



Representation of Hyperreality in The Collagena Advertisement “No Keriput No Keropos”

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Abstract. This study analyzes the representation of beauty constructed in the Collagena advertisement with the tagline “No Wrinkles No Pores” starring Song Hye Kyo using the framework of Jean Baudrillard’s semiotic method to examine the concept of hyperreality that shapes contemporary beauty standards. The Collagena advertisement was analyzed using semiotics with a qualitative approach in 11 scenes in the advertisement that lasted 31 seconds. From the results of the research that the researcher analyzed, it shows that the Collagena advertisement constructs an ideal beauty narrative centered on wrinkle-free skin and strong bones at the age of 25 and above for women, and implies that a woman’s value depends on physical perfection even though she is no longer young. The representation of Song Hye Kyo who appears youthful and seems unaffected by the natural process of aging represents a hyperreal beauty that is difficult to achieve for the majority of Indonesian women. The construction of pseudo-reality depicted in the Collagena advertisement covers up the facts about the biology of the aging process and promotes a consumer ideology, where beauty is commodified and standardized following Korean popular culture. This reveals that this advertisement reinforces unrealistic expectations. It gives rise to consumer behavior, and normalizes media actions to beautify themselves according to Korean beauty standards among Indonesian women who try to adapt to these beauty standards.

Keywords: Representation, Beauty; Advertisement, Hyperreality Jean Baudrillard.

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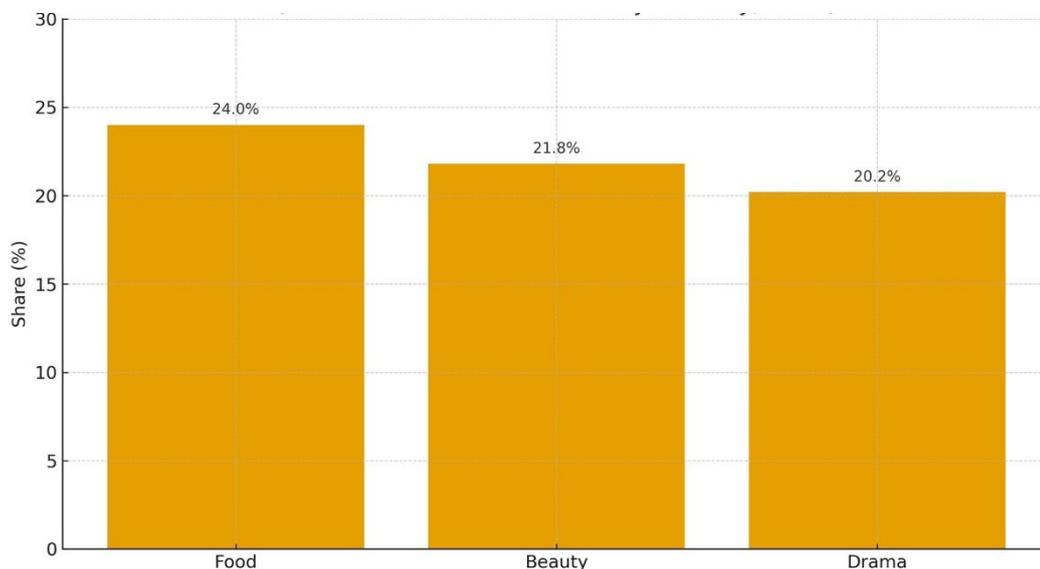
INTRODUCTION

The majority of women in Indonesia are now beginning to identify beauty not only in terms of body shape or skin color, but also in the widespread uniformity of beauty seen in Korean public figures, a form of uniformity constructed by the media. Media construction of beauty through advertising not only impacts how society views its body and identity, but the current reality is the increase in plastic surgery practices in Indonesia. This hyperreality phenomenon in beauty advertising shows that many Indonesian women feel insecure because, nowadays, advertisements not only offer cosmetic products, but also help construct beliefs about physical transformation to gain social recognition and self-confidence. Korean celebrity figures such as Song Hye Kyo in the Collagena advertisement "No Keriput No Keropos" make

