The Beauty Myth, Cosmetics Industry, and Instagram

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Abstract. This article reviews the developing of beauty myth among Instagram users and the role of cosmetics industry in the dissemination beauty myth. This is a literature review conducted by exploring previous studies relevant with the spread of beauty myth through Instagram and the influence of the cosmetic industry. This article employs a feminist approach, more specifically Simone de Beauvoir's work related with the beauty myth. Beauty myth is something that has been developed and narrated for years. Beauty myth is a standard of beauty that is believed to apply universally. This myth designates beauty as a new shackle for women who have entered the public sector. The cosmetic industry also develops linearly with the growth of internet users. It is the industry that profits the most from the spread of beauty myth. This myth continues to increase in complexity with the development of digital era, especially on social media platform like Instagram as it serves as a breeding ground for the dynamic dissemination of this myth. The emergence of Influencers on Instagram introduces a complex self-image to women. This self-image on Instagram is affected by negotiations among its users as their faces are represented digitally on the platform. This article analyzes the intricate link between beauty myth, the cosmetic industry, and their development in this era of social media platform, specifically on Instagram.

Keywords: Beauty Myth · Cosmetic Industry · Instagram · Self-image

1 Introduction

Beauty is something that is deemed important by every woman. To be beautiful is the dream of all women owing to the existing social construction which demands beauty from every woman. This construction becomes the perception of the ideally accepted standard of beauty among society.

Beauty essentially is something that has been narrated for thousands of years across various literature. Ames [2010] said that Plato once put forth a structure of beauty, truth, and goodness. According to Plato, who puts beauty above truth and goodness, beauty is a harmony [1]. Beauty is often associated with outward physical nature and associated with femininity, not masculinity.

The ideal standard of beauty cannot be separated from the discourse narrated by the global beauty industry. A standard of beauty that is set by the global beauty industry leads the public opinion towards a certain standard of beauty. This also what gets women obsessed with this certain standard.

Beauty is a cultural product, mythicized by the media and the public. Wolf in The Beauty Myth states that beauty myth is used as a device to control women after they obtained their rights to enter the public space. In line with Wolf's argument, in my opinion there indeed is a demand for women to look 'beautiful.' Although beauty myth is something that applies universally, every culture has its own set of criteria that determine the expected qualities in the beauty myth [Facebook IQ, 2016].

Facebook IQ, a research platform supported by Facebook, in 2016 conducted a research titled "unveiling the beauty secret of modern women" which revealed that "for 1 in 4 Asian women, a typical routine involves the daily application of 16 beauty products to their face that average a total product cost of US$229" [Facebook IQ, 2016bookbook].

This research was held in four Asian countries, namely Indonesia, Malaysia, Japan, and South Korea. Four women from the selected countries talked about make-up about five times as much as perfumes; talked about their hairs twice as much as their outfits; and talked about lipstick three times as much as mascara or eyeshadow on Facebook mobile [Facebook IQ, 2016].

This myth continues to develop and evolves with the development of the time. In the current digital era, beauty myth develops rapidly through digital media. Digital media provides a massive and flexible space for this beauty myth to continue growing and evolving. Cyber world is a simulated form or the replica of the real world. In the cyber world, social spheres are available as they are in the real world [Bell, 2001]. This is also the case with the culture that grows in the cyber world of a country, it is also developed by the actual culture of the country.

Social media becomes a very influential factor in the lives of contemporary society, the most notable one is the social media platform Instagram. Indonesia ranks fourth among countries with the most number of Instagram users, which is around 62 million users in January 2019. Since the number of internet users in Indonesia is around 143.26 million people in 2017, it means that 43% of internet users in Indonesia are also Instagram users. The average daily use of internet for about 43.89% of those users is around 1–3 h per day [AAPJI, 2018].

It is not surprising that the development of global cosmetic market is linear with the increase of the world internet users. With a more sophisticated and easily accessible technology compared to the mass media, the cosmetic industry makes use of the internet in reaching a wider market.

