



Lipstick as a Female Student's Visual Communication Strategy

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Abstract

Symbolism through coloring is commonly used in various social communications because color is significant for representing ideas, feelings, emotions, beliefs, and spirituality. Color gives character to objects and aboutness, including the color of lipstick on someone's lips. This descriptive-qualitative study using in-depth interviews explored how female students at the Al-Azhar University of Indonesia (UAI) represented certain meanings through their choice of lipstick colors. This study was conducted objectively and avoided gender bias. The research found that even though they semiotically did not know the associative or connotative meaning of certain colors, the informants admitted to using lipstick for various reasons, namely, for the face to look bright and fresh, being more confident and prettier, showing their natural beauty, and displaying a cheerful impression. However, the analysis proved that after taking a closer look at the 10 lipstick color choices that have been reviewed, the subconscious message they want to convey is quite complex, ranging from optimism, cheerfulness, joy, modesty, warmth, wanting to be the center of attention, femininity, passion and love, and sensuality.

Keywords: *Lipstick, Color, Symbol, Semiotics*

INTRODUCTION

Semiotics certainly offers studies on various perspectives on color, both physiologically and psychologically (Caivano, 1998). Color, with its various gradations, is not a spectrum without meaning and association. Color actually conveys and implies various points of view and meaning. Knowledge of color has entered the human cognitive domain since childhood. Thus, color is a sign, something meaningful, and becomes the object of semiotics.

Color gives character to objects and the aboutness of something, including the color of lipstick on someone's lips. In the drama "The Mystery of Mount Merapi" from Indonesia, for example, the antagonist character Mak Lampir is visualized in dark colors, especially her clothes and lips, which are maximum black. Meanwhile, on the contrary, some protagonists in many children's dramas, who take on the character of a princess, are depicted as having white skin and red lips. This confirms that color represents a certain message that can be captured easily by or even cannot be captured by everyone (Jelinek et al., 1983).

Symbolism through coloring is commonly used in various social communications due to its significance for representing ideas, feelings, emotions, beliefs, and spirituality (Kudrya-Marais & Olalere, 2022; Coucaud, 2016). Humans process a lot of information through what they see, which is then transmitted to the brain to interpret its meaning. The number—and variety—of symbolism in color is as endless as strings of words (Lee & Kim, 2007).

Because color is part of communication, it is no wonder that people's responses to colors can be associated with one's responses to words or sentences. Soares et al. (2020) found that students tend to associate a country with the colors on the flag, their knowledge and experiences when visiting that country, and their emotions (the country they like is described according to their favorite color). Chen et al. (2020) confirmed that there is a close relationship between words and colors spoken by speakers of two different languages, namely English and Mandarin. Even though the two groups express a concept/object with different words, they associate it with the same/similar color. Meanwhile, research by Guéguen and Jacob (2012) confirmed that the red

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lipstick worn by female waitresses attracts male customers to give tips in a restaurant. The red by the two researchers is concluded to enhance the impression of femininity and beauty in women.

Therefore, understanding the semiotics of color as a form of communication is significant because it allows humans to see and distinguish the world around them. Color has long been used to convey information, emotions, and cultural messages (Griber & Sukhova, 2020). While the interpretation of some symbols may vary culturally, certain aspects of color symbolism are universal. For example, red often signifies danger or passion, blue is associated with calm or sadness, and black is associated with mystery and depth. Understanding the meaning of these universal colors can help bridge communication tensions across cultures.

Colors can also evoke strong emotions and moods. Clothing manufacturers and designers use color to elicit an emotional response from their prospects. Companies carefully select colors for their logos and brands to communicate the values and messages of their products (Baxter et al., 2018). Color is also a key element for graphic designers and artists to highlight main information and direct the attention of audiences.

Color can also affect a person's psychological mood. Restaurants often use colors like red and yellow to stimulate appetite. The hospital chooses soothing colors to reduce stress. Meanwhile, in nightclubs, bright and vibrant colors are chosen to evoke joy (Jin et al., 2019).

