

FROM LOCAL FLAVOR TO GLOBAL APPEAL: LANGUAGE IN INDONESIAN BEAUTY BRANDING

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Abstract

This study examined the language of Indonesian beauty branding, focusing on how language choices constructed brand identity and appealed to specific social groups. The research analyzed 79 data points, including brand names, slogans, taglines, and campaigns, which were collected from homepage banners and company profiles of seven beauty brand websites, using the Linguistic Landscape (LL) and Virtual Linguistic Landscape (VLL) frameworks. The sample included both local and international labels. A qualitative descriptive method with purposive sampling was applied, and the data were categorized by language form (monolingual or bilingual) and linguistic function (informative and symbolic). The findings showed a strong preference for English in conveying prestige, modernity, and global orientation. Bahasa Indonesia was employed to emphasize national pride and ensure accessibility, while occasional Arabic or Spanish terms targeted niche audiences. The dominance of symbolic over informative functions reflected strategic branding aimed at influencing consumer perceptions and appealing to defined social groups. This research contributed to the advancement of LL and VLL scholarships by extending their application to the under-explored domain of beauty branding in Indonesia. It demonstrated how multilingual branding operated simultaneously as a marketing tool and a vehicle for ideological expression, offering a framework for understanding how language choices in emerging markets reflected and reinforced socio-cultural values.

Keywords: *brand identity; language ideology; linguistic landscape; product branding; virtual linguistic landscape.*

1. Introduction

Over the past few years, there has been a growing linguistic trend in Indonesian beauty product branding. Language, as an essential part of human life (Gorter, 2006), has become a deliberate tool in branding, which is crafted in distinct ways to attract potential buyers and encourage product purchases (Iwana & Sudarwati, 2021; Khazanah et al., 2023; Pamuji & Khristianto, 2018). Branding heavily relies on language as a communication tool for delivering meaning and shaping perceptions, memories, behaviours, and attitudes toward brands (Carnevale, Luna, & Lerman, 2017). In order to attract people's attention, mainstream Indonesian beauty product advertisements frequently embed an ideology based

on certain social groups' interests to target and attract potential buyers. This aligns with Kostić and Slavković's (2020) findings that advertisers strategically leverage customers' beliefs, knowledge, opinions, and ideologies to influence purchasing decisions.

The linguistic landscape of product branding is frequently constructed to serve specific communicative purposes. For instance, the use of English in branding is frequently perceived as a symbol of modernity, luxury, prestige, and superior quality among Indonesian society (Ardhian, Purnanto, & Yustanto, 2021; Iwana & Sudarwati, 2021; Sumarlam, Purnanto, & Ardhian, 2020). Consequently, English is used by several brands, such as *Make Over*, *Avoskin*, and *Dear Me Beauty*, which drives its dominant use in Indonesian beauty product branding (Khazanah et al., 2023). This strategy also supports expansion into international markets, where English facilitates broader consumer reach (Khazanah et al., 2023). On the other hand, *Citra* continues to maintain the use of the local language, Bahasa Indonesia, as its dominant branding language, occasionally supplemented with English. This approach aligns with findings from Khazanah et al. (2023), where most participants reported that the use of Bahasa Indonesia is preferred among buyers because it projects national pride and ensures clarity.

These two perspectives drive several Indonesian beauty brands to implement more than one language, or code mixing, in their branding (Nisa et al., 2024) and to incorporate culturally specific terms. A compelling example of this practice is the frequent use of the term "Wudu Friendly" in Indonesian beauty product branding. The phrase "Wudu Friendly" combines the religious term in Islam, "wudu," to appeal to Muslim consumers, and the word "friendly," which retains English's prestige value in branding. This blend reflects a strategic linguistic choice and demonstrates a strong demographic fit (Kostić & Slavković, 2020), as Indonesia is home to the largest Muslim population in the world (Sukei & Hidayat, 2019), making it a distinctive tool to appeal to this segment (Halim & Halim, 2023). These examples illustrate how language choice in Indonesian beauty product branding positions brands to target specific social groups with diverse ideologies. The existence of diverse linguistic choices and ideologies in Indonesian beauty product branding makes the phenomenon particularly worthy of further observation.