2   The Concept of Beauty Myth

Wolf [1992] stated that beauty myth is intricately linked with the perception that "the quality called 'beauty' objectively and universally exists" [5]. All this time, women are reluctant to discuss things that have to do with their physical appearance and beauty as they are considered trivial. In truth, issues surrounding their physical and outward appearance are things that relentlessly haunt women. They are always under the pressure and demand to appear beautiful, but what is the true meaning of beauty?

In her book, *The Beauty Myth*, Naomi Wolf [5] argued that beauty myth is a device used to control women after their success in obtaining their rights in the public space. Beauty myth is disseminated to replace the feminine mystique that was considered no longer capable in controlling women. The beauty myth controls women through their body. Many forms of narration are formulated and the standard of beauty is fabricated and echoed over and over in order to bind women in these existing myths.

By the myth, beautiful women at this modern day are those who are young, fair-skinned, slim, and tall women. There are no official rules that dictate the criteria or standard, but much like any other myths, the criteria became internalized in the minds of every person, not only women. Another narration about the myth of women is that men would compete over a beautiful woman, so in turn women should struggle to achieve beauty. Women's fear of the imperfection of their physical appearance is the output product expected from beauty myth to make the women feel like they are not good enough for themselves.

> To be a "woman" is not to be beautiful, and conversely to be beautiful is not to be woman, as beauty is just a word that mainly refers to the physical qualities, it is merely an ornament, it is not true grace." [Meliana, 2006]

To be beautiful is the goal for women and has been the benchmark of happiness. In this case, beauty myth has become the standard "beauty" to pursue in order to fulfil the socially accepted definition of it. This myth binds women in their own thoughts. This makes them fantasize about an ideal self-image to pursue. This obsession of a fantasized self-imaged leads women to the efforts for pursuing it.

> "If the beauty myth is not based on evolution, sex, gender, aesthetics or God, on what is it based? It claims to be about intimacy and sex and life, a celebration of women. It is actually composed of emotional distance, politics, finance, and sexual repression. The beauty myth is not about women at all. It is about men's institution and institutional power." [Wolf, 1992]

The body of a woman is deemed as an aspect that needs to be disciplined, so it is not surprising that women wear makeup as a way to discipline their body, specifically their face. Makeup is often associated with facial beauty, especially for women.

As De Beauvoir explained women made herself so important because there are no other important object that accessible for her. Women believe that she is an object. And the idea of objectifying herself supported by the society. And it make women become obsessive with their appearances including, face, body, and outfits. Women is embedded to fulfil the expectation of men and society [De Beauvoir, 1949].

Feminist psychological literature on the body has examined these issues extensively, attributing them in part to the social construction of women's bodies as inadequate, or "out of control," and thus in need of constant regulation, manipulation, and improvement" [Bartky,1990].

This beauty myth is so familiar and internalized for the women that it becomes so difficult to dissolve. In The Beauty Myth, Naomi Wolf also explained that the more success a woman can achieve in the public sector, there will be a secret underlife that tortures her freedom (Wolf, 1992).

"We are in the midst of a violent backlash against feminism that uses images of female beauty as a political weapon against women's advancement: The Beauty Myth" (Wolf, 1992:10).

Many researches have shown and proven that this beauty myth has been so influential in the lives of women. It does not only bring psychological, but also social impacts. In the journal of the *Impact of Culture of the Pursuit of Beauty: Evidence from Five Countries* (2018), Shilpa Madan et al. explained how cultural difference influences beauty standard and how women respond to the beauty myth. Although becoming beautiful is a demand that applies universally, it is undeniably true also that cultural factors influence the way women are "demanded" to be beautiful to correspond with the values of their own regions. This demand is stronger in Asian countries like Japan, South Korea, and Hong Kong, as these are countries with the highest number of skincare products consumption (Euromonitor, 2013).

Nevertheless, the demand to achieve an ideal beauty has also significantly contributed to objectification, body shaming, body related illnesses, and obsession with plastic surgery. This phenomenon is observable in Asian countries (Zeilinger, 2015). What fuels the many efforts to achieve a high standard of beauty is the gap in the levels of self-interdependence. Previous studies have shown that people of western industrial countries have an independent self-construal tendency, as opposed to eastern countries who have an interdependent self-construal tendency. (Oyserman, Coon, and Kemmelmeier 2002).

