Subjectivity in Miracle Aesthetic Clinic Ambient Media Advertisement

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Abstract
Subjectivity in advertisement is a 'power' possessed by advertisements to construct trend, concept, truth, and ideology through subconscious mind. Advertisements, in performing their functions as message conveyors, use such visual representation as metaphors bridging imagination and reality. Ambient media is advertising medium making the best use of the environment where the advertisement is located. Miracle Aesthetic Clinic (Miracle) popularizes the visual representation of its ambient media advertisement through the omission of face-image of both female mannequins that function as its ambient media models. The face of a model in advertisement is an image commodity having selling values; however, the faces of ambient media models in Miracle advertisement campaign are suppressed over the table and wall. This face concealing aspect creates not only a paradox of subjectivity but also plurality of meaning. This research applies critical discourse analysis method to analyze subjectivity in obtaining the insight of ambient media's meaning. First, in the stage of textual analysis, the embedding attributes upon female mannequins imply that the models are denoted as the representation of modern women, which are identical with the identities of their social milieus. The communication signs aimed to be constructed are the women who lose their subjectivities and 'feel embarrassed' to flaunt their faces to the public because of pimples on their faces. Second, in the stage of analysis of discourse practice, it points out that ambient media as communication media has been comprehensively responded by the targeted audiences. Ambient media has a role as an actor because of its eyes-catching setting, and taking space over the area where the public are wandering around. Indeed, when the public realize that the ambient media models are motionless – unlike human –stronger relation then appears, marked by several responses from targeted audiences. Third, in the stage of analysis of social practice, the myth of female ghost becomes a dominant discourse influencing advertisement meaning. The subjectivity of Miracle Advertisement corners women by the absence of women participation in public space, the representation of women in isolation, and the portrayal of women as horrible creature in the social rank when their faces suffered from pimples. The Ambient media as the advertisement campaign of Miracle is quite success in constructing a new trend discourse of face beauty that is not limited on benchmarks of common beauty virtues, but the idea of beauty can be presented by unblemished face.
Keywords: ambient media, subjectivity, power, myth.

Introduction

Beauty advertisement becomes a femininity image of women's face and body. Various advertisement concepts tend to convey commercial message and at the same time embed the contemporary ideology of 'women's facial and body perfection'. Advertisement is a subject which possesses an identity and connects a link between the imaginer and reality world. Foucault stated that: "The subject is understood by Foucault not as something simple, merely a conscious doer, but as something that must be constructed. This is correlative to his focus on practices and techniques: since these things vary historically, so too does subjectivity itself." (Kelley, 2000:513-515)

The subjectivity of advertisement is indicated by the ability to construct, control and establish customers' self-awareness. Advertisement presents the image of women's facial and body perfection into reality through visual representation. The visual representation of women's facial and body perfection come up in various kind of metaphor. Metaphor is the utilization of visual elements as a diversion of object and situation, which is composed to become a new meaning.

Ambient media is the advertising media utilizes the environment elements of the ads placement. This advertising media is applied by Saatchi & Saatchi Indonesia (Saatchi) - as an advertisement creator – to promote the facial beauty treatment products of Miracle Aesthetic Clinic (Miracle). It is a metaphor of media ambient advertisement with the omission of visage visual representation. The idea of face concealment distinguishes the ads from the common beauty treatment ads, which generally present the excellence of model's face and body.

Foucault explained the presence of body has a close relation in subjectivity establishment. The presence of advertisement model with beautiful face and ideal body plays a great role in the establishment of advertisement subjectivity. On that account, a tendency of losing ads subjectivity may occur due to the omission of visage

visual presence. How to textually interpret a visual representative of media ambient? How is the role of media ambient as a discourse medium? How a socio-cultural discourse constructs the ads perceptivity in social practice?

Subjectivity, Body, and Identity

Subjectivity is an experience, and it has inconsistency possibility, contradiction, and infeasible awareness. At the same time, Foucault stated that subjectivity is constructed by the dominant system of social organization which aims to manage people. Subjectivity is a self-awareness as a separated subject among the other subjects, with the ability to behave. Subjectivity also covers 'a sense of being subject to, under the control of something external to our elf …'. It is an awareness of domination, under the control of something external focus. Something external to ourself, in the case, is the condition of socio-cultural and also any emerging discourses. (Giles and Middleton, 1999, as cited in Ayuningtyas, 2009) Ayuningtyas, cited Mr. Laren's statement, elaborates that subjectivity and body are inseparable.