In daily life, colors are used to convey information, such as traffic lights, the yellow flag in Jakarta and its surroundings as a sign of mourning, and the white flag, which has been used as a sign of surrender in almost all parts of the world since Roman times (Guillaume et al., 2016). Thus, semiotics of colors have become a fundamental and inherent element of human communication, influencing the way we see the world, hide information, and make decisions.

In everyday campus life, we see some female students appear with various shades of color on their lips, cheeks, eyebrows, and around the eyes. This research focuses on lipstick as the most commonly used cosmetics, besides powder and other makeup products. Lipstick is used to construct a distinct look, volume, color, and texture on the lips. As a speech tool or vocal tract, the mouth, which can be represented metonymically by two lips, is an organ that is of concern when communicating. Therefore, focusing on lipstick is significant for observing what female students actually want to communicate visually.

This study found its significance because cosmetics, especially lipstick, in educational settings are more often interpreted as a form of sensual communication, and numerous schools in Indonesia prohibit students from using them when they are in the school environment (Raka, 2022). We need to see the associations and meanings (obvious or subtle) of colors in these cosmetics in a fair, open, and honest way from the user's point of view, rather than framing or manipulating certain opinions toward forms of symbolic communication (Touseef et al., 2023), such as the color of lipstick. We need to avoid prejudice that is not neutral and misogynistic in viewing this phenomenon, although men and women do have differences in verbal communication (Aridah, 2021).

In the context of education, avoiding prejudices and biases about sensuality is critical for fostering a more open, understanding, and inclusive society. We need to understand that there is a wide spectrum of sensuality (Licitra, 2023), and that people may experience it differently than we do. It is also quite difficult to make assumptions about other people's sensuality based on their outward appearances, including the way they use lipstick. Therefore, research to dig deeper into the meaning of lipstick based on the personal experience of the wearer has significance.

LITERATURE REVIEW

When discussing color systems, one cannot miss Albert Henry Munsell (1858-1918), a US painter and art professor, as the first person to develop color into a globally accepted study. The

color system he developed has also become the standard of the American National Standards Institute and the United States Department of Agriculture (USDA) for soil color standards since 1930 (Munsell et al., 1915).

Munsell develops color communication systems used in architecture, the fashion industry, identification of skin, hair, and eye color in forensics, and the color of food products. Munsell created an accurate system for numerically describing color. He wrote three monumental books on color: *A Color Notation* (1905), *Atlas of the Munsell Color System* (1915), and one posthumously published work, *A Grammar of Color: Arrangements of Strathmore Papers in a Variety of Printed Color Combinations According to The Munsell Color System* (1921). Since then, the Munsell color system has gained international acceptance and has served as the basis for color grading systems, including Cielab, a uniform color space (UCS) recommended by the CIE in 1976.

Albert Munsell, professor of art at the Massachusetts Normal Art School (now Massachusetts College of Art and Design, or Massart), devised a "rational way of describing color" using decimal notation instead of color names (which he found often confusing). At first, he used this method to teach his students about color gradations. He began work on the project in 1898 and published it in the book form *A Color Notation* in 1905. He refined his work in later works (Munsell, 1919).

In Munsell's system, people's perceptions of color can be grouped into three variables: hue (base color), chroma (color intensity, the difference in color from gray), and value (the level of brightness and darkness). In this way, Munsell accurately maps a person's perception of color (Cochrane, 2014). Rus (2007) created a Munsell color scheme, as shown below.

