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ABSTRAK

Penelitian ini dilatarbelakangi oleh pentingnya memahami representasi perempuan dalam iklan kosmetik, karena iklan tidak hanya menjual produk tetapi juga membentuk wacana tentang identitas dan kuasa. Tujuan penelitian ini adalah menganalisis posisi subjek-objek, peran pembaca, dan relasi kuasa dalam iklan kosmetik merek *Wardah* dan *Maybelline* menggunakan kerangka Analisis Wacana Kritis (AWK) Sara Mills. Metode yang digunakan adalah kualitatif yang bersifat deskriptif. Data penelitian berupa transkrip verbal dan deskripsi visual dari video iklan kosmetik di platform *YouTube*. Hasil penelitian menunjukkan bahwa iklan kosmetik merek *Wardah* memiliki variasi posisi subjek-objek, yakni pada iklan *New Wardah Glazing Liquid Lip #EverlastingShine* dan *Wardah Skinverse 2024* merek terlihat mendominasi, sedangkan pada iklan *Wardah Ramadan Series - Episode 1: Ingat Setiap Niat #MenangkanLangkahKebaikan* tokoh perempuan (Kezia) menjadi subjek aktif. Sebaliknya, ketiga iklan *Maybelline* secara konsisten menempatkan merek sebagai subjek aktif dan perempuan sebagai objek pasif. Peran pembaca yang paling leluasa dalam menegosiasikan makna ditemukan pada iklan *Wardah Ramadan Series - Episode 1: Ingat Setiap Niat #MenangkanLangkahKebaikan* karena adanya dialog dan tanpa perintah langsung. Relasi kuasa paling halus terjadi ketika norma diinternalisasi sehingga subjek merasa bebas memilih. Dengan demikian, bentuk teks dan durasi iklan sangat memengaruhi posisi subjek-objek, peran pembaca, dan relasi kuasa yang dijalankan dalam teks iklan kosmetik.

Kata kunci: representasi perempuan, iklan kosmetik, AWK Sara Mills, posisi subjek-objek, peran pembaca, relasi kuasa

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ABSTRACT

This research is motivated by the importance of understanding the representation of women in cosmetic advertisements, as advertisements not only sell products but also shape discourses about identity and power. The purpose of this study is to analyze subject-object positions, the role of readers, and power relations in cosmetic advertisements for the Wardah and Maybelline brands using Sara Mills' Critical Discourse Analysis (CDA) framework. The method used is descriptive qualitative. The research data consists of verbal transcripts and visual descriptions of cosmetic advertisement videos on the YouTube platform. The results of this study indicate that Wardah cosmetic advertisements exhibit a variety of subject-object positions. In the New Wardah Glasting Liquid Lip #EverlastingShine and Wardah Skinverse 2024 advertisements, the brand dominates, while in the Wardah Ramadan Series - Episode 1: Remember Every Intention #Win a Good Step, the female character (Kezia) is the active subject. In contrast, the three Maybelline advertisements consistently position the brand as the active subject and the woman as the passive object. The reader's most flexible role in negotiating meaning is found in the Wardah Ramadan Series - Episode 1: Remember Every Intention #Win a Good Step advertisement due to the dialogue and the absence of direct commands. The most subtle power relations occur when norms are internalized, allowing the subject to feel free to choose. Thus, the textual form and duration of the advertisement significantly influence the subject-object position, the reader's role, and the power relations played out in the cosmetic advertisement text.

Keywords: *representation of women, cosmetic advertisements, a CDA of Sara Mills, subject-object position, reader's role, power relations*