

Depiction Of Women With Hairless Armpits In Deodorant Advertising In Indonesian Female Magazine

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Abstract - Identifying women's drawings without underarm hair by looking at deodorant ads in women's magazines, the purpose of this paper is to describe what the visual power of advertising is based on the image and the armpit appearance without body hair. The armpits are the part of the female body that should be a taboo to show. Hair removal is part of the taken-for-granted work of producing an 'acceptable' femininity. In the 1973 ad, the media has advertised a message that puts forward a relationship that is not due to body odor. Year 1978 has introduced deodorant with bleach. In 2000, Sanex commercials began to show the use of deodorant that gives off a strong self-confidence stereotype of active women in many activities. In 2008, featured women with no armpit hair were considered more feminine, sexy and looks attractive. The methodology of this research is the historical documentation of deodorant product print ads in Indonesia from the year 1973 to 2014, with certain media taken from women's magazines, Femina. Findings about beautiful women's descriptions raised responsibilities that can reveal the impression of openness and freedom.

Keywords— History, Body Hair, Beauty woman, deodorant adv, magazine

I. INTRODUCTION

Advertising is a tool of promotion that can make change in attitude, behavior and culture. The simple advertising can be defined as a message offering product by marketers through paid media. Advertising is one particular form of marketing that can influence mass audiences. Advertising messages generally contain the value of communication to attract awareness, imparts information, develop attitudes and are hoping for a favorable action for advertisers.

Advertising is a tool of persuasion of the goods or services which is one of the promotional mixes in the marketing. Persuasion is made in order to win the competition between the products offered, among all sorts; written from by the manufacturer, the form of packaging, services, payment systems, method of use, benefits that are on the market until the chance got. With the advertising such as a case, this not only provokes emulation at a market but evokes emulation in the minds and hearts of consumers. Advertising influences consumer behavior (Moschis and Churchill, 1978).

As stated by Moschis and Churchill (1978), advertising influences consumer behavior, serves as a mirror reflecting current societal trends (Eisend 2010), and is also used by individuals to learn about normative expectations and to derive a sense of self (Jagger 2001; Tomlinson 1990). Advertising messages can be viewed as potential communications exchanges between advertisers and consumers, a perspective consistent with the communication marketing model (Ducoffe and Curlo, 2000).

Advertisers utilize advertising appeals as a means of buying and selling their products. Advertising appeals are designed in a way to present a positive image of the product or service to the customers using the product or service. The message transferred through advertising appeals has an influence on purchasing decisions. When people who purchase a product feel comfortable and confident with their shopping, they will then rationalize their purchasing decisions based on facts while making decisions based on feelings (Najafi, 2014).

II. ADVERTISING APPEALS

Advertising appeals are the direct or indirect expressions of special advantages, motivations, and worthiness of a certain product in the form of advertisement. Thus, the consumers are encouraged to express interest in a particular product as a result of receiving advertising messages. The goal of advertising messages is to influence consumer behavior, product attitudes, and even purchase intentions (Chu, 1996; Belch and Belch, 1998; Kotler, 2003; Najafi, 2014).

A definite distinction has been drawn between rational and emotional appeals: while the rational appeals concentrate on the rational thinking process to the consumer, whereby the functional needs for a product or brand and their measurable benefits play a crucial role, the emotional appeals considerably targeted the consumer's psychological, social or symbolic needs, aiming to stir up feelings and bring into play an affection mechanism that will finally motivate the consumer to purchase products (Leonidou & Leonidou, 2009, as cited in Akbari, 2015).

Ad makers also explored strategies to encourage the public to buy more, not because they needed things, but because they wanted to own certain items, use certain products, and

adopt certain lifestyles (Juliann Sivulka, 2007). To the advertiser, the aim is typically to sell or to communicate effectively to induce a sale. The value of any advertisement is judged against these criteria. From a consumer's point of view, however, a satisfactory exchange would be one in which the value of the advertising itself is judged to meet or exceed their expectations (Ducoffe & Curlo, 2015).