Several previous studies have explored the linguistic landscape concept in Indonesian beauty advertising, such as the employment of hyperbole as a stylistic device to underscore key points (Halim & Halim, 2023; Pramesti & Prawoto, 2020), the use of intimate and personalized word choices (Hidayat, 2020), code mixing in local beauty brands (Nisa et al., 2024), multimodal elements in Indonesian women's magazines (Khairani, Gurning, & Zainuddin, 2019), and language characteristics of beauty product advertisements (Sembiring, Sibarani, & Sihombing, 2020). However, research specifically addressing how the linguistic landscape of beauty branding reflects and reinforces social group ideologies remains limited. This study aims to fill that gap by identifying linguistic landscape patterns in branding and analyzing their alignment with strategies targeting specific social groups. By doing so, it offers insights for copywriters into the strategic use of language to shape brand identity and enhance product appeal in diverse markets (Febriana et al., 2024).

2. Literature Review

2.1 Linguistic Landscape and Virtual Linguistic Landscape

The linguistic landscape (LL) is defined as a study of language used in public spaces that fulfils two primary functions, namely informative and symbolic (Landry & Bourhis, 1997). The informative function delivers a practical message from the sign maker. For

instance, in beauty products, it includes the information about product details such as ingredients, halal certification, and product features. The symbolic function refers to the brand's choice of language, which indexes the ideologies of the target market from specific social groups. Language indexing is interpretative and closely tied to social, economic, political, cultural, and other interdisciplinary factors (Artawa et al., 2023). There are three factors influencing the choice of language on public signs, which are: the languages the sign maker is proficient in, the languages familiar to the intended audience, and the assumptions the sign maker holds based on how the audience is expected to interpret the message (Artawa et al., 2023; Spolsky & Cooper, 1991).

However, in the digital era, this concept has broadened beyond physical spaces. Due to the widespread use of computer mediated communication (CMC), LL now extends into the digital realm, resulting in the development of the term “virtual linguistic landscape” (VLL) pointed out by Ivković and Lotherington (2009) and further discussed by Biró (2018). The clear distinction between the physical (geographical) linguistic landscape and the virtual linguistic landscape has become increasingly significant, particularly as research has begun to examine public signage within online spaces (Biró, 2018; Ivković & Lotherington, 2009). Both physical and virtual spaces offer unique opportunities for language use, enabling individuals and groups to construct and design meaning within their respective environments creatively. These landscapes function as a web of significances where languages are used in different ways, conveying different meanings and with different aims in mind” (Gorter & Cenoz, 2014, as cited in Biró, 2018). Within this dynamic virtual linguistic landscape, multiple branding styles and strategies arise and will be further discussed in this study. By taking virtual signage into linguistic landscape studies, scholars can gain deeper insights into how language is practiced and how signage is crafted among individuals, groups, or communities (Biró, 2018; Ivković & Lotherington, 2009).

2.2 The Concept of Ideology in Discourse Analysis

The concept of landscape as a “web of significances” (Biró, 2018; Gorter & Cenoz, 2014), aligns with Jones’ statement (2024) in his book “Discourse Analysis” that words are never neutral. They always carry meaning shaped by the world around us and create certain kinds of relationships with the people with whom we are communicating. As a result, any text inevitably promotes a particular ideology. Ideology, in this sense, refers to a structured set of beliefs and assumptions about what is considered right or wrong, good or bad, and normal or abnormal. These belief systems offer frameworks for how the world should function, shaping collective worldviews and shared values within certain groups. However, while ideologies can unify, they also inflict boundaries by marginalizing or excluding people, ideas, and practices that fall outside their norms. This theoretical lens is particularly relevant in analyzing the virtual linguistic landscape of beauty product branding in Indonesia, where the language choices used by brands may reflect and reinforce specific ideologies. Through this approach, it can be examined whether the linguistic strategies employed align with the brand's intended ideological stance.