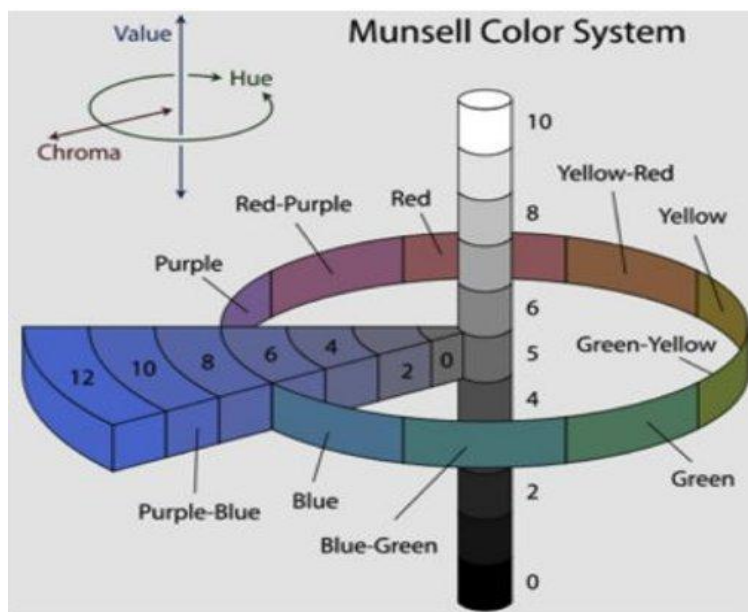


Figure 1. Munsell color system created by Rus (2007).

Hue

Munsell divides the horizontal circle in his color system into five primary colors: red, yellow, green, blue, and purple. This gradation ranges from "hot" (represented by red) to "cool" (purple). Hue is measured in degrees around the horizontal circumference, which is measured from 0° to 360°, where 0° is red, 120° is green, and 240° is blue. Red is also 360°, which is also 0°.

Value

The value or brightness level, as described vertically along the color, from black (0) at the bottom to white (10) at the top. The gray (5) value lies along the vertical axis between black and white. The brightness level is measured by percentage. A color with a brightness value of 0% is

black, regardless of its hue or saturation. A brightness value of 100 means pure white with 0% saturation.

Chroma

Chroma, more commonly known as saturation, measured from the center of each slice, represents the "purity" of a color (related to the saturation or the density of the hue of the gray). The higher the saturation of a color, the grayer elements in the color will disappear and the hue will be closer to the base color. Otherwise, the lower the saturation, the more the hue will fade and become gray. Saturation is measured as a percentage, which means 0% is gray and 100% is full color.

Color Symbolization

In semiotics, a symbol means a sign whose meaning has been agreed upon by a group of people or society. Color is very attached to meaning, interpretation, and association based on culture. One color in one culture may be perceived differently in another culture. Thus, color is the same as a symbol, having a unique meaning in every culture even though the hue is the same.

Color semiotics has a complex system because it is based on history, religion, climate, and the environment. Therefore, the naming of color is closely related to logical and linguistic phenomena. In every culture, there are always idioms or proverbs for certain colors. In Indonesia, for example, white is always associated with kindness, purity, purity, and innocence; conversely, black has bad associations with depth, darkness, and mystery (Syafi, 2017). This can be seen in proverbs such as "*Hitam-hitam gula Jawa* (black as Javanese sugar)" with the meaning 'when you have black skin, you are beautiful to look at.' Or, "*Hitam- hitam kereta api; putih-putih kapur sirih* (Black like trains; white like lime powder)," which means "don't think that the ugly is always has little value; sometimes what looks beautiful is cheap."

In Russian culture and language, the word white has derived meanings such as "light" (white wine), "clear" (white in daylight), "clean" (white room), "unusual" (white crow), "degree of extreme anger" (white tear), or "clear" (transparent white) (Kaskatayeva, et al., 2020).

Meanwhile, the white color in the English linguistic worldview is often associated with honesty, virtue, goodness, joy, divinity, chastity, supreme wisdom, dreams, and a life spent. Expressions like "whiter than white" are used when talking about someone honest and strictly follows rules. Brides at weddings most often dress in white (white wedding) because white traditionally signifies purity and virginity. In addition to positive associations, the color white is sometimes associated with negative connotations: "white elephant" (In a fairy tale, the King of Siam wanted to destroy one of his subordinates by giving him a sacred white elephant that cost a lot of money), "coward, weak heart" (in the phrase white feather, white feather).

