

Smashing Women Objectification in *Tubuhku Otoritasku*: A Critical Discourse Analysis

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Although women are getting closer to gender equality, there are several things women still fight against. One of which is women's bodies objectification. This has occurred for long; so long to the point no one actually remembers the exact time when it started. It is just as if it has always been with us. It is always in our circle, done by the people we live with, and it is a familiar thing we all need to un-familiarize. This objectification involves the stolen self-authority from women by society. Women lost their authority over their bodies and whatever they want to do with them. Women bodies are treated as public matter; society judges, controls, and rules how women should look like. Women's bodies are shamed, harassed, repressed, and so on. Regarding to this, in this paper, the research would like to analyze a song titled *Tubuhku Otoritasku* by Tika and The Dissidents. The researcher believed that this song is a respond to the issue women are facing recently. Tika, as a woman, tries to invite her 'sisters' to go against this objectification. She holds tight the principle of self-authority; everyone is responsible for their own body. She rejects the idea that women should treat their bodies as society expects them to do with the fabricated beauty standards. Based on the results of this analysis, the researcher came into two main conclusions. First is that this song is a respond, an act, and also a declaration to reclaim women's self-authority over their own bodies. The second is that this song is a discourse that is constituted and constituting. By means, this song is influenced by people (the creators) and is used to influence people (target audience).

Keywords: beauty myth, body-authority, discourse, male gaze and Cultural Sciences

1. INTRODUCTION

In 2016, an indie band known as *Tika and The Dissidents* released a song titled *Tubuhku Otoritasku* which is the first single in their second album, *Merah*. Just like their other songs, this song also raises social issues with its political and straightforwardly keen lyrics.

Unlike most of their songs which are written in English, this song is one of the few songs they wrote in Indonesian. This might be due to the fact that this song raised the current issue of body-shaming that was quite rampant in Indonesia since mass and social media was widely used. Besides, this song also talks about society's tendency of blaming the rape victim for what they wear at the moment. Most people believe that rape victim, which is usually woman, is responsible for the rape because the clothes she wore was provoking the act. Regarding to these matter that commonly occur in Indonesia, Tika and The Dissidents wrote this song in Indonesian so that all people in Indonesia could listen to this song and use it to raise their awareness of women's authority over their own bodies. Since then, this song is famously known as a response to and society's judgement and oppression towards individuals, especially woman, regarding to their bodies.

In addition to that, this song also became one of the feminist anthems which is usually featured in many feminist activities and events in Indonesia. One of the famous events is called *Tubuhku Otoritasku* Festival that was held on Friday 11th of March 2016 in Kinorus, Kemang, South Jakarta, Indonesia. This quite-grand festival was held in honor of Women's Day which occurs on every March 8th. This festival shared the same name with the



song itself because not only it was held to celebrate Women's Day, but it was also to celebrate the release of *Tubuhku Otoritasku* song by Tika and The Dissidents (Aldida, <https://celebrity.okezone.com/read/2016/03/12/205/1334324/> , accessed on June 11th 2019).

As explained above, this song mainly talks about women and their authorities towards their own bodies. By this song, the vocalist of Tika and The Dissidents and also the writer of the song, Kartika Jahja, expected women to understand how precious their bodies are and how beauty cannot be generalized and standardized. Besides, Kartika also claims that society plays a big role in body-shaming phenomenon and it needs to end. As she stated in *Tubuhku Otoritasku* Fest,

"...karena menurutku saat ini banyak banget budaya kita lagi bergeser perlahan-lahan ke arah tubuh perempuan itu sangat ditabukan, saat dianggap sebagai hal yang kotor, biang masalah dan lain sebagainya. Jadi menurutku harus ada suara alternatif, bahwa tubuh kita bukan biang masalah. Tapi biang masalahnya adalah cara pandang masyarakat terhadap tubuh perempuan,"

(trans. "...because I think most of our culture nowadays is slowly shifting to the thought that women's bodies are taboo, something dirty, source of problems, and so on. So I think, there should be an alternative voice to vocalize that our bodies are not the problem. Instead, the problem is society's perspective on women's bodies").

By that, it could be implied that from time to time, women's bodies have been gradually objectified by society. Stigmas, beauty standards, and dressing ethics are made for women to obey, willingly or not. The illusion of ideality is created and eventually accepted due to the massive spread. This soon becomes hegemony. Those who do not follow the crowd are seen as abnormal and deviant. Being different is an anomaly which is bad and not beautiful.