2.3 Previous Studies

As mentioned above, several studies have conducted similar linguistic landscape research in the beauty branch. One such study was conducted by Halim and Halim (2023) with the title “Language Style Applied to Indonesian Beauty Products in Digital

Advertisements.” This study investigated the language style employed in several Indonesian beauty product advertisements, focusing on five Indonesian local brands. From this study, it was found that online advertisements implement a variety of language styles, with exaggeration and figurative language being the most used techniques for promoting products on digital platforms. Hyperbole is used by advertisers to emphasize the features of the products as well as to highlight the overstated claims.

A second similar study was conducted by Iwana and Sudarwati (2021) with the title “A Melting Pot of Malang: Linguistic Landscape of Malang Culinary Signs.” The study focuses on the linguistic landscape of culinary signage around a university area in Malang, East Java, by examining the types of language used and their communicative functions. The findings show that commonly found languages on banners and storefronts include Indonesian, English, and Javanese, along with other foreign languages such as Japanese, Korean, Arabic, and Malay, as well as regional vernaculars like Sundanese, Banjarese, and Minangnese. The language choices often reflect the nature of the store’s service and the flavors they offer. Foreign languages are used to create a modern and global impression, which appeals especially to college students who embrace modernization. Meanwhile, Javanese is used as a way to preserve and express the cultural identity of the local community.

This study aims to identify the linguistic landscape in a virtual background by analyzing the brands’ identity in promoting their products by carrying particular ideologies through the language used.

3. Research Method

This study adopted a qualitative descriptive design to examine how language practices and the beliefs or ideologies of Indonesian consumers were integrated into beauty product branding in Indonesia, using LL and VLL theory. A descriptive qualitative method was chosen because qualitative research emphasizes meaning rather than generalization, with the researchers serving as the primary instrument (Sugiyono, 2016). The focus of this study was exclusively on the textual elements obtained from several beauty products’ official websites, which served as the primary objects of analysis.

The researchers selected the brands and elements using purposive sampling, a method involving the deliberate choice of subjects capable of providing valuable insights into a particular theme, concept, or phenomenon (Halim & Halim, 2023; Robinson, 2014). Seven beauty brands—both local and international—were selected based on their market visibility and the accessibility of information on their official websites. The primary data included brand names, slogans, taglines, and campaign materials drawn from homepage banners and company profile sections.

To collect the data, the researchers first identified the seven brands as the object of analysis. Then, the homepage banners and company profiles were manually extracted from each brand’s official website through content analysis. These two elements were selected because they are the most accessible parts of a website and prominently represent the brand’s image and identity, deliberately designed to attract visitors’ attention.

For analysis, the collected data were organized using *Microsoft Excel*. The researchers categorized the texts by language used, identified informative and symbolic elements, and analyzed the findings using the Linguistic Landscape framework proposed by Landry and Bourhis (1997), relating them to the concepts of ideology and web significance as discussed by Jones (2024), Biró (2018), and Gorter and Cenoz (2014). A second researcher

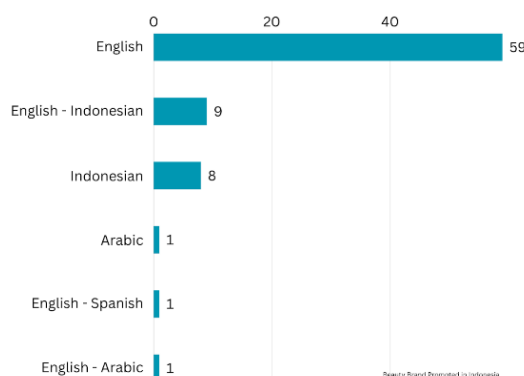
independently examined and cross-checked the coding results to guarantee reliability, and disagreements were discussed and settled until agreement was reached.

4. Results and Discussion

The data for this study were collected in mid-July 2025, and it took two days to be saturated. The researchers collected 79 data items, consisting of brand names, taglines, slogans, and campaigns. The languages used in beauty product branding marketed in Indonesia were identified as English, Indonesian, Arabic, and Spanish, as presented in *figure 1* below.