Competition between the products and services are very intense at this time that the advertisement needs to be creative and effective in the delivery of the message. Advertising builds and grows a new consciousness that consumers need certain products to certain brands as well. Ads are able to create reality illusion in the minds of audiences by building a new awareness whereby consumers have a number of shortcomings that need to be met by consuming or using the product in the advertisement.

A related issue is the information value of advertising, which dictated our consciousness, both individually and collectively. Hegemony advertising messages are repeated continuously in some period into the power advertising message while the appeal of advertising can be an emotional message that is appealed to consumers or messages with a rational appeal that makes audiences think of. In each ad, there is a message that regards a hidden message which will confirm the capitalists. Advertising is one of the promotional mixes that manufacturers do in order to captivate audiences in creating the consumers. A definite distinction has been drawn between rational and emotional appeals: while the rational appeals concentrate on the rational thinking process of the consumer, whereby the functional needs for a product or brand and their measurable benefits play a crucial role, the emotional appeals considerably targeted the consumer's psychological, social or symbolic needs, aiming to stir up feelings and bring into play an affection mechanism that will finally motivate the consumer to purchase products (Leonidou & Leonidou, 2009; as cited in Akbari, 2015).

III. HISTORY OF ADVERTISING

From a long history of leadership that continuously have a change of government in Indonesia, the author wanted to do a research on display ads in magazines, specifically women deodorant ad. The reason why deodorant advertising campaign was made as a subject is because deodorant products are in direct contact with one of women's intimate body parts which is the armpits. Previous research studies was on culture and the female body.

The research is based in Indonesia where there is a study of changes in the concept of beauty. According to a cosmetic advertisement in the magazine *Femina* in 1977 – 1995, the study is on the representation to the concept of female beauty portrayed in cosmetics advertising *Viva*, *Citra*, *Sari Ayu* and *Mustika Ratu*. In the end, cosmetics ads always managed to hegemony women where the beauty concept they present is the ideal concept of the perfect female beauty: White and slim (Liana, 2016; Klepak & Walkey, 2000). A proposed definition of cosmetics is a product at present that made people comfortable to close, and it became a pleasant description as the

product is now known as antiperspirants and deodorant. The product is now considered into one of the products to raise self-esteem for the wearer.

A. Deodorant Advertising

Deodorant has many types, and each person has a tendency to find their own preferences in terms of how suitable and comfortable the deodorant is to the individual. There are many types of deodorant that is present in the global market such as the spray type, stick, roll-on, gel, powder, etc. and these deodorants have their respective advantages.

Advertisers became strategic educators and promoters of habits of hygiene, dress, lifestyle, and new technology (Juliann Sivulka, 2007). The Gillette Safety Razor Company introduced a special razor for women in 1915 and advertised the "Milady Decollete" as the "safest and most sanitary method of acquiring smooth underarm" (Adams, 1978, p. 92). Most ads were instructional and gave women who usually style their clothes sleeveless or very sheer sleeves an idea that it is important to remove underarm hair as having visible hair growing from the underarm was "superfluous," "unwanted," "ugly," and "unfashionable." Legs were never specifically mentioned during Reviews these years, nor was shaving self-mention. Men shaved; "Merely women smoothed (Adams, 1978; Hope, 1982; Susan A. Basow, 1991)

Deodorant products now display and offer beauty, freshness, and give a woman confidence socially. Currently deodorant products is considered as one of the necessities and as a means of self-actualization that supports the addition of perfume. As quoted from the journal of antiperspirants and deodorants, at the International Federation of Cosmetic Chemists (IFSCC) Conference in London in 1958, Dr. Middleton proposed a definition of cosmetics as product's that makes made people feel comfortable and nice to be near to an individual, and this is an excellent description of the products at present known as antiperspirants and deodorants.

The dominant visual deodorant ad today many shows the beauty of commercials that show smooth, pure white underarm skin without any body hair. Deodorant is a base product for people to keep in shape, even if the weather was hot and makes the body sweaty, the body remains fragrant when the individual uses it. With increased advertisements focusing on deodorants as a tool to attract the opposite sex, more and more young men are drawn towards the various deodorant brands in the market (Shastri, 2015).