The society of eastern countries who have an interdependent self-construal tendency means they are more likely to obey the disseminated ideal beauty standard. This is an opposite to the western countries whose tendency is more about presenting a "uniqueness" in themselves.

This is evident in previously conducted studies, where three different tests shown relatively the same result. The three tests were performed to compare how women from eastern and western countries respond to products claiming to "enhance" their look so to be more appealing for other people. Women from eastern countries tend to be easier to convince and are more willing to spend more money for a beauty product that they believe are going to improve their look. This is the exact opposite to western women who are not easily convinced by commercials for beauty products and only shop as needed.

Moreover, the use of beauty products is adapted to the social norms of a particular community or setting. For example, in a company or office setting that puts more emphasis on the presentation of their workers, women are more willing to buy beauty products before going to an interview for the company. The expectation is that using the products would enhance their look. The result of this research fits the hypothesis that has been outlined earlier.

In another literature, *Women, Makeup, and Authenticity: Negotiating Embodiment and Discourses of Beauty* (2017) written by Maryan McCabbe et al. which discusses the significance of the makeup ritual for women and how cosmetic is perceived by women. It is a qualitative research where the researchers collected data through interviews and FGD sessions on all research subjects. The subjects of the research consist of 28 women between the age of 25–45.

"The consumption of cosmetic products generates a sense of authenticating the self by connecting the search for external expressions to internal orientations (Fillitz and Saris, 2013)."

For the women, the use of cosmetic is not merely an enhancer. The ritual of putting on makeup is perceived as something sacred, a celebration of both physical outward appearance and their inner-beauty. This ritual of putting on cosmetic or makeup helps them to get to know themselves better, both on the outside and on the inside.

"Rituals are key mediators between embodied practices, feelings, and social discourses. Ritual is simultaneously a precise body movement and symbolic vehicle that "reproduces effects and social relations and practices that reveal the effects of power" (Svasek, 2005: 13, cf. Abu-Lughod and Lutz, 1990:2).

Cosmetic thus becomes a medium and a fuel that boosts the self-confidence of the women. They feel more confident when using cosmetic, because they feel more complete and whole after putting it on. When they are not using cosmetic or makeup, the women feel like they are not presenting their full self. They feel inadequate and inappropriate to participate socially in the community.

Bourdieu (1977) explains that the ritual of putting on cosmetics also depends on mood, improvisation, and the activities that take place at that moment. Thus, it can be said that the 'women' who participate are not really the same 'person.'

The use of cosmetics has been a daily routine for women. Apart from sparking self-confidence the use of cosmetic also prepares them to face the world. The feeling of being ready and spirited that they obtain after putting on makeup on their face is the true ritual.

3   The Rise of Beauty Industry

As one of the biggest industries in the world, the cosmetic industry has a long running history. It is largely dominated and influenced by two giant cosmetic companies: Procter & Gamble (P&G) and L'Oreal. P&G is an American company while L'Oreal is based in Paris. The debut of these companies were quite different. The founder of P&G began his career by selling soap, while the founder of L'Oreal began his business journey selling hair dye.

In 1914, the cosmetic industry was not yet a popular global business. In the US, the cosmetic industry was only worth $417 million, while in Paris it was only worth $19 million (Jones, 2012). Despite the slow growth of the cosmetic industry at the time, the early foundation for it was put in place. America and Paris soon became the standard for global cosmetic industry, which soon turned America and Europe as representatives of beauty. This standard continued to grow and expanded globally throughout the 20th century.