Figure 1

The Distribution of Language Used in Beauty Product Branding in the Indonesian Market

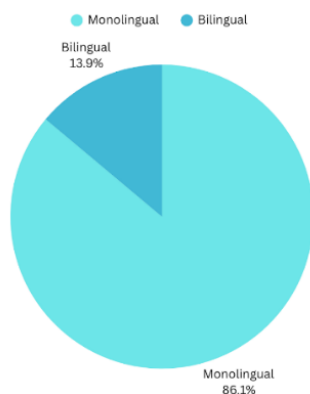


As demonstrated by the figure above, English had a dominant presence in beauty product branding. Meanwhile, Bahasa Indonesia was the second most frequently used language. Furthermore, the findings of the study revealed that the language used in advertising from the beauty industry was not highly diversified, despite the presence of advertisements in languages such as Arabic and Spanish. Arabic and Spanish appeared only minimally, each represented by a single word, “halal” and “adios” respectively.

The collected data were also categorized into monolingual and bilingual, as illustrated in the second figure below:

Figure 2

The Total of Monolingual and Bilingual Beauty Product Branding

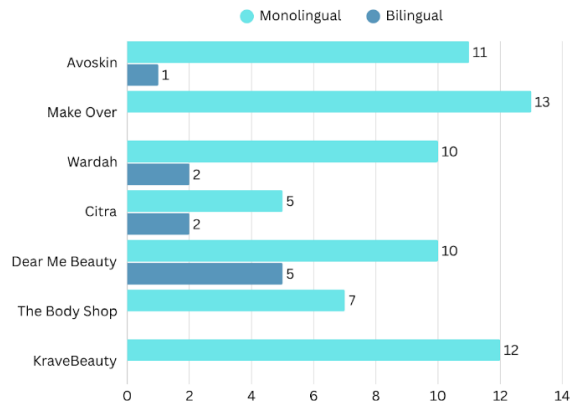


From the results above, the beauty brands promoted in Indonesia predominantly utilize a monolingual pattern (86.1%), while the bilingual approach is positioned in second

place (13.9%), revealing a significant difference of 72.2%. The findings suggest that monolingualism is more preferable over bilingualism in the field of beauty sector advertising. Precisely, the form of language used by each brand, monolingual and bilingual, is presented in the following chart:

Figure 3

The Language Form of Beauty Product Branding Per Brand



The chart showed that three out of seven brands (*Make Over*, *The Body Shop*, *KraveBeauty*) used a single language, English, across all branding elements. The remaining four brands—*Avoskin*, *Citra*, *Wardah*, and *Dear Me Beauty*—used both monolingual and bilingual approaches.

Table 1

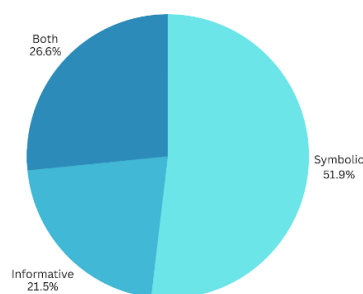
The Monolingual and Bilingual Pattern of Each Brand

Brand	Avoskin			Make Over	Wardah				Citra		Dear Me Beauty				The Body Shop	KraveBeauty
Language	Eng	Ind	Eng + Ind	English	Eng	Arab	Eng + Ind	Eng + Arab	Ind	Eng + Ind	Eng	Ind	Eng + Ind	Ind + Span	Eng	Eng
Frequency	10	1	1	13	9	1	2	1	5	2	8	2	4	1	7	12
Percentage	83,33%	8,33%	8,33%	100%	69,2%	7,7%	15,4%	7,7%	71%	29%	53,33%	13,33%	26,67%	6,67%	100%	100%

As shown in *Table 1*, *Avoskin* predominantly used English in its branding, with 10 instances in English and only 1 in Bahasa Indonesia. *Citra* used 5 instances in Bahasa Indonesia and 2 in English. *Wardah* included 9 instances in English and 1 in Arabic. *Dear Me Beauty* featured 8 in English and 2 in Bahasa Indonesia. In bilingual usage, there were 9 instances of English-Indonesian combinations across *Avoskin*, *Wardah*, *Citra*, and *Dear Me Beauty*, along with 1 instance of English-Arabic in *Wardah* and 1 instance of English-Spanish in *Dear Me Beauty*.