RESEARCH METHOD

This research uses a qualitative approach, with research procedures that produce descriptive data in written and spoken language from the observed people and behaviors (Allan, 2020). The qualitative advantage of this study is that it is holistic, dialectical, and important for developing theory and searching for meaning through narration and interpretation (Bryman, 2017). This research is library research that uses the main references in the form of books and journal articles related to color semiotics, which is reinforced by in-depth interviews with as many as ten (10) informants, namely female students at Al-Azhar Indonesia University (UAI) until the information obtained is saturated and considered adequate. Ten informants were considered sufficient in a homogeneous group because researchers wanted to obtain in-depth and intense data rather than spread it out. Strauss and Corbin (1998) stated that to provide sufficient data to obtain sample

saturation, there should be more than six informants. The interview was conducted face to face. Library research is relevant for this research because it can solve problems based on critical and in-depth analysis (Ruppel, 2009). The main reference used to map color perception is <https://www.color-name.com>.

Furthermore, data collection was carried out by searching for and gathering information related to research problems, and then researchers analyzed the data using the content analysis method (Krippendorff, 2018). The research method is carried out by identifying information objectively and systematically. Once collected, the data were analyzed using a descriptive-analytic approach. The approach is carried out in three stages: first, a critical analysis of the relevance of the information or data collected to the research topic; second, a critical interpretation of the data collected and described to lead to conclusions on the formulation of the problem; and third, drawing conclusions.

FINDINGS AND DISCUSSION

After conducting in-depth interviews with as many as 10 informants from the UAI English Language and Culture Department. All informants were female, and they were not asked about their sexual preferences. This information is needed because the results may be different if the user is a man or woman with certain sexual preferences, because certain expressions can be influenced by gender and personality (Bouzayenne, 2023; Liannita et al., 2023; Budiarti, 2022). Researchers found that on average, they started using lipstick since high school. One informant had used lipstick at the junior high school level, and the other had used it since entering university. For more details, see the table below.

Table 1. Age range of the informants who started using lipstick outside

Age to start wearing lipstick outside	14	15	16	17	18
Number	1	5	2	1	1

They know and learn about the use of lipstick from their mothers, school friends, and social media. One of the informants, Zara (20), said that she began to secretly learn to use her mother’s lipstick and only dared to use it outside since high school. Meanwhile, Alicia (19) admitted that she learned to use lipstick from her schoolmates and then continued learning from YouTube.

Some informants admitted that they did not feel that there was a special meaning to the colors they used. Fika (18), for example, likes nude colors. According to her, this color was chosen because she felt it matched her skin. By using lipstick, she feels more beautiful. In the same tone, Asih (22) also wears lipstick so that she looks fresher, brighter, and not pale. "There is no special reason. I like the orange because I feel it looks brighter," said Hanny (23). Devita (19) added, "There is no specific message to convey."

Gita (18) conveyed a different matter, who could more specifically explain the function of the color in her lipstick. She will wear nude lipstick if she wants to show her natural beauty and brick red if she wants to look confident. She uses the color of lipstick depending on her mood and situation. Likewise, Keysa (22) likes peaches to give a cheerful impression to those who look at her.

Although they did not specifically know the meaning behind the colors, all informants believed that there were certain images in a color. After conducting interviews with informants who spend Rp100,000 (USD6.5) to Rp700,000 (USD47) a year on the lipstick. One person has 3-5 different lipstick colors. If combined, there are as many as 10 lipstick colors that they usually use. The 10 colors are red, brick red, peach, red-purple, cherry red, pink, glossy pink, dusty pink, nude, and orange. Let us discuss these various colors one by one.