Indonesian women want to look like they are young even though they are old. In reality, this is not only reflected in the high consumption of cosmetic products but also the increasing desire to undergo medical aesthetic procedures, such as Botox, fillers, thread lifts, and plastic surgery that completely changes facial characteristics (rhinoplasty, blepharoplasty, facelifts, etc.). In Indonesia, annual national data on the number of procedures has not been published publicly by associations/authorities, the market value of medical aesthetics increased from US\$234.11 million (2022) to US\$257.05 million (2023), a strong indicator that aesthetic demand is growing (POM B. , 2024). The image of beauty produced by the media creates social pressure that encourages women to continue consuming certain products to gain social recognition, this construction results in psychological implications, such as not feeling satisfied with their own bodies which results in decreased self-confidence, resulting in the emergence of irrational consumer behavior. In the long term, this condition leads to a process of cultural homogenization, which will eliminate the diversity of local identities and aesthetics of Indonesian women who are eroded by global beauty standards that are uniform or hegemonic.

Popular culture is produced and distributed to people regardless of their geography. The development of mass culture and communication technology, along with information, accelerates the spread of local popular culture to parts of the world without barriers (Ida, 2019). Advertisement and popular culture are related to each other. Advertisement as a lifestyle propaganda agent as a lifestyle, image representation. Representation is a cultural exchange in society in which the process of processing ideas or meanings occurs, in the process using language, signs and images. (Riana, Ningsih, Sazali, & Andinata, 2023) Advertisement constructs society into groups that create social space in choosing a lifestyle based on certain themes, images and symbolic meanings (Surahman, Firdausi, & Senaharjanta, 2019). Lifestyles constructed through mass viewing can be described in terms of appearance, crime, masculinity, femininity and also beauty (Winarni, 2010).

Tabel 1.
Local Use of Korean Cultural Content in Indonesia (2023)



Source: Overseas Hallyu Survey 2022)

If we observe the many advertisements that air on television, quite a few service or product producers use Korean stars as an attraction to get people to buy and consume their products or services. This has become increasingly common after the boom in K-Drama and K-Pop in Indonesia. Korean Wave is a term given to the spread of Korean popular culture globally in various countries in the world. Korean Wave covers several aspects of entertainment such as Korean drama (K-Drama), Korean music (K-pop). The lifestyle of the community becomes a selling point for Korean products and brands, one of which is a

beauty product wrapped in health through advertising in the mass media, so that it becomes a popular commodity in Indonesia (Surahman, Memahami Kajian Media dan Budaya: Pendekatan Multidisipliner, 2024). Advertisement is a means to promote a product to the public, by using taglines and advertising stars that represent the product being sold, so that people want to buy the product (Andriani, 2023). Advertisements also play a role in labeling a woman with the word beautiful or not, accompanied by the socio-cultural environment and the role of the media in providing the stereotype that beauty must have white skin, a tall body and a high nose, which is still embedded in the minds of society (Achmad, 2020).

Unconsciously, the results of production through mass media, one of which is advertising, provide a picture that the media packages the reality of how to view and see the existence of women socially, as constructed by advertising (Pratiwi & Azis, 2022). The article in Remotivi explains the problem of women's representation in. First, the quantity of women's depictions in the media tends to be minimal. This is supported by research from the Global Media Monitoring Project (2015) which states that women only have 24% of the total coverage in the media and in Indonesia only around 11%. Second, the depiction of women in the media is considered to be of poor quality. This refers to the fixation of women's representation which is limited to traditional feminine identities, especially with stereotypes that are demoralizing and non-professional (Lavenia, 2021). Many advertisements use women as stars in the context of "lifestyle" advertisements or as "emotional guides" to attract consumer attention and build the emotional product or service being advertised or promoted, not infrequently advertisements use women as stars as a form of self-proof. This shows consumers that the product or service can fulfill the desires of women who watch to achieve goals and improve the quality of life and standardization of women (Suratni, Widiastuti, Suwarni, & Amelia, 2024). Beauty standard is changing time to time and influenced by several, one of them is the globalization and culture, the trend and culture that enter into a society create an option for people within the society itself, either to accept or reject the emergence of new culture and trend (Nagara & Nurhajati, 2022)

In advertisements, women seem to be used as "sweeteners" to give the impression that in the advertisement they sell the attractiveness of the woman herself, in other words, she sells a woman's beautiful face or sells a body shape that is considered ideal in the advertisement (Prihatiningsih & Mudrikah, 2020). The current advertising phenomenon sees beautiful role models emulating Korean artists. Song Hye Kyo, who is known as a South Korean actress, is currently 43 years old, but her appearance is still charming.