Visual element in the execution of negative appeals visual techniques designed to elicit guilt in print ads has not been identified through the literature. In general, visual elements in magazine ads are known to attract attention, create associations, or increase the impact of an ad (Moriarty 1987; Huhmann, Brotherton, Huhmann, & Brotherton, 2016).

Roll on deodorant is one of the types of deodorant in the market. According to the Journal of Antiperspirants and Deodorant (2000), the great breakthroughs in marketing came with the introduction of the roll on (the 1950s in USA; 1960s in the UK). Roll on deodorant is one of the most versatile and globally popular carrier forms of antiperspirant. There are several types of roll-ons differ in their formulation base. Water,

alcohol, hydro-alcoholic systems, esters, and silicones have been used over the years as the materials used in roll-ons. This form is well accepted due to its long history, ease of application and high efficiency.

B. Deodoran Ad in Indonesia

Hairless armpit women is currently the norm in the Indonesian society, with so many impressions of female artists who have smooth, white armpits. Television mass media plays a role in creating a trend of women without underarm hair that portrays beauty and fit the norm. Watching soap operas, movies, infotainment, fashion, and advertising has reinforces the trend in the society. Deodorant ad and movie-film in Indonesia before reformation does not have a culture of revealing underarms without underarm hairs. In 1980, female artists were still having armpit hairs and were not ashamed to show it on television. This can be seen in films such as Five Girls Whizz (Lima Cewek Jagoan) starring Lidya Kandau, Eva Arnaz, Yati Octavia, Debby Chintia and Dana Cristina Dewi where in the film, there is a scene where they dressed at the beach showing armpits that have thick armpit hairs.

a. Odorono 1973



Picture 1. Odorono deodorant Ads 1973

Picture 1 is taken from the Femina magazine in 1973, where there are two deodorant ads that shows both of the women raised elbows. Picture 1 is a black-

and-white Odorono Ad that shows two different photos. The first photo shows a couple dancing that shows a woman who is worried about the headline, "It's OK to be alone together as long as there's no BB (body odor)". The second photo is smaller in a different frame showing the woman raising the elbow applying the product O at the armpit. This woman's armpit shows that there are traces of body hair on her armpit.

b. Viva ad 1973



Picture. 2 Viva deodorant Ads 1973. The Viva no odor stick product ad is an example of a second black-and-white ad that shows a female image showing her armpits, although the shot is not from the front but from the side of the model. The advertisements affirmed with the caption that in the present age, the use of deodorant has become a must for everyone.

c. Rexona ad 1978

Picture. 3 Rexona deodorant Ads 1978 Innovation of new deodorant products by Rexona were squeeze spray deodorants. Consumers use it by simply spraying and the deodorant mist will come out, according to the "new, press, spray ..." deodorant description. A visual from the Rexona ad in 1978 showed a woman wearing a towel with her back to the glass



while lifting her elbows as high as 90 degrees, making her armpit visible. The visual also showed how the product was being used with her hand holding the product with the position of the squeeze spray deodorant under her armpit.

d. Odorono ad 1978



Picture. 4 Odorono deodorant Ads 1978 The Odorono ad in 1978 was colored with the same concept as the black-and-white ad. There were two image objects. The image portrayed a male and a female couple sitting in the garden enjoying the scenery with the woman's hand holding the camera and the man's hand pointing at something in the front. The picture with a separate frame showed the woman was using deodorant on her armpit; showing an expression of satisfaction with the product used. The woman's positioned her elbow above the head with the product placed just in front of the armpits. From the image we can see that the advertisers in this era have not shown the courage or confidence of women showing their armpits to its utmost level.

e. Sanex ad 2000



Picture. 5 Sanex deodorant Ads 2000 In the year 2000, the Sanex deodorant Product Ad was a bold advertisement, with the bold concept of kissing underarms. The man in this ad was kissing the armpits of the woman. In this ad, even though the ad did not show the woman's full face, but we can see the woman was smiling broadly as an expression of satisfaction with the result due to the usage of the product. There

was also a small text in the ad on the right-hand corner of the page adjacent to the image of the product that stated, "Non-alcohol formula Sanex deodorant roll on effectively and kills bacteria that cause body odor, reduce excessive sweating, making your underarms dry".