The development of beauty industry continued until the 1920s. Its revival was marked with the emergence of the pancake makeup, a quick-apply face powder product that is condensed and can be applied on the face using a sponge. The product was a breakthrough for the beauty industry and was a favorite among theater actresses in the US at the time (Frith, 2014).
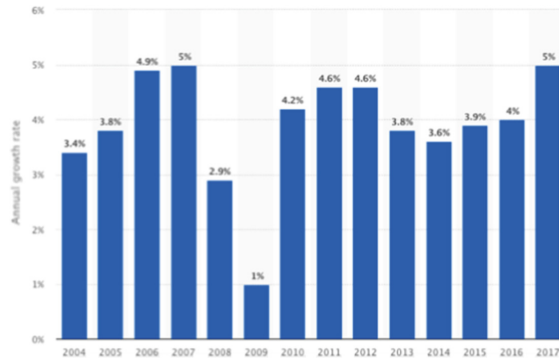
Fig. 1. Statistical data of the market growth of global beauty industry. (Source: statista.com)

The popularity of this pancake makeup pushed Max Faktorowicz to develop a more perfected version of it, which was later sold to film actresses. Apart from designing the pancake makeup, Max also made his products lighter and more natural for filmmaking needs. Not only the face powder, lipstick made by Max was also a popular product at the time. It was so popular that Max began to sell it to a wider market. Max Faktorowicz would later found Max Factor (today is under P&G); the Max Factor makeup line is so popular as it was marketed as being able to hide imperfections and boost the natural beauty of a woman (Frith, 2014). Passing this period, makeup was already more popular than soap. Because in the public eye, the result from makeup was more significant and noticeable on the body compared to what cleanliness product like soap could do.

Afterwards, the growth of the beauty industry began. Entrepreneurs and agencies began utilizing women's interests for beauty to gain profit. Beauty companies also contributed in shaping a global beauty standard through circulation of their marketing materials and product commercials.

Until today, the cosmetic industry is still monopolized by giant companies like P&G, Unilever, and L'Oreal. The cosmetic industry continues to steadily grow. According to a data from statistica.com from a research done by L'Oreal globally, the cosmetic market growth globally increased to 5.5% in 2018 (Fig. 1).

In Indonesia, the Ministry of Industry reported a 20% percent increase in the national cosmetic industry on March 2018 or about four times the national economic growth in 2017. Airlangga Hartanto as the Minister of Industry at the time stated that the number of cosmetic company by March 2018 was around 760. Indonesia was also regarded as a relatively big cosmetic market. This potential was largely supported by the growth in young population or the millennial generation.

4 Instagram, Self Image and the Beauty Myth

Instagram is a photo-sharing platform that enables the user to share photos and videos easily. Instagram also has photo editing feature that allows its users to add effects, adjust image contrasts, or make other kinds of modifications to their photos as desired. Instagram would soon become a digital photo album to its users. It is now the social media platform with the most users, with around 1 trillion of users by June 2018.

As a social media platform, Instagram facilitates its users to view the photos in other users' profiles. This makes it possible for women to compare their look with other women, in a sort of competition to look and appeal better than other people. It is important to note that Instagram is a platform that offers communication through visual forms and self-images that are represented through photos. (Kertamukti et al.: 2016).

"In the current age of mobile communication and social media technologies, processes of bodily surveillance, objectification, and fetishization have intensified (Perloff, 2014).

Women will compete to look beautiful not only for attracting men's attention, but in a competition with other women's as well. Based on a research by Sarah Riley, Adrienne Evans, and Alison Mackewicz in 2016, women put more weigh in the opinions of other women and tend to compare themselves with other women.

"Looking between women as judgmental, comparative, and pervasive: an intense look that was often considered more significant (and also more damaging) than men's in shaping how they felt about themselves." (Riley et al., 2016).

In *The Second Sex*, De Beauvoir elaborated that "it is above all in woman that the reflection allows itself to assimilate to the self" (page 757). Women always see their own reflection, but today the mirror is not the only medium with which this reflection can be seen. Photo quickly became an alternative. Instagram thus becomes a digital album where users can see their own digital reflection.

Self-reflection is something that is closely tied with the self-image that a person wishes to present. Self-image is always tied with the visual and physical embodiment of something. Self-image represents the picture an individual has about him/herself. As humans who interact through concrete representative images, the tangibility of the self-image becomes very important. Self-image represents an individual's evaluation of their self-presentation and its accompanying emotions.

There are several factors that influence the self-images between individuals, among others is self-confidence and the tendency of self-comparing with their environments. Self-image can adapt and change according to changing conditions of the self. Just like age, experience, and other events, the shaping of a self-image is one long process that are constantly influenced by social factors, social interaction, and education.