This objectification leads to serious problems for the victims. They tend to suffer from several harmful issues both physically and mentally. Therefore, Tika vocalize her opinions on women's authority over their own bodies according to her perspective as a woman. She believes that nobody should objectify other people's bodies for everyone is responsible for his or her own body and not other's. By this song, Tika voices the concept of body-authority.

As this song is used to spread the body-authority concept and to campaign feminism, the researcher views this song as a discourse that both influences and is influenced by people or societal currents. Regarding to that, in this paper, the researcher will analyze *Tubuhku Otoritasku* song as a discourse and would also explore the concept of body-authority that is presented in this song. As for the theories, the researcher chose to analyze the matters stated above using critical discourse analysis theory by Fairclough as the main theory and male gaze theory by Laura Mulvey as the supporting theory.

2. THEORETICAL APPROACH

The basic theory that would be used to analyze *Tubuhku Otoritasku* song is the theory of critical discourse analysis proposed by Norman Fairclough. Fairclough presented the concept of three dimensions within a discourse. The first is textual dimension or the micro-level interpretation. This first-level dimension deals with linguistics or textual analysis. The second is discursive dimension or the meso-level interpretation. In this dimension, the analysis is getting wider and deals with production and consumption process of the discourse. Lastly, the macro-level interpretation or the sociocultural dimension that mainly deals with intertextuality and interdiscursivity of the discourse. In this dimension, discourse is also taken to the wider area, the sociocultural practices that is related to the discourse (Fairclough, 1995: 98).

The other main theory that would be used in this paper is the beauty myth theory by Naomi Wolf. In her book, *The Beauty Myth*, she stated that “*The beauty myth is always actually prescribing behavior and not appearance*” (Wolf, 2002:14). This is supported by the fact that beauty standards are never the same, from time to time and from one place and another. The fact that beauty standards differ in each place and period, mostly depending on their passing down local culture, leads us to another question: what unites these varied beauty standards? What makes them same? Naomi Wolf found her own answer and wrote it clearly on her book. Female obedience is the key. As she claimed, “*If the beauty myth is not based on evolution, sex, gender, aesthetics, or God, on what is it based? It claims to be about intimacy and sex and life, a celebration of women. It is actually composed of emotional distance, politics, finance, and sexual repression. The beauty myth is not about women at all. It is about men’s institutions and institutional power.*” (2002:13). She also explained that women’s bodies and everything related to them have been objectified and treated as public matter. Women lost their rights to control their own private matters.

Wolf also claimed that not only women are victimized, but women are also used to victimize other women. She implied in her book that beauty myth divided women and created rivalry among them, as she added, “*In order for women to learn to fear one another, we had to be convinced that our sisters possess some kind of mysterious, potent secret weapon to be used against us—the imaginary weapon being “beauty.”*” (2002: 284). Society makes women believed that beauty benefits them by giving them more privileges; more love, more adoration, more chances, more acceptance, and so on. The easiest example can be seen in nowadays job requirements where “good-looking” and minimum height are now on the list.

As a result, every mean is used to gain the “beauty”, even the harmful ones, such as extreme dieting, plastic surgery, and so on. This is not only harmful physically but also mentally.

Relating to her statement which says that all this beauty myth is nothing less than a way to gain obedience, female obedience particularly, Wolf also said that it is not only involving women’s physical built nor women’s bodies, but it is also controlling the way women present themselves; their outfits, their hairstyle, their make-up, and so on. As to control this, Wolf said that society makes us believe that we are the ones responsible for whatever others do to us, such as catcalling, body-shaming, and other kinds of harassments. This relates to what she wrote in her book, “*beauty provokes harassment, the law says, but it looks through men’s eyes when deciding what provokes it.*” (2002:45). By this, men’s institutional power succeeds in gaining female obedience for centuries, or even longer, and along with it, women suffer.