Currently, the beauty advertisement of the Indonesian collagen milk brand with the brand Collagena is collaborating with Song Hye Kyo as the Brand Ambassador of Collagena, the Youthful Milk containing 1000mg of collagen with sterile milk with the tagline "No Wrinkles, No Pores". Health advertisements that refer to beauty display an ideal physique make the female audience crave the physique of the model shown and make it a benchmark for ideal and desired beauty (Purwandari & Nugroho, 2021). Each advertisement has its own characteristics and advantages, where the characteristics of the advertisement can make a product meaningful, trustworthy and have its own characteristics.



Image 1. Song Hye Kyo as the Star of an Advertisement for an Indonesian Collagen Milk Brand

Source: [Instagram.com/@kyo1122/@collagena_id](https://www.instagram.com/@kyo1122/@collagena_id) (1st January 2025)

Collagena Milk, beauty milk wrapped in health for women over 25 years old. Collagena milk products offer beauty if consumed. Women as they get older have a decrease in cells and will result in wrinkles, in addition to decreasing muscle mass. This advertisement explains that women's bodies are susceptible to osteoporosis or in other words, brittle bones. From the explanation above, it describes women who will be beautiful if they have no wrinkles at the age of 25 or over 25 years old by having strong stamina in their bones. Advertisements become the standardization of beauty for women where they represent the current state of society. Society's perception of beauty is limited to physical appearance alone, such as having white and clean skin (Mahanani, Laraswati, Salsadilla, & Nabilah, 2020). Williamson said that advertising is an important factor for today's culture while at the same time reflecting the lives of everyday people (McQuail, 2011), in other words, the representation of women in the media frames the perception of the general public to see women. The media displays female figures who are used as references or examples to judge women in general. Advertisements that target women can continuously and intensively provide information to women in particular and society in general. Advertisements that target women can continuously and intensively provide information to women in particular and society in general. This study was analyzed using Jean Baudrillard's hyperreality.

RESEARCH METHOD

This study uses an interpretive paradigm, where the qualitative research approach uses a semiotic research method. The study looks at and studies the reality of human life in everyday life, a qualitative approach tries to interpret with a comprehensive theoretical framework. The semiotic method examines a meaning as a production process that can be contextualized with social reality. This study uses a semiotic method to interpret and analyze the beautiful representation in Song Hye Kyo's collagen advertisement "No Wrinkles No Porous". Baudrillard's semiotic analysis model is understood as the existence of a unity between signs and markers that state hyperreality created by the media (Nuraini & Listiani, 2021). This study uses an interpretive paradigm, where the qualitative research approach uses a semiotic research method. The study looks at and studies the reality of human life in everyday life, a qualitative approach tries to interpret with a comprehensive theoretical framework. The semiotic method examines a meaning as a production process that can be contextualized with social reality. This study uses a semiotic method to interpret and analyze the beautiful representation in Song Hye Kyo's collagen advertisement "No Keriput No Keropos". Baudrillard's semiotic analysis model is understood as the existence of a unity between signs and markers that state hyperreality created by the media. Understanding this analysis, we can explore how media and symbolism shape perceptions of reality, as well as how contemporary society interacts with an increasingly digitally and globally connected world (Surahman & Annisarizki, 2025). The stages of simulation which are Baudrillard's main concept include: (1) Pure simulation, (2) Dominant simulation, (3) Integral simulation. Simulation stage framework; (1) Pure simulation; advertisements present the image of "eternal youth" as the supposed or actual reality; (2) Dominant simulation – brands and talents or actresses control meaning in the market or in society (3) Integral simulation; the image is integrated into daily consumption patterns (the product symbolizes identity).

This study uses data collection techniques through observation and documentation. Observations were made by observing the "Collagena" advertisement and examining the beautiful representation in the image of the advertisement. Documentation is a data collection instrument that is often used in various data collection methods, in this study documenting scenes or scenes in advertisements regarding signs and markers (Kurniawati, Fathurrohman, & Roysa, 2022). This advertisement is 30 seconds long and is divided into 11 scenes. The primary data obtained by the researcher came from observing and analyzing each scene that represents the hyperreality experienced by Indonesian women in the Collagena advertisement "No Keriput No Keropos".