f. Sanex ad 2002

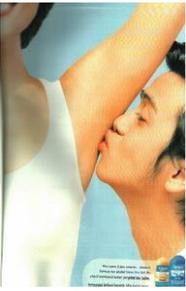


Picture. 6 Sanex deodorant Ads 2002 The Sanex product ad in 2002 was using a concept of the deodorant product Sanex as a helper or an angel to the woman in the ad. A beautiful woman was smiling happily and was staring at her shoulder that has a visible halo on top of her upper arms. There was also a small text on the right corner of the ad which

stated, "New! Sanex shrine is invisible, let its Ectiv™ Complex be your guardian angel that can help reduce the white marks on the shirt. 11 Deodorant Rexona Dryness Challenge Ads 2008 until 2010 te marks on the shirt.

g. Sanex ad 2003

Picture. 7 Sanex deo Ads 2003. The 2003 Sanex product ad image was similar to an ad in 2000, the blue background adjusting to the brand's colors. Only in the ad in 2003 there was no man who kissed the armpit only a headline position diketiak women who read "Want to know the difference? Kiss it!". For body copy as explanation of Sanex Deo Roll On product with some points reads; reduce excessive sweating, kill bacteria that cause body odor, dermatologically tested, does not contain alcohol. Sanex keeps your skin healthy.



h. Rexona ad 2005

Picture. 8 Rexona deodorant Ads 2005 The 2005 Rexona ad featured a woman smiling and wearing a singlet, raising her hand showing her smooth white underarm skin. The headline text in this ad is "Looks whiter and seamless even though it's pulled out". The small text in the ad added "Plucking or shaving armpit hairs can cause irritation that results in the darkening of the skin. Overcome that problem with R pro balance. The sunflower oil helps restore the underarm skin from damage of being stripped or shaved, making it look whiter naturally. In just 4 weeks, you are also more confident with armpits that looks more white and smoother."



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i. Rexona ad 2008

Picture. 10 Rexona deodorant Ads 2008. Rexona 2008 ads featured a beautiful woman with white-blond hair, has blue eyes and was wearing a black lacy, sleeveless dress. The image also showed a picture of a goat on its armpit that was clarified with the Headline in a red frame that says, "Do not let body odor interfere with your appearance". The ad was further continued with a small text at the bottom which read "Only the



faithful Rexona protects you from excessive sweats and body odor..."

j. Rexona ads 2008-2010



Picture. 11 Deodorant Rexona Dryness Challenge Ads 2008 until 2010

In the year 2008 to 2010, Rexona deodorant brings the theme dryness challenge using Carisa Putri as the ambassador. There are four documentations of deodorant R ads, with Carissa

P in every ad. In the ad, Carissa P will always raise her arms in order to show off her smooth white underarms. Rexona with specially designed PH balance to fit the woman's body proves to keep the armpits dry all day. Rexona invites consumers to be involved in telling the perfect performing experience at rexonachallenge.com.

k. Rexona ad 2010

Rexona 2010 ads with new variants Rexona natural's bio protection brings natural ingredients in the reinforcement with a green visual color. Visual photo of a long-haired black woman smiling happily, raising her hands showing her clean white armpit with green plants as a backdrop. With the headline inscribed 24-hour protection with natural materials, Good for the skin and keeps



you fresh throughout the day.

l. Rexona ad 2011

Picture. 13 Deodorant Ads 2011

Rexona ad in 2011 featured a headline of Rexona every day for confidence. The Rexona-free spirit deodorant varies and can overcome the five causes of sweating, among others; Stress, emotion, light moves, weather, humidity. The visual was of a beautiful woman raising her elbows, showing clean, white underarm. A cheerful face was portrayed with the model wearing a matching blue color with earrings and diamond rings and a gust of wind blowing her long, flickering hair which adds to the freshness of the image presented.