These factors are influential in determining the concept of an individual's reception of his/her own self-image. Furthermore, Fardouly et al. explained that "physical image is part of a self-image that relates with physical qualities and embodies an individual's evaluation of him/herself" (Fardouly & Vartanian, 2017).

It can be said that an individual's reception of him/herself is largely influenced by their self-image. The more dissatisfied an individual is with his/her own self-image, he/she would commit more efforts to bring this self-image closer to his/her desired ideal level.

In an article titled *Visual Communication: The Fantasy of the Body of Middle Class Women on Instagram*, Kertamukti et al. (2018) explained how the researchers' view the body of middle class women on Instagram. The research is a qualitative research and data collection was done through analysis of texts and interviewing two selected

middle class Instagram users. The two accounts were selected as they were deemed capable of well representing middle class women, and because the researchers had close relationship with the two interviewed subjects, making interview easier to conduct thus yielding more optimal and reliable result.

The result of the research is that the subjects performed a lot of negotiation in forming their self-images. This negotiation effort was done by choosing the right angle of photos and by taking multiple photos at once. Before the photos were uploaded to their own Instagram accounts, they edited the photos by adding effects which would create the illusion of a body that is slimmer, fairer, and taller. This illusion and fantasy upon their bodies that conform to the heteronormativity of femininity was realized through a negotiation effort facilitated by technological advancement.

The factor that caused this negotiation effort was not mainly internal, or from the women themselves. There were also external factors that came with the usage of Instagram itself. The fact that it is easy to access the contents of the accounts of other users on Instagram makes it easy as well for them to compare their physical appearance with other people. If they saw that their physical appearance did not fit the heteronormativity that generally applies to society, they would continue to commit negotiation effort with their self-images.

In another literature, Instagram was said to be closely linked with beauty myth. In the article *Instagram dan Mitos Kecantikan Perempuan Muslim* (2016) by Yenni Hemawati et al., the beauty myth that spreads among Muslim women on Instagram was explored. Based on the research, it could be observed how Instagram creates a trend and forms a new industry. The research was a qualitative research employing textual analysis. The research analyzed three Instagram accounts of Muslim women with; each having more than two million followers.

The three accounts were selected as they were viewed to represent Muslim women in the era of new media and Instagram. The three accounts were @dianpelangi, @zaskiasungkar15, and @zaskiadyamecca.

The research concluded that Muslim women were considered beautiful when wearing hijab. Not the conventional hijab, but the more stylized and trendy ones more commonly known as hijab style. Their beauty is perceived as a balance of spiritual beauty with physical beauty through hijab style. The notion of hijab style here refers not only to the photos or videos uploaded to their Instagram timelines, but also the narratives of the captions that accompany their photos. The notion of hijab style is euphoric and joyful in nature. It is reproduced continuously and massively, to the point where it is accepted as a natural and legitimate aspect in the lives of society. It is a characterizing feature of a disseminating myth that finds a breeding ground in the social media. Until this day, hijab fashion has contributed to the creation of the hijab industry.

The similarities between the two researches mentioned above is that in both researches, women become the object of a beauty myth that emerges in social media, specifically Instagram. This traps women in a fantasy and competition to display their beauty according to the circulating norms and standard. Even though the users of Instagram are subjects, they are also objects that demand attention, visibility, and acknowledgement for having been conforming to the existing, circulating myth.

The increasing number of influencers that occupy the peak of the social hierarchy on Instagram only further develops beauty myth among women. Influencers began to be seen as a perfect role model in life. According to Senft (2008), influencers are one form of microcelebrity who accumulate a following on blogs and social media through the textual and visual narration of their personal, everyday lives, upon which paid advertorials—advertisements written in the form of editorial opinions—for products and services are premised.

There are many other forms of literature that discuss the lives of these influencers occupying the peak of social hierarchy on Instagram. They are seen as embodying the idea lifestyle of modern society. In 'Having It All' on Social Media: Entrepreneurial Femininity and Self-Branding among Fashion Bloggers (2015), Broke Erin Duffy and Emily Hund specifically described the lives of the influencers both within and outside of social media. The research took place in the United States, with 15 influencers selected as subjects. It was a qualitative research that collected its data through textual analysis and phone interviews with the influencers. In general, the selected influencers all fit the existing heteronormativity standard: young, tall, fair-skinned, and slim.

