strange, foreign, unfamiliar, grotesque, contorted, or astonishing (Garland-Thomson, 2006). Building on this, Garland-Thomson (2009) highlights that *we do not stare at people we know, but instead when unfamiliar people take us by surprise* (p. 3). Consequently, our brain persistently seeks to make sense of what is at once unfamiliar and incomprehensible, yet somewhat recognizable. It is not just a desire to see more, it is a desire to know more, an innate yearning for comprehension, propelling us to search the knowledge concealed behind one peculiar person/object and try to resolve its mystery (Vehmas, 2010).

According to Garland-Thomson (2006; 2009), the act of staring has often defined the relationship between disabled and non-disabled individuals. People stare with and at faces to know each other and the world because faces highlight our appearance and look, indicate emotion and character, and display our dignity and prestige (Garland-Thomson, 2006). Arguably, the way Kirana appeared among the non-disabled audiences enables us to distinguish her impairment among others. By giving spotlight to Kirana as she mingles with the "other faces" which presumably are non-disabled (they may be voluntarily watching the show and thus are able to enjoy it), the audiences' stare - both at the situated setting and the audiences of the campaign, are not simply a matter of spontaneous interest because they are directed to acknowledge and mark Kirana's distinctiveness and particularity.

It unconsciously leads the viewers to experience curiosity and continues to perplex them in a heightened effort to make sense of the visual novelty. Kirana, in this sense, serves as the visual thrill because of her distinction. Interestingly, the distinction is not visibly recognizable because the hearing and speech-impaired person like Kirana is not like those who are having another intellectual or sensory impairment which is recognizable in a glimpse. Moreover, the highlighted narrative also instigates the audience to explore what distinguishes Kirana as exceptional, unique, and different, prompting them to pay extra attention through an intense observation. The audiences' eyes are conditioned to interrogate Kirana's visual appearance, to work hard to recognize what seems illegible and to notice what seems strange about her. They are compelled to have a sense of wanting to know more by looking at highlighted Kirana and later discover her unfamiliarity that disquiets them to intensely look because she is different from the others; establishing the understanding that *she is not us*.

Through the narrative construction mechanism that Kirana is not us, several elements within the Ponds advertisement also contribute to shaping a collective understanding of disability. First, right from the outset, the audience is presented with the scenario of Greesela's upcoming performance on her debut at Comedy Night. By employing Comedy Night as the narrative context of the advertisement, we come to recognize that there exists significant potential for humor in the portrayal of disability (Albrecht, 1999). It is important to note, however, that there is no explicit storyline prompting the audience to laugh at fools made by the disabled person or find amusement in them. This is primarily due to the societal taboo surrounding laughter directed at people with disabilities, so that comedy needs to get a bit more sophisticated (Richardson, 2010). Moreover, within the discourse of identity, humor assumes an integral role and holds significant sway in the formation of group identity and solidarity (Lowe, 1986).

From the Ponds advertisement, we can observe how disability is often juxtaposed within a comedic context. Since her appearance on stage, the audience is not given any opportunity to hear the humor that Greesela delivers. Instead, we are presented with her closing statement, in which she dedicates her performance to Kirana despite her deafness. When the camera zooms in on Kirana's face, illuminated by a spotlight, and the crowd applauds her, this indirectly conveys that the crux of the joke resides within Kirana. In the realm of stand-up comedy, it is the cleverness of the twist and the pun, rather than the subject of the jokes themselves, that elicits humor. Consequently, within this narrative, Kirana can be interpreted as embodying the cleverness or climax of Greesela's performance, subsequently engendering a lively response from the audience.

Second, although the inclusion of disabled persons in advertising has potentials to reduce the stigma when entering collective consciousness, it may also serve as a subtle form of market exclusion through the intensification of capitalized ableism (Sodergen et al, 2022). The fact that Kirana was among abled people as Greseela entered the stage can be translated as a cultural mechanism to “enfreak” (Richardson, 2010) Kirana’s disability, and therefore reinforcing the discourse on modern body politics, claiming that the body politic is constituted by a work of creative act and art (or artifice) that uses the human body as its image, model, or metaphor. Repeatedly, the narrative emphasizes Kirana's role as Greeseela's rescuer, mitigating her stage-related anxiety. In a metaphorical sense, Kirana and her disability are created by the body politic as an artificial (heroic) man to protect the natural man (Greeseela) from harm originating from (natural) men. In the context of the advertisement's storyline, the spectators at Comedy Night are subtly depicted as potential sources of concern and threats for Greeseela, inducing sensations of unease and apprehension. By artificially attributing heroic traits to Kirana, her voice effectively represents a singular perspective: that of the able-bodied entity, embodied by Greeseela. As Gatens (1996) puts it, “Just as man can be understood as a representation of God’s creative power, so the political body can be understood as a man’s creative power, that is, as art(ifice).” (p. 21).