Figure 4

The Categorization of Branding Language Based on Linguistic Functions



The findings showed that 51.9% of the data predominantly functions as a symbolic means of constructing brand identity, with 41 instances. Meanwhile, 17 data (21.5%) were informative means of describing product or brand features, and the remaining 21 data (26.6%) combine both functions.

4.1 Symbolic Functions of Language

Rather than focusing solely on monolingual and bilingual forms, this research seeks to dive deeper into the relationship between language as both an informative and symbolic tool (Landry & Borhuis, 1997), while also demonstrating that language is never neutral and always serves diverse purposes (Biró, 2018; Gorter & Cenoz, 2014; Jones, 2024). The collected data were classified into three categories, namely informative, symbolic, and both, as presented in *figure 4*.

Symbolic is a means of constructing brand identity. The collected data showed that 5 out of 7 brands used English in their brand names, namely *Avoskin*, *Make Over*, *Dear Me Beauty*, *The Body Shop*, and *KraveBeauty*. This dominance can be attributed to its status as the world's dominant lingua franca (Jenkins, 2015; Khazanah et al., 2023) and its role as a universal medium for reaching consumers from diverse linguistic backgrounds. This strategy is also seen as economically practical, reducing costs for translation or adaptation into multiple local languages (Khazanah et al., 2023). The remaining two brands are using different languages precisely. Bahasa Indonesia was used by *Citra*, reflecting its role as the national language and its ability to foster better understanding and evoke local pride among Indonesian consumers, while Arabic was adopted by *Wardah*. Findings from a previous study (Khazanah et al., 2023) revealed that consumers preferred the use of Bahasa Indonesia in brand naming. Hence, there was a misalignment between company strategies and consumer preferences. This indicates that brand naming is not solely based on consumer preferences, but also reflects the identity that the company aims to project through its brand name.

This perspective aligns with the assertion put forward by Sardani and Astutik (2024), which posits that a brand constitutes a product identity. A good brand is characterized by its ease of pronunciation, memorability, distinctiveness, aesthetic appeal, and its capacity to showcase the advantages of a product. Additionally, it is noteworthy for its ability to project the image of the company or to underscore the distinctions between the brand and its competitors. The aforementioned phenomenon functions as the underlying rationale behind the utilization of brand names as symbolic means for the construction of brand identity. In the VLL theory, the different languages employed are not without any consideration, but reflect specific intentions and carry various meanings. This study revealed the intention of implementing three different languages in each brand name—English, Indonesian, and Arabic—from the perspective of VLL theory, and related the findings to the concept of ideology.

Avoskin, an Indonesian brand, was chosen for its English brand name, which combines “avo” and “skin”. According to Tempo Media's interview with Anugrah Pakerti, the CEO of AVO Innovation, the word “avo” is inspired by “avocado,” a fruit rich in vitamin E, later used as an ingredient in *Avoskin* products. The combination reflects both the philosophy behind the words and the desire for an aesthetically appealing trademark. If translated into Indonesian, they would be “alpukat” and “kulit”, the name would likely lose

aesthetic appeal and uniqueness in a competitive market. The fruit reference aligns with other branding elements such as the tagline “Inspired by Nature, Created for Nurture,” positioning the brand as natural and safe. This framing fosters the perception that products with natural ingredients are superior, aligning with Jones’s (2024) concept of ideology, where language shapes notions of what is “good” or “bad”. Moreover, according to Rustaviani (2022), in 2022, they successfully expanded to the international market. The use of the English language in brand naming simplifies recognition in the global market, which corresponds with a study conducted by Khazanah et al., 2023. This expansion is a concrete realization of its vision, as reflected in the *#FromLocaltoGlobal* campaign.