RESULT

Beautiful representation in the Collagena advertisement “No Kriput No Keropos” with a duration of 00.31.00 on Youtube and has 11 scenes that are considered to represent women starting from the age of 25 years.



Image 2. Scene 1

Source: Youtube (January 2025)

Scene 1 in the Collagena sterile milk product advertisement shows a collaboration with Song Hye Kyo as the advertising star. This South Korean actress was recruited by Collagena because she has youthful beauty and a positive image that sticks to her while being an actress in South Korea. Her debut as an actress from South Korea is very well known in Asia, because of the Korean Drama series "Full House" which aired in 2004. At that time she was 23 years old, therefore Song Hye Kyo is considered an actress who can increase product reach through the visibility of collagena products, besides representing the product because of her beauty that never changes even though she is 40 years old. Advertisement is a persuasive, non-personal marketing communication element, paid for by sponsors and distributed through mass and digital communication channels to promote the use of goods or services. Collagena's advertisement uses advertising stars who have a wide reach and follow the beauty mecca, the latest trend of beauty owned by Indonesian women who follow the beauty standards of Korean women (Putri, Khoirunnisa, & Dewi, 2022).



Image 3. Scene 2

Source: Youtube (January 2025)

The message conveyed in Scene 2 "Starting at Age 25, Calcium Collagen Decreases". Collagena's advertisement is segmented towards women over the age of 25. Song Hye Kyo shows wrinkles around her eyes with the dialogue "Wrinkled Skin". with the model Song Hye Kyo at the age of 40 still looks youthful.



Image 4. Scene 3
Source: Youtube (January 2025)



Image 6. Scene 5
Source : Youtube (January2025)

Then shows an illustration of osteoporosis with the dialogue "Osteoporosis, No worries, there's Collagena, the Milk of Eternal Youth".



Image 7. Scene 6
Source: Youtube (January 2025)



Image 8. Scene 7
Source: Youtube (Januari 2025)



Image 9. Scene 8
Source: Youtube (January 2025)

In the image 7, 8, 9, Song Hye Kyo shows that she has no wrinkles and does not suffer from osteoporosis because she consumes Collagena sterile milk to keep her body and face healthy and youthful.

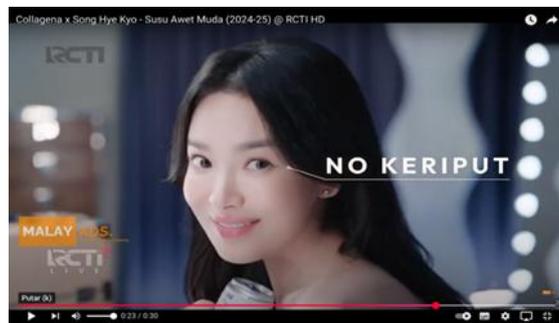


Image 10. Scene 10
Source: Youtube (January 2025)



Image 11. Scene 11
Source: Youtube (January 2025)



Image 12. Scene 12

Source: Youtube (January 2025)

The connotative meaning of the scene that serves as the unit of analysis implies that Collagena Milk can brighten the skin and eliminate wrinkles while strengthening bones, conditions such as these are characteristics of beauty and youth. This can be achieved by simply consuming Collagena Milk starring Song Hye Kyo. Jean Baudrillard places three stages of simulation consisting of: (1) Pure simulation: The Collagena advertisement represents the ideal image of a woman that all women should have, having a smooth and bright face, coupled with a healthy physical condition. This exists as a reality constructed through the star Song Hye Kyo, a Korean advertising star who has visual beauty. According to the advertisement, the age of 25 is the biological threshold to start "preventing" wrinkles and brittleness at an early age. (2) Dominant Simulation: The meaning is constructed by the brand coupled with the use of advertising stars with their associated images. Consuming Collagena every day eliminates wrinkles and osteoporosis, this is like eliminating the biological process, where every human being, both women and men, experiences aging, so this advertisement guides the audience who sees it to interpret that Collagena milk is a solution to the problem of aging in women. The advertising star seems to provide credibility and an image of "youthful" in connection with consuming the product. Sign intervention at this stage is directed to the audience to be able to read the problems that women fear from aging and brittle bones through "brand glasses", not as a complex biological process. Therefore, Jean Baudrillard emphasized that advertising provides a new reality through signs (3) Integral Simulation: in scenes 7-9 the advertisement visuals show no wrinkles and no osteoporosis due to consuming Collagena, the repetition of words in the advertisement makes the product causality of youth and strong bones. The repeated narrative is planted for consumption habits. The repetition and unification of daily practices by drinking Collagena milk makes women strong and youthful, thus covering up the fact that aging and osteoporosis cannot disappear instantly. This is the point when advertising images replace reality in the minds of the audience.