m. Rexona ad 2016

Picture. 14 Deodorant Ads 2016. Rexona 2016 print media



advertising featured a model who has radiant skin due to the use of a deodorant that has sunflower oil which can brighten underarm skin. This ad was supported by a beautiful woman who smiled sweetly with confidence while raising her underarm. The

visual also showed how the colour of her underarms was brighter and whiter, according to her skin color. This ad uses the title "Can Your Deodorant Make your armpit skin as bright as your skin?" because Rexona challenged consumers to equate the skin color of the armpit with the individual's own skin color. The number of brands and types of deodorant in the current Indonesian market, ranging from the type of deodorant; stick, roll on, cream, powder to aerosol or spray, triggers competition in the form of promotions and advertising strategy in order to attract the hearts of audiences. It thereby flourished advertisements' creativity in offering the product. Most advertising messages use women with a slim-body, fair skinned, which are synonymous with the current perception of beautiful, who then wears a sleeveless shirt and raising their hands showing their clean, smooth and hairless armpits.

In fact, the advertisement contains a hidden message that wants to be delivered by the producer to the consumer.

Advertisement messages currently do not solely contain meaning against the health and hygiene of the armpit. The meaning of the deodorant advertisement messages currently tends towards prettiness and the beauty of women without hairless armpit. Indeed, those parts that were displayed the face, neck, and arms were targeted by hair removal advertisements, and beauty books of the mid late-1800s assumed that any visible hair, not on the head, was an affliction requiring treatment. The move towards more extensive hair removal among North American women appears to have accompanied a transition in cultural standards of feminine beauty during the years between 1920–1940 (Hope, 1982; Toerien & Wilkinson, 2003).

Moreover, deodorant advertisements tend to feature women who are allured by the beauty of charm and beauty of curves. Currently, most of the deodorant advertisement dare to feature women to raise their hands to show the clean and hairless armpits. This act can be seen as a way to show courage and the self-confidence of women. The confidence gained was not only from the advertised product but the meaning of the ad itself. In the early arrival of deodorant, deodorant ad message focuses on bad smells that could interfere with the association. Indonesia is a mass nation, that is predominantly consists of Malay Muslims. The armpit is a hidden part of the body, which must be covered and not be shown publicly spaces, according to Islam.

Hope (1982) has examined the development of the norm for white women to remove body hair in the United States by examining advertisements in Harper's Bazaar and McCall's, beauty books, and catalogs from Sears from 1915 to 1945. Prior to 1915, most women in the United States did not remove their underarm or leg hair, and there were very few ads related to body hair. This is because very little body hair was publicly visible due to the clothing styles. However, visible hair on places other than the head was viewed as "superfluous." The only women who removed body hair during this period seems to have been vaudeville dancers, women who displayed large portions of the skin. In the year 1915-1919, "The Great Underarm Campaign" in advertising began.

Image in deodorant advertisements deodorant today portrays many women without armpit hairs and have underarm that is white, smooth and lovely. Cultural change happens and thus the era has become more culturally expressive. Now, women love to have and show white and smooth armpits without any underarm hair. But there were no signs that shows the function of deodorant is that it cannot help the users to remove their armpit hairs. There has been no research that documented deodorant advertisement messages, especially in Indonesia that has created a new culture. It has been said that "a picture is worth a thousand words." Clearly, pictures – the nonverbal part of communication – greatly affects the way a receiver interprets a message.

It is estimated that 75 percent of the information we take in is through our visual senses (Hanson, 1987; Mohr, Cobb-walgren, & Mohr, 2010). In an advertising message, there is always a hidden meaning about the product. The product advertised (deodorant) mainly serves as a deterrent to body odor

that can help eliminate body odor. The function was then shifted that gives the consumers the idea that the deodorant advertised can help make women look beautiful and more confident. Messages can be viewed from the visual display that is present in the ad; a female model, uses the headline, sub headline, slogan and other visual elements of the other ads. These elements helps create the hidden meaning behind the message in the minds of consumers. Visual display of deodorant advertisements are not consistent from year to year as the ad are usually made according with the trend and the circumstances of consumers in Indonesia. These can be seen through deodorant printed media advertisements documented in the Femina magazine from 1973 to the present.

For research in Indonesia, there is a study of changes in the concept of beauty. According to Yakas (2009), female body hairlessness is a culturally created beauty ideal rooted in gender construction, that it is maintained through deeply embedded societal norms, and that it is a product of a society where women continue to be oppressed.