Another brand, *KraveBeauty*, a South Korean beauty brand that has been expanding its product line into the international market, similarly adopts English in its name and omits Korean from its official websites to enhance accessibility for global audiences. *KraveBeauty* was adopting the English words “crave” and “beauty,” which can be interpreted as “the beauty you crave.” The transition from “crave” to “krave” represents a form of orthographic variation known as graphemic modification, in which the standard letter <c> is intentionally substituted with <k>. Androutsopoulos (2000), as cited in Chen and Chan (2024), has noted that such non-standard orthographic choices do not affect pronunciation but are strategically employed to establish a distinctive visual identity. These deviations from conventional spelling are frequently utilized to establish a more robust connection with the intended audience. In the case of *KraveBeauty*, this deliberate change enhances the brand's appeal while maintaining the original word's easily recognizable quality.

Similarly, *Make Over*, an Indonesian brand aiming for global reach, also uses English. The phrase “make over” suggests change and renewal, reflecting the brand's purpose of giving women the opportunity to transform their appearance and express themselves freely. This message is reinforced through slogans such as “The world needs a Make Over and it starts from you,” “There are no rules,” and “Beauty Beyond Rules.” Likewise, the UK beauty brand—*The Body Shop*—also draws on the metaphor of a “body shop.” According to the Cambridge Dictionary, a “body shop” refers to a business that repairs the exterior of vehicles, symbolizing restoration. This concept coincides with the brand's mission, as reflected in the slogan, “We exist to fight for a fairer, more beautiful world.” The brand seeks to instill a belief in its consumers that its products contribute not only to personal care but also to creating a better world. Both cases show how brand names and slogans symbolically convey values beyond product function.

On the other hand, *Dear Me Beauty* promotes national pride through the hashtag *#LocalPride*, but its English brand name contrasts with this message. According to Khazanah et al., 2023, promoting national pride would be more preferable if the brand name were in Bahasa Indonesia. This indicates a mismatch between the brand's name and its positioning as a product that represents local pride. However, “Dear Me Beauty” aligns well with another aspect of the brand's identity, which is reflected in its slogan “Menjadi Sahabat Kecantikan Setiap Orang!” (Everyone's Beauty Friend!). The phrase “Dear Me” functions like a personal message to oneself, highlighting the importance of self-love and self-care. The slogan conveys inclusivity, self-acceptance, and emotional connection with consumers.

Moreover, the use of the Arabic word “al-ward” (الورد), which means “rose,” in the brand name *Wardah* reinforces its Islamic identity and appeals to Muslim consumers. It is in line with its positioning as a halal beauty brand. This intentional choice of language

highlights how branding can serve ideological purposes, supporting the idea that language is never neutral (Jones, 2024). *Wardah's* commitment to halal values is also reflected in its product slogans, such as "Halal Green Beauty: Wardah's products are always halal, alcohol free, and cruelty free." Although the slogans are written in English, the terms used are closely associated with Islamic principles, clearly matching the brand with the values of its predominantly Muslim consumer base.

Citra, by contrast, uses Bahasa Indonesia in its name. According to the KBBI (the official dictionary of the Indonesian language), "citra" refers to "the public perception of an individual, company, organization, or product." Therefore, *Citra* as a brand name is not solely a label but an attempt made on purpose by the company to build public perception (*citra*). This perception is fabricated with the image—or *citra*—that the brand intends to promote. Both the brand name and its slogan reflect a consistent linguistic choice. In a globalized era, where many Indonesian brands increasingly adopt English in their advertising, *Citra* remains committed to using the local language as a core part of its identity. Data show that 5 out of 7 of *Citra's* advertisements are entirely in Indonesian, while the remaining 2 combine Indonesian and English. This linguistic strategy conforms with the brand's values and helps position *Citra* as a beauty brand that not only promotes national pride but also embraces and celebrates the diverse beauty of Indonesian women. This message is further embraced through *Citra's* slogans such as "Ragam Cantik Indonesiaku," "Pancarkan ragam cantik kulit Indonesia," "Bangga dengan cantikku, bangga ragam cantik Indonesiaku," and "#CantikIndonesiaku," all of which reflect the brand's deep-rooted concept of Indonesian beauty and national pride.