DISCUSSION

Song Hye Kyo is considered beautiful because she has fair skin without wrinkles, a high nose and still has strong bones, depicted by wearing heels when climbing stairs. In addition, Song Hye Kyo is considered not to have undergone plastic surgery even though she could have undergone various procedures to stay beautiful and youthful. The term "simulation" is used to describe images, signs and symbols that appear in a pseudo reality. Simulation produces images, signs and symbols that become part of reality. Contemporary consumer society, not only meets needs but creates symbols or social meanings (Oktaviana & Ardi, 2024). Regarding the manipulation of signs, Baudrillard argues that the arrangement of signs is one of the factors that leads society to certain consumption patterns (Wikandaru, 2017). This show tries to provide an attraction to women who are consumptive, by regularly consuming collagen milk, their physical condition will be maintained with no wrinkles on the face, strong bones without

brittleness. At the pure Baudrillard simulation stage, the reality is that women in Indonesia have various skin colors from light skin, yellow skin, ripe sapodilla to dark skin. This is the same as the physical condition of various women in Indonesia. In the tagline "No Keriput" at the age of 40 like Song Hye Kyo, the reality is that lines or folds that form on the skin will occur along with increasing age due to the aging process. Then in the tagline "No Keropos" women at the age of 40 will definitely experience a decrease in bone density due to menopause and aging, the presence of this Collagena advertisement tries to obscure the reality of Indonesian society. In the end, society is trapped in the representation of beauty like Korean artists so that currently many Indonesian women choose to undergo medical treatments. In the end, post-modern society in Indonesia experiences a cultural gap, one of which is the depiction of beauty conveyed through Korean advertising stars.

The existence of beauty trends like Korean women makes the representation of a beautiful face everything. Indonesian women, especially public figures, make many efforts to get beauty like Korean women. For post-modern society, having direct experience of medical treatment in Korea, is the cause of the mushrooming of beauty treatments that are similar to those in Korea, even following what beauty products are used by these public figures.

This phenomenon shows that women are willing to undergo plastic surgery to Korea which is expected to have a beautiful face, a high nose without blemishes and wrinkles. This context explains that women still preserve the ideal narrative of beauty according to the media and popular culture. Dissatisfaction with their own beauty makes post-modern society willing to buy beauty products with all the claims promised. Even willing to spend money to get beauty like Korean women. It doesn't stop there, this kind of phenomenon makes them willing to carry out beauty rituals to make their faces brighter and more beautiful even with painful methods. In line with Korean culture, where after undergoing plastic surgery or treatment on their faces to look beautiful, they can still walk around in crowds without any worries about parts of their faces that are not okay. This is because Koreans are used to it, in contrast to the habits in Indonesia which are more in modern society.

Beauty exposed by the media gives women high expectations of themselves, so that dissatisfaction with themselves creates a negative image of themselves. The presence of beauty advertisements makes women want to change the beauty standards that have been popularized by the media.

CONCLUSION

The current standardization of beauty is based on new trends that have become popular culture spread by the media's role in perpetuating female beauty standards. Ultimately, female beauty is largely determined by the false reality presented by the media. In line with Baudrillard's thinking, the Collagena advertisement obscures the woman's real life, which goes beyond the reality of Indonesian women in general. Baudrillard's semiotic framework with simulation mapping (pure-dominant-integral) proves adequate to unravel the signs/codes (celebrities, "scientific" claims, lifestyles) that not only represent but also create realities internalized by the audience. This study has limitations in the narrow corpus of only 30 seconds with 11 scenes and data collection that mostly uses observation and documentation without data on the recipient audience, so generalization across brands or platforms and testing the effects on the audience are challenges for future research.

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