> The body for Foucault is more than the locus of subjectivity; it is the very condition of subjectivity. For Foucault, consciousness and subjectivity are not separable from the body… Foucault's view that the body is not simply given but is culturally constructed. (Ayunintyas, 2009:11)

Body is more than a subjectivity presence; body is the subjectivity itself, as the awareness and subjectivity are inseparable from body, and body cannot present alone but is presented by socio-cultural. Ads model, which is identical to 'woman's body', serves as a medium to reflect human's 'subjectivity'. Body is utilized as a medium to reflect human's subjectivity and the employment of human's body is an action to build identity. Referring to Foucault's explanation, body is a medium of subjectivity and identity establishment.

The employment of ads model as human body representation is an action to build 'identity'. Identity itself is influenced by inter-subjectivity and socio-cultural interaction. Identity also connects to representative concept, as explained by Hall that identity is about representing ourselves. Advertisement plays role as trendsetter, where people's target represents itself identical with the ads. Nowadays, ads have constructed someone's subjectivity representation (Ayunintyas, 2009:11).

Identity is an entity which can be altered according to particular history, time and space. Identity has social quality. Body, as an ads model, is constructed to be an individual (subject) through social process. The process is running in language discourse, which allows interaction among others. Thus, subjectivity refers to the process of how someone becomes an individual and how he is constructed to be a subject. Accordingly, an identity is the result of social construct and it will always present in any social representation (Evi Fadillawati, 2011:5-6).

Advertisement as a Media of Femininity Establishment

Advertisement is one of popular cultural products which act not only as an agent to convey message, but also as a medium of femininity establishment. In general, beauty ads construct the ideology of 'beauty' by presenting a female model with tall and lean body build, flawless skin with no acnes, stylish hair, up-to-date fashion, and also the selected footwear which can give longer legs effect. This ideology is visually represented by the addition of image processing technique in order to present lighter facial skin, flawless, no big pores or wrinkles, and the distortion digital process which makes the body looks leaner than the real one, bigger boobs, and smaller waist. Subconsciously, women will tend to consume the beauty product or treatment to have beautiful appearance as represented by the image of ads model. Self identity is synchronized with the image identity in the ads.

Advertisement as a Popular Cultural Product

Popular culture is dynamic strength which shift the old-fashioned border, tradition, taste, and it obscures all kind of differentiation. Pop culture is commercial culture massively produced to be consumed by mass. Mass culture mixes all the things and produces homogeneity. Browne (1995) in Mass Media Mass Culture defines the popular culture as the culture of each person in society, a world culture that surrounds us: covers the attitude, habit, and behavior (Fitryani, 2009:130-131). Meanwhile, Mc.Quail in Mass Communication (1983: 287) stated that popular culture has a genuine value of spontaneous and continuous in social life in various forms (Fitryani, 2009: 131). Popular culture is closely connected to society as a media target because people will always created popular culture (Fitryani, 2009:131).

Popular culture becomes a trend when it is uniform, enjoyable, and adaptable for society. It also has good durability and uniqueness to keep winning the competition as well as the economical profit. Popular culture and economic are two inseparable things. Popular culture is close to the term 'trend', that the commercial value is used by popular culture to grow (Fitryani, 2009: 131-132).

Method

Critical Discourse Analysis is an empirical research which discovers the relation between discourse and the development of socio-culture. There are three kinds of Critical Discourse Analysis, namely: 1. Textual analysis;

2). Practical discourse analysis; and 3). Social practice Analysis.

Textual analysis works on media ambient ads (visual language) as text. The root of Critical Discourse Analysis is classic rhetoric, social linguistic, linguistic text, applied linguistic and pragmatic linguistic. Discourse practical analysis is the study of how the symbol is produced and how it is consumed. Meanwhile, social practice analysis focuses on socio-cultural practice which influences the text determination. This analysis focuses on political domination and social manner produced in text and speech. The idea of ideology, power, hierarchy, gender, and social variable is understood to possess a link towards the terminology and text interpretation.

The main idea of an advertisement is necessarily based on the concept of what 'discourse' will be narrated. The existence of advertisement among public will also trigger the terminology with a big influence of socio-cultural discourse. How the role takers (advertisement, target mass and physical or social environment) play their role as actors, along with the power of their relation with the field. Field is the physical environment and the target mass movement of the ads placement. The interaction among role takers occurs in futher time Interaction towards media ambient triggers various terminology which begin with perception, interpretation and also response. The target mass terminology is influenced by various discources.