The aforementioned points reveal that creating a brand name is a multifaceted challenge. It must be both captivating and distinctive while accurately representing the brand's identity and ideology, and it should be easily understood by the target market. This resonates with Carnevale, Luna, and Lerman's (2017) view that branding relies heavily on language as a tool for delivering meaning and shaping perceptions. English is often used to project an international image, reflecting its symbolic value as a sign of modernity, prestige, and global orientation (Biró, 2018; Gorter & Cenoz, 2014). While this supports global market positioning, it may disadvantage domestic consumers with lower English proficiency, particularly in rural or older demographics, and could reduce national pride or weaken cultural authenticity for brands seeking to emphasize local identity. The previous examples show that brand names and slogans carry symbolic strength, constructing meaning, communicating values, and imparting ideology.

4.2 The Dual Functions of Language

The linguistic landscape also functions as an informative tool in advertising, conveying the brand messages such as ingredients and product features. In this role, language communicates the essence of the product through concise and memorable phrases, commonly known as slogans. A slogan describes a brand's value and message, emphasizing key aspects in building brand identity and increasing awareness among buyers (Simanjuntak, Pujanarko, & Hasanah, 2024). The purpose is to help audiences quickly grasp product features without reading lengthy descriptions. Therefore, language functions as a core component in crafting slogans that effectively convey the brand's message.

For example, *Dear Me Beauty's* slogan “Dermatologically & Non-Comedogenic Tested” appeals to a specific demographic by highlighting product safety and suitability for sensitive or acne-prone skin. It indicates that the product has passed dermatological testing and is formulated not to clog pores, helping to prevent blackheads. According to Cetaphil Indonesia, non-comedogenic products are often recommended for individuals with oily or acne-prone skin due to their lighter texture and reduced oil content. By using this type of messaging, *Dear Me Beauty* not only informs consumers of product superiorities over other brands but also reveals the product features suitable for a specific group.

Similarly, *KraveBeauty's* “Press reset, pocket-sized” slogan communicates that the product comes in compact packaging designed for portability. This slogan reflects the brand’s strategic focus on convenience, appealing to travelers, minimalists, and busy individuals who need quick touch-ups on the go. The message is clear, concise, and directly tied to a functional benefit. In addition, *Dear Me Beauty's* “Hypergloss Lip Balm: No More Lip Dramas, Adios Cracked Lips!” informs the audience about the product type and moisturizing benefit, while also adding a playful narrative that suggests solving common lip issues.

Furthermore, *Wardah's* “Halal Green Beauty: Wardah’s products are always halal, alcohol free, and cruelty free” positions the brand clearly within the halal skincare segment, targeting the Islamic community as a primary demographic. Similarly, *Make Over's* “Up your looks: Discover your face anatomy now” promotes both the brand’s features and its service-oriented approach, encouraging consumers to enhance their appearance with the brand’s expertise.

The previous examples show that some informative slogans can subtly persuade by framing product facts to match brand positioning and audience values, giving them a dual role as both informative and symbolic, which once again strengthens the concept that words are never neutral (Jones, 2024).

5. Conclusion

This study shows English to be the leading language of Indonesian beauty branding, used to convey prestige and global appeal, with Bahasa Indonesia complementing national pride and selective Arabic and Spanish targeting niche markets. Monolingual designs continue to dominate, and symbolic uses outnumber purely informational ones, emphasizing the ideological role of language in brand identity construction and consumer perception. The analysis revealed a strong alignment between brand names, identities, and the intended ideologies conveyed through language choice. However, one inconsistency emerged from one brand. Aside from this, other brands maintained consistency between their language choices and the values they aimed to promote.

These findings offer a useful model for aligning language choices with brand identity and ideological positioning. Nonetheless, the research is limited not only by the small number of brands studied, but also by the potential influence of researcher subjectivity in interpreting symbolic meanings and by the absence of consumer reception data to validate how audiences perceive these language choices. Future studies could address these gaps by incorporating consumer surveys to capture audience perspectives, expanding the sample to include a wider range of brands and product categories, and conducting cross-industry comparisons to explore whether similar linguistic patterns and ideological functions appear in other sectors.

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