Red

As the strongest color, red has more than a hundred variants. Because the informant only mentioned red, the researchers put it in the maximum red variant because this color has a hue of 0°, with a saturation and brightness value of 85%, respectively. As the strongest color, it is associated with sensuality and passion that burns like a fire. As the strongest color, red is used for both demons and love (Pravossoudovitch, et.al, 2014). Therefore, some religious figures do not like this color, like Prophet Muhammad (Schimmel, 2014).

Moreover, the color red has notable cultural, psychological, and physiological significance. In Western culture, which was later adopted in many other cultures, passion and love for the color red is commonly used in romantic contexts, such as Valentine's Day (George, 2020). The color red is used universally as a warning sign and alert, as traffic lights use red as a stop sign, and fire alarms or other danger lights also use this color.

In Chinese culture, the color red is associated with power, prestige, wealth, and good luck (Xu, 2021). The Chinese New Year party uses red domination in almost all clothing and ornaments. Meanwhile, the Javanese use cool red cloth on wood used as poles and pillars on the roof of the house as a way to avoid danger and misfortune.

Psychologically, red is one of the most eye-catching colors (Baik et al, 2013). Therefore, this color is often used in advertising and marketing to attract people's attention to their products (Wang, et al., 2020). Meanwhile, in nature, red is the common color of ripe fruit and flowers, which is important for attracting insects during the pollination process. Physiologically, humans respond to feelings of embarrassment or excitement with blushing cheeks. According to Guinnessworldrecords (2024), red is the dominant color used as the national flag, appearing on 74% of all national flags.

Brick Red

The brick red color consists of 58% red, 18% green, and 24% blue with a hue of 352o, a brightness value of 80%, and a saturation of 68%. The more elements of red, the stronger the color, and the color red is associated with enthusiasm, passion, and energy (Eiseman, 1998).

In many cultures, brick red is associated with traditional building materials such as clay bricks, which serve to evoke feelings of instability, tradition, linking to the environment, and connection to the past. Brick red is also a warm color that is generally associated with emotions such as passion and love (Wastiels et al., 2012). Brick red can also be used to convey strong emotions or evoke feelings of intensity.

In art and design, brick red is used to create a feeling of warmth, comfort, and nostalgia. This color can also be used to add depth or contrast to a composition. Meanwhile, in the world of branding and marketing, brick red is used by a brand to indicate closeness to tradition, warmth, or warmth (Sudarmanto, 2022).

Cherry Red

This color is produced from a combination of 44% red, 20% green, and 37% blue with a hue of 318o, 54% saturation, and 53% brightness. The high blue composition lowers the brightness of this color. According to the informant, Devi (19), her favorite color was chosen because it gives a bright impression but is not too strong like maximum red. Cherry red is a symbol of the spirit of youth (Månsson, 2018).

Cherry red is a bold and striking red that is rich in meaning and emotion. One of the most well-known associations with cherry red is that of passion and love. Cherry red ignites romance and affection. This color is widely used in love letters, Valentine's Day decorations, and in roses, all

of which convey a deep emotional connection. In China, the red cherry is a symbol of love and female beauty (Kirker & Newman, 2021).

Advertising manufacturers often use cherry red to attract consumers' attention, making it a popular choice for sales signs and product packaging (Killinger et al., 2004). Psychologically, the wearer of this color in lipstick or clothes reflects an individual who is not afraid to stand out. In addition to lipstick, this color is used in underwear to create an intimate atmosphere. Cherry red expresses several emotions and ideas. Its vibrant and passionate nature makes it a versatile tool in design, fashion, and communication.

Red-Purple

The red-purple color consists of 66% red and 34% blue. This color has a hue value of 328° and a brightness value of 89%. The combination of red and purple produces its own allure. This color has the power to evoke emotions and convey messages without words. This dazzling blend of red and purple opens the door to a realm of meaning that reaches across cultures, history, and emotions. This warm color conveys the meaning of love, passion, and romance and is often used on cards or gift wrapping for couples (Del Bimbo, 2000).