Findings

Signis the smallest unit of communication in language system. Every sign consists of marker and landmark. Words, body language, image, voice, photograph, movie, and also ambient media are feasible to be observed using semiotics. In the term creation, the relation between marker and landmark is inseparable and arbitrary. Marker is the physical form of sign and landmark, a mental conceptwhich refers to the marker (Turner, 1996: 15). The researcher compiles any kind of terminology from the respondents who become the role takers (target mass)

Image 1. Media Ambient Advertisement Faceless Miracle Aesthetic Clinic, Version 1 A Woman in An Elevator. Source: Wegig Murwonugroho, 2013

Element	Signifier	Signified
Body	Female model with tall and lean body build.	Indicates a feminine female.
Clothes and accessories	Wearing leather jacket, leather bag, shawl, jeans and nice perfume.	Indicates acollege student of executive class. Fashionable and high-class.
Hair	Black straight and wavy-end, loose covering the face.	Indicates a woman who takes a good care of her body.
Body movement	Facing the wall.	Uncommon movement.
Face posistion	Hiding, facing the elevator wall.	Embarrassed, sad, stressed, aanxious.
Environment of media ambient placement	The model was placed in an 2x2m2 wide elevator with dim light. So the image of the model is not clear.	Presents spooky atmosphere.
Caption	Can't face the world Miracle Clinic Aesthetic.	People will not notice much about it.

Table 1. The Analysis of Media Ambient Advertisement inFaceless Miracle Aesthetic Clinic Version 1, A Woman in An Elevator

Image 2. Media Ambient Advertisement Faceless Miracle Aesthetic Clinic Version 2, A Girl in A Class.
Source: Wegig Murgonugroho, 2013

Element	Signifier	Signified
Body	A female model with lean body. Height cannot be measured due to the sitting position.	Indicates a feminine female.
Clothes and accessories	Wearing green blazer, leather bag, orange shawl, light blue long skirt and nice perfume.	Indicates a lecturer of executive class. Fashionable, following the mode trend and high-class.
Hair	Black straight loose hair covering face.	Indicates a woman who takes a good care of her body.
Body movement	Sitting and bending.	Uncommon movement.
Face posistion	Hiding, facing the table.	Embarrassed, sad, stressed, anxious.
Environment of media smbient placement	The model is placed in a 6x15 m2 class with dim light.	Presents spooky atmosphere.
Caption	Can't face the world. Miracle Clinic Aesthetic.	People will not notice this sign. But some people will assume the mesaage behind this image as 'hesitate to show her face'

Table 2. The Analysis of Media Ambient Advertisement inFaceless Miracle Aesthetic Clinic Version 2,
A Girl in a Classroom

DISCUSSION
The discussion of media ambient advertisement is arranged into three parts of discussion. 1). Textual Analysis. 2). Discourse Practice Analysis, and 3). Social Practice Analysis.

Textual Analysis
In Interpretation, a text has the total independence with the quality of disconnection with the society, disconnected with the dialog system, text definition is not connected to the speaker and out of the disclosure (what is said). Text brings into the interpretation of definition and explanation. Interpretation is the process from text to metaphor and explanation is the process which connects metaphor and text. Interpretation and explanation are inseparable because explanation is an initial step to review**i** text static, meanwhile, interpretation aims to apprehend the contextual definition of the text. (Paul Ricoeur, 2014: 219).

The model of ambient media version 1 represents a college student of Communication Master degree who belongs to the executive class. She is hiding her face, covering herself, hesitates to give eye contact to public. The ambient media is placed in a special elevator (as a field**)** for the executive college student of Communication Magister in Trisakti University, who are considered asthe ads target. The female model wore atributes which establish the body identity to represent the ideal college students' body. The technique ofvisual representative is sought to cover the model skin tone and give the impression that the model has plumpbody, not as something made of hard material from fiber. The atribut gives the realistic impression as a human 'body'. The established subjectivity has been constructed target mass' curiosity 'is this a real human body or a visual trick.

The visual representative of Miracle's ambient media not only conveys a commercial message of the facial treatment offer but also bringing an ideology of cosmopolitan woman's body shape. The establishment of cosmopolitan femininity is indicated by the visual representation of the lean body, the up to date fashion, and the branded accessories, to reveal the body identity which reflect to the people in where the ambient media is placed. Femininity ideology which refers to the popular culture trend strengthens the identity of the model subjectivity.