The narrative of Kirana functioning as a symbolic 'hero' who alleviates Greeseela's apprehensions forms a pivotal aspect of Pond's marketing storytelling. It has challenged the universal template of the hero myth (Campbell, 1949; Sodergen et.al, 2022) which has been commonly coded in the portrayal of the abled-body experiences. Arguably, the depiction of Kirana as a hero in Pond's marketing endeavors can be interpreted as a deliberate critique of the prevailing societal norm that upholds the dominance of able-bodied individuals within the cultural hierarchy. Pond's aimed to disrupt this status quo by foregrounding an "other" identity that has long been marginalized – in this instance, the person with a disability. This effort sought to create affirmative representations of People With Disabilities (PWD) within mass media.

Nonetheless, it is intriguing to observe that such a marketing strategy, aimed at portraying Kirana as an empowering figure, inadvertently tends to glorify the concept of the "supercrip" – a disabled person whose validation hinges on their ability to overcome and surpass their disability, thus conforming to the norms established by able-bodied individuals (Kafer, 2013; Södergren, et al., 2022). Rather than being presented as an individual who embraces and integrates her disability into her identity, Kirana's heroic agency is rooted in the strength of her appearance. The narrative explicitly conveys that Kirana's facial attributes serve as a source of potency, consequently empowering others. This emphasis on facial care further underscores the notion that Kirana's influence resides in the radiance

of her visage. It becomes evident within the storyline that due to Kirana's luminous and flawless complexion, she emerges as the heroic figure capable of rescuing Greesela from her troubles.

For that bravery of “muddying the water of normality” (Gamson, 1998; Richardson, 2010), Kirana deserves applause. The successive inclusion of her within Pond's campaign implies a multifaceted role for her. She does not only appear as an artificial man, but also perfectly signifies an artificial hero whose power derives not solely from her disability, but rather from her capacity to adhere to the standards of the able-bodied. This alignment effectively perpetuates the existing social structure dictated by normative bodies.

From a more radical standpoint, Kirana and her disability is nothing until they are represented in the campaign as meeting the beauty standards of the able-bodied. This transformation is pivotal in endowing Kirana with significance, suggesting that her empowerment and recognition are contingent upon her alignment with the standards set by the majority.

CONCLUSION

In the Pond's Indonesia ad “*Wajahmu Kekuatanmu*”, women with disabilities are showcased as problem solvers for others, framing disability as 'otherness.' The portrayal emphasizes their faces as strengths, yet also suggests improvement for a radiant appearance, undermining the very essence of disability. The ad juxtaposes disabled bodies with normative ones, creating a distinction and perpetuating the perception of disability as exceptional. It encourages staring at the disabled body, emphasizing its unfamiliarity and setting it apart. The heroic traits assigned to the disabled characters might seem positive, but they reinforce the 'supercrip' concept, where recognition is based on overcoming disabilities and fitting able-bodied standards, reinforcing ableism. Social inclusion often coincides with exclusion, stemming from dominant power structures. Efforts to integrate marginalized groups are influenced by a society maintaining hierarchical classifications, emphasizing differences despite attempts at inclusion. Ultimately, the ad's approach, while aiming for inclusivity, inadvertently reinforces the marginalization of disabled individuals by perpetuating a narrative of 'otherness' and glorifying the overcoming of disabilities, rather than challenging societal norms and ableism. Whereas the ads' objectives might seem to promote inclusivity, it suggests that the inclusivity is exclusive to only individuals who have the capability to transform and conform to the social standard of the abled-bodies. To enhance the findings of this study, future research should ideally conduct audience research on the interpretation of discourses surrounding individuals with disabilities as represented in commercial media, particularly in advertising.

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