In colloquial speech, red-purple is often referred to as maroon, burgundy, or carmine, drawing from the energy of passionate red and the depth of purple. This color is often used in the robes of kings and nobles, which symbolize strength and dignity (Ball, 2003). In flower symbolism, red-purple roses signify deep affection and everlasting love. In addition to lipstick, this color is also widely used in bouquets that are given to lovers or women's underwear.

Pink

The informant only mentioned pink without any specifications. Because there are many pink variants in the color system, the researchers put this color category into simple pink, which is a combination of 39% red, 30% green, and 32% blue with a hue of 345°. Pink is a color that instantly evokes feelings of warmth, tenderness, and cheer. Soft, subtle hues can be found in flowers, fashion, and art. From representing love and femininity to displaying hope and awareness, pink symbolism is diverse (Fauziyah, 2020).

In many cultures, the color pink is often associated with love and romance, especially in lighter, softer shades. Pink gives a feeling of affection, sweetness, and tenderness. Pink roses, for example, are a classic symbol of love and admiration, making them a popular choice for Valentine's Day bouquets. Traditionally, pink is the color of femininity and is associated with meanings such as nurturing, empathy, and compassion. We can see this association in the use of pink in products and campaigns related to women's health and empowerment (Wagner, 2005).

In other contexts, pink also represents hope and positivity. This can be seen in spring decorations and pink ribbons in the fight against breast cancer. Recently, however, the color pink has been redefined to challenge gender stereotypes, which are no longer limited to femininity, so that individuals of all genders use the color pink as a symbol of self-expression and break from traditional expectations (Wannamaker, 2006). It is important to note that the symbolism of the color pink can vary between cultures. In some Asian cultures, for example, pink is associated with marriage and happiness, whereas in Western cultures, pink is more often associated with love and femininity.

Glossy Pink

Glossy pink is a mixture of 52% red, 37% blue, and 11% green. Glossy pink has a hue of 321° and goes under the color with a high or bright hue. This color is associated with passion, love, and

romance (Buffalo & Williams, 2004). However, Ifna (21) admits that she likes this color only because she feels that it suits her lip shape.

Still included in the pink family, glossy pink has a rich and varied meaning in terms of semiotics, from its relationship with femininity to its presence in branding. The addition of glossy elements to the traditional pink contributes to its deep symbolism. Glossy adds several qualities to the context of pink itself, such as being delicate, gentle, romantic, and luxurious (Koller, 2008). When applied to pink, the glossy effect enhances the traditional attributes of pink, producing a unique and contemporary symbol.

Therefore, the function of glossy on pink reinforces the association of femininity, becoming more modern and stronger, which challenges traditional gender norms. The glossy pink often appears in children's toys, cosmetics, and fashion industry, signifying youth, innocence, and cheerfulness. In the marketing world, this combination is often used to promote products and experiences related to love, intimacy, and nostalgia.

Dusty Pink

Dusty pink is a blend of 39% red, 29% green, and 33% blue with a hue of 337°. Blue and green colors make the red elements of these colors' cooler, thus giving an elegant impression of the passion and love associations brought by the red elements (Elliott, 2003). However, the informant Cita (22) admits that she likes this color without any particular meaning; she just feels that it matches her skin color.

Dusty pink is a color created by muting pink to give it a softer, more subtle impression. Dusty pink is the color of old roses or weathered textiles. This unique combination of softness and refinement gives dusty pink its distinctive semiotic qualities, namely sensitivity and femininity. Dusty pink's softness and warmth give a calming effect, which sets apart from glossy pink.

Peach

Peach is composed of 38% red, 34% green, and 27% blue. It has a hue of 39°, 29% saturation, and a brightness value of 100%, which is included in the bright color category. This color gives the image enthusiasm, care, and energy (Iftikhar & Islam, 2017). In addition, the level of brightness also easily allows the user to become the center of attention.