Ambient media version 2 (bend down on the table) represents the identity of a female lecturer of Communication Magister from executive class, is bending down on the table. The ambient media is wearing a black shiny long straight wig, a green long sleeves blazer, light blue long skirt, dark orange shawl, and a pair of high heels boots, to build an identity of a female lecturer with casual style. The attributes give the realistic impression in the ambient media's body. The model looks like a real human body, which construct the concept of subjectivity of 'shy to give eye contact to public'. Target mass does not have authority to touch ambient media, because they are still in doubt whether the ambient media is a real human body or not.

The woman beauty ads concept is continuously displayed and becoming a common truth which triggers an anxiety among women who do not possess ideal feminine body, as what appears in the beauty product ads. An ad is represented to a concept of binary opposition: good-bad, light-dark, and pretty-ugly. Ugly is indicated with acnes, fat, short build, dark skin, curly. The body with those 'ugly' characteristics will be considered as a person who needs to reconstruct her body by consuming the beauty products offered by the ads.

The visual representative of woman's body and face, which is set down by the ambient media, constructs the subjectivity that a woman have lost their identity of femininity with the presence of binary opposition concept. They are afraid of being considered as a left behind woman, who are not confident to appear in public.

DISCUSSION
Discourse Practice: Advertisement as AMedia of Subconscious Escort

The persuasive message in advertisement, such as represented in image 1 and 2 as data of this study, has the ability to raise and kill mass' awareness in an undetermined period of time. Borrowing the term Cultivation Theory by George Gerbner, beauty product ads stick the idea of truth among society that the ads come up because it is important and necessary for them. And those who do not know or like the beauty products presented in the ads are considered as conventional people (Fitryani 2009: 126-127). Beauty product ads give the impression that the most important thing in woman is the possession of ideal femininity, in this case, the perfect body and visage to grab people's attention. The beauty product ads activate subconscious encouragement. It dominates human's life by being attracted and looking attractive to grab people's attention. For Foucault, subjectivity is a discursive production, where the discourse (as a way to be regulated as speaking or practice) allows people to speak or practice on the subject position upon the matters in which they become the speaker or patrician (who produce or reproduce the discourse) (Rizma, 204:6).

In the beauty treatment ads creative, binary opposition idea becomes the theme of popular beauty ads. The binary opposition is presented in ugly appearance, domestic sphere, powerless, in reserve to beauty, able to play important role among public, and carrying good aura. Someone with imperfect body and face is represented by the woman who is hiding her face and having less attention in public. Meanwhile, a woman with ideal body and face, in the ads, will be presented as a confident woman and someone who can grab more public attention. Woman is constructed as an unconfident individual if she cannot have control upon her body and face. Make up products become woman's personal dialog as they unconsciously wear it every morning before they start the day. What identity they will present today. We can understand that to have an identity, woman's body should always be controlled by a disciplinarian agent, in this case: facial treatment center. Body disciplinary is paradoxical. On the one side, it puts woman's body and face as an object with the addiction and control. Foucault called it as docile body; it is willing to be crushed by any kinds of beauty treatment in purpose of getting the beautiful body and face representation. On the other side, the woman's willingness to discipline her body through various kinds of that crushing beauty treatment will give a subjectivity of her gender identity. As explained by Genz the optimization of femininity on woman's body will encourage her subjectivity to present the existence of her gender's role.

Discourse Practice: The Relation among the Role Takers

Heinrich explained that inter-subjectivity occurs when the subjects interact to each other in a form of communication. The displayed ad is a reconstruction to records of people's response. The target mass is intentionally presented in 'one field' (at the same space and time) with the ambient media. In ambient media 1 (ambient media in the elevator), in ambient media 1, the consumers will see.." see the students' preference to use the elevator to reach the 4th floor than climbing stairs and waste more energy. It happens in ambient media 2 as well, where students play role as target mass; the students will pass the announcement board to take the exam paper and see the ads. Classroom as an advertisement field creates an atmosphere where students are afraid to enter the classroom alone.

The narrative representation of ambient media as a role taker that occupies the space opens the dialog space with target mass as a role taker. The one-frame situation allows people to read the message and it also triggers a relationship. The discourse practice analysis shows that ambient media as a communication media has been responded by the target mass. Ambient media plays role as an actor because the media placement has an

attraction and takes the space on the field where public gather. Furthermore, when we realize that the ads model is inanimate – unlike a human in general – some target mass' response indicate a stronger relation.