There are three things that are offered by these influencers to their followers: 1. The Destiny of Passionate Work; 2. The Glam Life; and 3. Carefully Curated Social Sharing.

Working according to passion without having to apply to an office setting, not bothered by working hours, productive and stylish, everything seems so natural. This makes the job as a blogger or influencer a dream job for women. In other instances, bloggers implicitly and explicitly defined their practices as productive labor rather than leisurely consumption; of course, the boundaries between these are—and have been—muddled in the feminine realm (Gregg, 2008).

The glamour that the influencers or bloggers put to display by coming to a product launch, meeting up with celebrities, wearing products from luxury brands, all of these contribute in making these influencers rank high in the social strata. Actually, the activity of tagging a brand is the economic activity that they engage in, in order to persuade their followers to buy the same product.

Finally, these influencers never share their lives in its entirety. There are things that go on display but other things stay hidden. As influencers, they need to always look chic but also relatable to their audience or followers. The impression of 'having it all' that during the period of the old media could only be found in magazines and appeared artificial now occupies a realer dimension as these influencers who were once common people can be seen as having it all as well. Although the social media somehow gives an impression that anyone can become an influencer, there is a set of criteria outlining the hierarchy, age, class, race, and body shape that needs to be fulfilled before someone can become an influencer.

The underrepresentation of women of color, LGBT, and plus-size models reveals how the playing field for "top-ranked" bloggers is highly uneven—even despite the outward countenance of "real women." Moreover, the aesthetic that was represented in the blogs and Instagram suggests a level of disciplining the body or physical maintenance that is often discussed in theories of aesthetic labor" (Entwistle & Wissinger, 2006).

There is another literature that explains how influencers communicate with their audience for marketing a certain product and persuading their audience to follow them

with loyalty on Instagram. In Visibility Labor: Engaging with Influencers Local Brand and #OOTD Advertorial Campaign on Instagram (2016), Chrystal Abidin outlined the result of a research on Singaporean influencers.

These influencers interact with their followers and promote products in three ways:

1. Dissemination: only uploading photo, without promoting anything or persuading their follower to buy anything.
2. Aggregation: communication with followers by asking them to leave comments in the comment section, then giving out a sort of reward for best comment or other such competition.
3. Instigation: influencers persuade their followers to create a content that resembles a model that they have provided, be it in forms of reposting a photo, or copying the style of their photos. The best one be given reward.

These three ways are very effective in getting the followers involved and actively participating in promoting products without having to spend more budget on advertisement.

In doing their marketing campaigns, influencers tend to use a hashtag in order to easily identify later who are taking part in their marketing efforts. This hashtag is also called a searchable talk, wherein users tag their content in order to be discovered by other users with whom they can 'bond around particular values' (Zappavigna 2012:1).

5   Conclusion

The beauty of myth is a persisting issue faced by women across different time periods. Despite so, people generally regard beauty myth as a trivial matter; that there are many other issues considered of more importance than that of beauty. In reality, beauty myth is a 'concrete' and 'real' shackle in the minds of women.

Women's obsession over self-image can also be the result of not conforming to the existing standard, thus being perceived as "wild" or undisciplined. The narrative on the disciplining of women's body has been in effect for thousands of years. It is this narrative that brought us to the shifting trends followed by women everywhere. The trend of makeup has undergone various alterations and changes from its early incarnation in the ancient Egypt, Greek, The Middle Ages, the Victorian era, the black makeup period, until the current modern time.

Along with the development of technology, new products enter market every single day. The obsession of women to fulfil their fantasy of their self-images makes only them very consumptive.

Furthermore, this beauty myth is made more complex with the arrival of the new media, in particular Instagram. As a product of the new media, Instagram provides a large and flexible ground for this myth to grow and evolve. As a photo-sharing platform, Instagram enables its users to upload photos or videos of themselves to the digital space.