The word "peach" is taken from the name of the fruit, borrowed from the Latin "persia", which comes from Persia, where the peach is believed to have been cultivated massively after China, in which it was first domesticated and cultivated in Zhejiang province (Zheng et al., 2014). The name "peach" itself carries traces of the history of cultural exchanges and trade routes. In English, the expression "peachy keen" signifies that something is great or extraordinary (Adams, 2002). The peach itself is a symbol of positivity and approval, suggesting that the fruit's sensory attributes have the thickness to metaphorically encompass pleasurable experiences.

In Chinese culture, peaches are a symbol of immortality and longevity. This interpretation stems from ancient myths and legends in which peaches were believed to bestow eternal life. Painting and literature often depict Taoist deities offering peaches to humans, reinforcing the fruit's role as a metaphor for transcendence (Layne & Bassi, 2008).

The symbolism of the peach also extends to sensuality and fertility. In Western art and literature, peaches often have erotic overtones. Its soft and attractive texture and resemblance to the anatomical shape of the vagina (when halved) make it associated with desire and sensuality. People use these associative meanings to transfer them to the peach color.

Nude

Nude is a blend of 36% red, 33% green, and 31% blue with a hue of 25°. This color is named after the skin type of White people. In French this word means 'naked', which means the color of the skin of the White race. This color is considered neutral because it pairs well with many other colors. The nude color belongs to the beige family. This color is sometimes called light brown. There is a white element, so this color has a high value. However, the medium hue of brown makes it more neutral. There is a warm and humble image to the use of this color (Manyu, 2020).

However, in the world of fashion and cosmetics, along with the times, the concept of nude color has also developed, not merely referring to the skin color of Caucasians (Isabella, 2022). The mention of nude colors varies greatly depending on the skin tone of the individual. What is considered naked to one person may not be the same to another. Therefore, designers often create a spectrum of nude colors to suit different skin tones. Some common nude colors include beige, light brown, taupe, and soft pink.

The idea of nude colors in fashion is to create a look that appears as if the person is not wearing any color or is "naked", as its denotative meaning. The nude tones are created for a neutral and eco-friendly esthetic, and blend well with the skin. In clothes, color is used to create a slim and elegant appearance. Shoes create a more coordinated look when paired with a dress or skirt. In nail polish, nudes can create a subtle, earthy feel. Similar to makeup, including eyeshadow and lipstick, nude color is used to create a fresh and clean look.

Orange

Orange is the color taken from the fruit of the same name, which has become a symbol of vitality and health. In Eastern cultures such as China, oranges are often associated with luck and happiness, so they are widely used in celebrations and ceremonies, such as during Chinese New Year. Meanwhile, in Western culture, orange is more often associated with energy, enthusiasm, and warmth, so it is often used to convey joy and happiness (Aho, 2010).

In the color study, there are actually many orange variants. The informant did not specifically mention what kind of orange it was. However, in the view of ordinary people in Indonesia, the orange refers to the evening orange or international orange. Therefore, this color is the topic of discussion in this paper. This color is composed of 76% red and 24% green with a hue of 19°.

This color is bright, which conveys optimism and joy (Kolyada-Berezovskaya & Berezovski, 2019). Orange is often associated with energy, enthusiasm, and warmth. Apart from cosmetics, orange is a popular color in sports and adventure products because the connotation of optimism in this color is considered to stimulate one's motivation.

CONCLUSIONS

Although semantically the informants did not know the associative or connotative meaning of certain colors, they admitted to using lipstick for various reasons: for the face to look bright and fresh, more confident and prettier, showing their natural beauty, and displaying a cheerful impression. However, if we take a closer analysis at the 10 lipstick color choices that have been reviewed, the subconscious message they want to convey is quite complex, ranging from optimism, cheerfulness, joy, modesty, warmth, wanting to be the center of attention, femininity, passion, and love, to sensuality.

LIMITATION & FURTHER RESEARCH

This research can be continued by searching for information on whether they have problems or get a certain stigma because they try to communicate associative or connotative meanings from

using lipstick. This is because some schools in Indonesia prohibit the use of lipstick. Other studies that explore information related to their perceptions of the ban.

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