Caption "can't face the world", placed near to the ambient media, is not noticed by elevator or lecturer table's users. They tend not to read the message or even make assumption the face-hiding ambient media near them. Butwhen they see some people read the caption near the ambient media and are able to link the connection of the ambient media with the hiding-face image, they will start to read it. Public will realize that the ambient media as subject has occupied the space and time upon the target mass, meanwhile the ads subject is merely a female doll. Realizing that the covered-face-subject is just a doll, people start to touch and capture the ambient media. Again, menmake women's body as subordinate, which is feasible to touch and grab.

Image 3. Man's Interactive Response towards Ambient Media.
Source: Wegig Murwonugroho, 2013

The diction 'caption can't face the world' has the meaning of 'can't face the world', which defines the woman's embarrassment when they have acnes. The 'Caption' is not successfully read by some of the visitors, or even being assumed. However, some people have their own perception which may be different from the advertiser's point. Some of them assume that it is an image of a sleepy woman, she is tired of working all day long, and she bends her face on the table. No relation between the 'caption' with the ambient media.
Ambient media as a discourse practice media shows its subjectivity, bringing the target mass to give response, despite the absence of the intended perception.

Social Practice: Beauty Ads as A Power Product
The narration of beauty product has discourse background that strives to link the offered products and a self identity construction; for example, woman is narrated to be a feminine subject who is busy with her career and at the same time is a housewife; the narration of a woman who have to face the dusty road and the other narration ideas. The beauty ads displayed in every media bring into the idea of truth through the subconscious thought that a woman should naturally look feminine. The target mass is dragged into the narrated situation of a woman with her various kind of activities. When the advertising mass see the ads model of a face lightening product with lighter, oil free, and flawless, they establish consumer's femininity value, that the face representation is the index of an ideal feminine visage. The visual representation is the re-narration of the knowledge about the socio-cultural practice discourse that is continuously delivered through visual text: advertisement.

Woman's body and face beauty are generally a commodity in the form of beauty ideology discourse. The ideal concept of femininity, which is lean body, light and bright skin without wrinkles, long straight hair, and big boobs are expansively done and reflected? through various kinds of ads. As a result, the consumers create the right assumption of femininity ideology. The ideal femininity ideology is established by ads as a dominant party, which sub-coordinates the female consumers who do not possess the feminine quality.

Cosmetics producer and the advertising company are two important parties upon the significance of femininity discourse. Those parties will always build and deliver 'femininity discourse novelty'. The beauty index is moving, either the fashion mode, hair style, lipstick shades, blush-on tricks and falsies tricks. People will not realize that those tricks are not feasible if our skin is full of acnes. The beauty discourse ideology is not only about the context of how pointed your nose, how thin or thick your lips, but It is about how to look exotic. Still, we need to make sure that the skin is free from acnes and spots.

The power constructs the beauty and there is a commercial concept behind it. A product sale is not limited to the beautiful women only, but also the less beautiful ones. The beauty ideology penetration undergoes various kinds of productive and discursive micro practice. Foucault explained that the domination and subordination occur to an individual is the result of power exploitation through various practical ways than the action of the single power resource. Femininity discourse is embedded on woman's body in the ads on the purpose of strengthening the power upon the woman's beauty standardization.

Social Practice: Myth Discourse
Public do not realize that the advertising companies often keep hidden myths behind an ad as a narrative representation. The beauty product ads strengthen the dominant cultural myths of the ideal femininity ideology which is generally presented with the attractive physical appearance and the face rejuvenation. Myth, as the significance system, contains ideology element which stands on the sovereigns' interest (Budiman, 1999:20). Embarrassment becomes a belief influencing the social life. The myth about 'excessive embarrassment' when someone is having acnes is growing to be a culture which obstructs woman to appear on public, is not a community of flawless-skinned women anymore.

Myth influences target mass to define an advertisement. Myth is built from the personal experience and a lot of 'discourse' which is continuously absorbed and rooted as a humanist personality to traumatic event. From a focus group discussion, held by 25 executive class students of Communication Magister in Trisakti University, the researcher revealed some discourses which influence the responses as forms of social practice analysis.

Influenced Discourse	Assumption and Response
Mystical discourse displayed in the movie or posters, television, and social network.	Fear and avoid the ambient media model. Cancel the intention to enter the elevator classroom Entering the field where the ambient media is placed, observe, slowly talk to the doll. Afraid to enter the toilet due to the assumption about the creepy doll existence.
Humanist discourse displayed by the narration that concerns on the social and moral imbalance.	Dare to get close to the doll, feel pity, ask the doll about her difficulties.
Entertainment discourse displayed in the comedy movies.	Dare to observe, try to ask, touchand later destroy the ambient media after realizing they are fooled.
Creative media discourse which becomes the work routines.	Stay calm, observe the subject which is an ad model, and try to think about the message and accept it.