Instagram also has Like and Comment features which allow its users to interact and engage with uploaded photos and videos of other people. The amount of likes often indicates how favorable an Instagram photo is to the followers. As time goes on, attractive visual communication becomes a factor that determines the success and fortune in life

(Kertamukti et al., 2016). The number of likes and comments are things that determine someone's popularity on Instagram.

This is in line with the concept of narcissism as proposed by Simone de Beauvoir. In The Second Sex, de Beauvoir argued that women need confirmation from other people about her beauty (page 757). It would appear that this needs for confirmation or acknowledgement finds indicator through the Like feature of Instagram. It is thus not surprising that women strive to look 'beautiful' in the photos and videos that they upload on Instagram, in a competition of getting as many likes that would indicate the degree of confirmation or acknowledgement of their beauty.

The presence of the cyber space as the medium between the tangible reals and the digitals allows Instagram users to come in a digital, representative form. Makeup is a tool for negotiating the self-image in this digital representation. The form of the self that is presented digitally allows the users to be more expressive in exposing their self-images. In other words, these displayed self-images are fabrication, not the real images. However, women are already trapped by the illusory fantasy brought to them by makeup products. This trap led them to fantasized ideal versions of their appearance, which find representation through photos or videos that they upload.

The need for women to get confirmation or acknowledgement from other people leads them to a process of comparing themselves (their outward physical appearance) with other women. This is especially true on Instagram where women can easily access the profiles of other users easily. This process of self-comparison with other people continues to happen, as if in a never ending circle. This makes them never really feel satisfied with themselves.

As a result, women feel the constant need to "improve" themselves by the help of various kinds of beauty products.

"the really crucial function that women serve as aspiring beauties is to buy more things for the body […]. Somehow, somewhere, someone must have figured out that they will buy more things if they are kept in the self-hating, ever-failing, hungry, and sexually insecure state of being aspiring 'beauties'." (Wolf, 1991: 66).

The emergence and the popularity of influencers form an ideal standard of self-image among women. With an actual reference or role model for the standardization, women can now strive to fulfil that standard. Usually, these influencers are those who fit a heteronormative beauty standard. According to the result of journal research titled "*Having It All" on Social Media: Entrepreneurial Femininity and Self-Branding Among Fashion Bloggers*, it was found that bloggers overwhelmingly conformed to a Western, heteronormative beauty aesthetic (young, thin, light-skinned)" (Duffy and Hund, 2015).

These influencers normally receive cosmetic products from a brand which they will review on their social media accounts like Instagram and YouTube. Influencers, as has been mentioned above, has the capacity to influence individuals to buy a product. What is harmful is when these influencers obtain the products for free, while the followers have to spend their money on the products. Moreover, these influencers promote tens of beauty products every day.

In Indonesia, this is supported by the research result by Facebook IQ, where Indonesian women are shown to believe what influencers have to say regarding a product before buying it for themselves. This eventually affects their financial well-being, especially those who are workers of the middle class. With an income less than seven million rupiahs monthly, they tend to sacrifice other needs in order to fulfil their obsession of a fantasized self-image.

There will be much needed a further research related to this subject. Sot that people will aware of the real impact of the development of beauty myth. The dynamics of the issue of beauty is a basic problem in the lives of all women. Every woman of any social class certainly possesses a self-image as they are haunted by the myth of beauty. This beauty myth introduces the fantasized and idealized self-image among women.

Many efforts have been done by women to achieve this fantasized self-image. These efforts may subconsciously oppress themselves. The more they feel pressured to try, the more they feel that they are inadequate, not good enough. The picture of their self-image will continue to develop. Some efforts that they may exert in this pursuit of beauty is by spending more money on cosmetic, taking more hours to dress up, and getting involved in activities that can improve their beauty.

Their imagination towards a favored self-image by the help of cosmetic products makes them trapped in their own illusion. This makes them grow more dependent on those beauty products. Other parties also play certain roles in influencing women to pursue their fantasized image. Besides external factor that only further reinforces the narration of beauty myth, and Instagram and all of the cultures it contains and all the features it offers only make women thirsty of acknowledgement of their existence. Meanwhile, internal factor is what in the end makes these women internalize this myth and further shackled by it, elevating this issue into a whole different level of complexity.

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