Becoming beautiful is the hope for many women, as pretty women obtain a lot of attention, and beauty can boost a woman's confidence. Beauty itself in an Indonesian comprehensive dictionary edition four has been defined as pretty means beautiful, beautiful, beautiful and comely.

The meaning of beauty is ever-changing as it is different from time to time. Ancient Greece defined beauty as a beautiful naked woman, in the Renaissance period (medieval), the definition of beauty is associated with divinity or religiosity, the 19th century, is a beautiful aristocratic woman, and in the 20th century, the conception of female beauty is based on, ethnic and racial backgrounds, and should be feminine (Abdullah, 2006).

In a 1998 study, two groups of college students were shown an identical video clip of a woman by a pool in a bathing suit, with one slight variation: in one clip, the woman was hairless, in the other she was not. The results showed a significant difference in how the woman's character was perceived, and female participants were harsher judges than males. Those who saw the unshaven woman judged her to be less attractive, sociable, positive, and happy, and to be more active, stronger, and more aggressive (Basow and Braman, 1998). Therefore, being hairy rendered her less possessive of attractiveness and more possessive of masculine traits, like aggression. A hairy woman in contemporary society, although unlikely to be suspected a witch, will most likely be viewed as ugly, lazy, masculine, a lesbian, a fanatic feminist, a hippie, or the best-case scenario as it shifts the blame from herself suffering from some medical disorder (Toerien and Wilkinson, 2003). Yakas (2009) stated that prejudice against women with obvious body hair exists, be it subtle, or not so subtle.

Messages in a deodorant ad changes from age to age, era to era, the mass of the mass to follow the trend of the market there. This trend is not solely on the needs of consumers. Trends were made by the owners of capital through mass media such as television, newspapers, magazines, tabloids, and so forth. Deodorant advertising message shows that the function of a deodorant for the consumer is as an antiseptic prevention of

body odor. Deodorant can help eliminate body odor, making body to stay fresh, makes underarms stay dry, making the consumers more confident and making an active and dynamic 12 hours, up to making the armpits more smooth and white. Even so, deodorant advertisements tends to use a lot of women who are slender, white and are beautiful. The visual also shows how a woman wearing sleeveless shirt with a scene lifted hands with exposure armpit clean white smooth with no visible underarm hair.

In each ad, there is a hidden meaning to be conveyed by the producer to the consumer. Advertising messages of the deodorant ad currently not only focuses to the cleanliness and health of the body, especially the armpit. The meaning of the deodorant advertisement's messages today is more towards the beauty and the beauty of women with hairless armpits. Even today, the ad it not only send messages to women but now deodorant ad for man does the same thing with a visual display of a man who is actively dynamic but does not have underarm hair. Female hairless armpits trend started in 1915 in the United States where there was a campaign where the woman shave her armpits in an advertisement in the Harper's Bazaar magazine, a magazine for the upper class. The ad shows a picture of a young woman wearing a sleeveless summer dress posing with her hand raised so that her arm is visible. From the visual, it can be described as a modern dancer who is comfortable in the summer as well as pleasing to the eye without underarm hair. The ad also says, "Summer Dress and Modern Dancing combine to make-necessary removal of objectionable hair." (www.kumpulancerita.net). Meanwhile, in Indonesia alone, there have been no literature and research that shows the exact trend of women without underarm hair.

Far from being the inevitable outcome of a biological imperative, femininity is produced through a range of practices, including normal body-altering work such as routine hair removal. The very norm of such practices obscures their constructive role: because the vast majority of women remove their hair, feminine hairlessness has been seem as something 'natural'; not to remove hair is thus considered as not a legitimate option. By questioning the inevitability of the norm for hairlessness, we question not merely 'beauty' routine practice; we question an insidiously prevalent, socially enforced, and (arguably) unaccepted restrictive construction of feminine woman.

(Toerien & Wilkinson, 2003).

Society, and especially the beauty industry, take advantage of this fear that almost all women are being perceived as anything but a woman. A 2001 magazine advertisement for shavers stated that "with summer weeks away, the last thing you want is legs like your dads," and this is unfortunately true (Toerien and Wilkinson, 2003; Yakas, 2009).

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