Table 3. Social Discourse as the Influence of the Assumption and Interactive Response from Target Mass

The habit of watching horror movies, the trend of horror movie posters, horror novels, and horror video shows displayed in YouTube or other social media, is presented by a creepy woman with mysterious style. Ideally, woman has the femininity, motherhood, humanity, calm aura, and happiness. When the visual representation is displayed in the contradiction, the myth does no longer have positive aura and it triggers stereotype image as a creepy woman figure, such as shown by the Image 4. (?).

Image 4. Visual Representation of Creepy Woman in Kuntilanak Movie Poster
Source: http://www.21cineplex.com/kuntilanak-kesurupan-(kunt),2507.htm downloaded at 7 January 2014

The perception of the social practice study, which is dominantly attached to the target society's mind, is the representation of encountering a female ghost. This social assumption is raised due to the myth about the female ghost appearance in Indonesia society, and it is continuously done by the horror movies or serials. Horror

movie representation often displays a female ghost with long black hair, hiding her face. The role takers assume that the ambient media they see in the elevator is a female ghost.

When the model's face is represented with the 'blocking the audience' position, the myth about the female ghost, such as kuntilanak, sundelbolong, susterngesot, becomes a discourse which influences the advertisement assumption. The popular horror narration display on various kinds of entertainment media (television, cinema) and social media (Youtube) raises a belief related to metaphysic. The society's responses varied such as startled, shocked, and afraid to traumatic. Furthermore, there are some spontaneous responses from the target mass. Some people wish the doll to show her face; even they are at some moment afraid if it has flat or creepy face. People try to call, touch, and pat the ambient media as a subject that have constructed the atmosphere to start a dialogue. They challenge people's response to choose being as a subject that have the identity of humanist, humorous, or quiet.

The visual representation of ambient media is constructed to have subjectivity that gives it identity and power to be treated as a person. Meanwhile, public do not get the message that the ambient media is the ads representation of a woman hiding her face because she is shy to show her pimply face. It is understandable that the elevator users are afraid or surprised of the ambient media, as a media that utilize the physical environment elements, because it is uncommon, unique, and creative

In the social practice, myth about the female ghost becomes a dominant discourse that influences the ads assumption. Subjectivity of Miracle ads leads to the idea that woman, when she has acnes, will not present in public area, becoming a left behind individual, as a creepy figure in the social level. .

Conclusion

Subjectivity is an experience, and it has inconsistency possibility, contradiction, and infeasible awareness. Subjectivity is established by the dominant system from social organization which aims to manage human. Ambient media in the textual analysis study shows its identity as a visual representation of female body. The doll body has been manipulated whether it is real or fake. The attributes attached to the doll represent its social identity. The hidden face constructs subjectivity that the woman as a subject is not limited to the assumption that she is shy, sad, or experiences other emotional feelings. Nevertheless, as representation of the female identity omission due to the hidden pimply face, it is not following the requirements of ideal femininity. The polysemy assumption on ambient media as a text is being influenced by the background of knowledge and experience in defining a sign.

In the discourse practice context, the choice of field (elevator or classroom) where the ambient media is placed is influenced by the occupation of every role takers in playing their roles. We can see in the ads with the power as an actor to convey the message. Target mass that present in   the limited space and time is like forcing to play their role to respond the ads. Various response from society as role takers appeared; some of them are afraid, but some move closer to read, touch and hold it as a form of relation between the role takers. Therefore, dialog among the target mass occurs in the context of discourse practice. Ambient media shows its subjectivity to drag the target mass to give response.

When social interaction occurs, some social discourse will follow; myth discourse about female ghost becomes a discourse that dominates the ads assumption. Miracle is telling us that a woman with acnes represent a creepy-faced woman. The narration makes woman realize that they can keep their skin healthy by consuming the beauty product. Miracle successfully constructs the new trend discourse about face beauty, which it is not limited by the general beauty characteristic standards, but there is a novelty of beauty ideology that can be presented with the healthy skin. The existence of Miracle ambient media raises the beauty ideology discourse and new discourses in the advertisement as a contribution in Indonesian advertising world.

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