To resolve this, Wolf started with her opinion, “*As long as the definition of “beauty” comes from outside women, we will continue to be manipulated by it.*” (2002:277). Wolf invited all women to defy the beauty standards set up by society, instead, we need to set our own standards, based on what we define as good and healthy for us, both physically and mentally; the one that creates no toxic rivalry and is non-hierarchical as Wolf said, “*Let us start with a reinterpretation of “beauty” that is noncompetitive, nonhierarchical, and nonviolent. Why must one woman’s pleasure and pride have to mean another woman’s pain?*” (2002:286). She also required women to start loving themselves and help others to love themselves. With her book, Naomi Wolf presented the theory of self-acceptance and body authority for women. The concepts that are safe and friendly to women; the concepts that will free women from the sexual repression they suffered for long.

Relating to the beauty myth theory proposed by Naomi Wolf, the researcher believes that the song *Tubuhku Otoritasku* is one of many manifestations to campaign the idea of women gaining back the authorities over their own bodies. This is what women need to fight

for, starting by increasing the awareness of what they are actually facing and thinking how to solve it by improving the way we see ourselves and our sisters to the new level. The change of mindset would change the society, from small to larger range, and it would eventually go globally. A small significant idea might change the big whole world, and it has to start somewhere.

To support the theories above, the researcher would also like to use the male gaze theory by Laura Mulvey. Mulvey stated that *"In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female..."*. By that, Mulvey claims that women were seen as an object of visual pleasure by men as the active role (Mulvey, 1975: 837). This relates closely and is relevant to the main theory used in this paper, the beauty myth theory.

As for the main data itself, the researcher uses the lyrics of the song while the supporting data is taken from several references such as videos, pictures, books, journals, or articles from both offline or online sources that are related to the main data.

3. ANALYSIS

In this paper, the analysis would be divided into three sub-chapters. This division is based on the three levels of discourse according to critical discourse analysis theory by Norman Fairclough. The first subchapter would be focusing on the textual analysis. The next subchapter would be focusing on discursive analysis and the last subchapter will deal with social analysis of the discourse.

3.1 Micro-level Analysis

Songs written by Tika and The Dissidents seem to have quite different structure than most songs in general, including *Tubuhku Otoritasku* song. This song begins with the intro which only contains the instruments playing. Then the chorus starts and is followed by the bridge:

*Ini suaraku tubuhku otoritasku
Yang kuteriakkan kenakan pilihanku
Ini untukmu sahabatku laki-laki
Tanpa izinku kau tak masuk ke wilayahku*

Hormatku lahir dari hormatku

After that, there are several lines that could be identified as the verse, followed by the bridge. This time, there is an additional line that is also identified as the bridge:

*Kokoh kakiku menopang kekuatanku
Gelap kulitku dicumbu matahari
Ini milikku tubuh buka atau tutupi
Bukan parameter moralitas dan harga diri*

Hormatku lahir dari hormatku

Cintaku tumbuh dari cintamu

Next, there is the actual reff:

*Uuuu Auuu Perempuan perempuanku semua
Uuuu Auuu Dobrak dan rombak stigma usang mereka*

The next is the repetition order of chorus, bridge, and reff. Then the song ends with an outro.

*Ini suaraku tubuhku otoritasku
Yang kuteriakkan kenakan pilihanku*

*Ini untukmu sahabatku laki-laki
Tanpa izinku kau tak masuk ke wilayahku*

*Hormatku lahir dari hormatku
Cintaku tumbuh dari cintamu*

*Uuuu Auuu Perempuan perempuanku semua
Uuuu Auuu Dobrak dan rombak stigma usang mereka*

The first thing that the researcher would like to highlight is the reference (a term in Halliday's SFL book) or the pronoun that is used in this song.

*Ini suaraku tubuhku otoritasku
[This is **my** voice **my** body **my** authority]
Yang kuteriakkan kenakan pilihanku
[What I express, (and) wear, (is) **my** choice]
Ini untukmu sahabatku laki-laki
[This is for you **my** best friends, (dear) men]
Tanpa izinku kau tak masuk ke wilayahku
[Without **my** permission, you are not allowed to enter **my** zone (of privacy)]*

*Hormatku lahir dari hormatku
[**My** honor comes from **my** respect]*

*Kokoh kakiku menopang kekuatanku
[**My** legs are sturdy of proping **my** strength]
Gelap kulitku dicumbu matahari
[**My** skin is dark of the sun's kisses]
Ini milikku tubuh buka atau tutupi
[This is **mine**, covered or uncovered body]
Bukan parameter moralitas dan harga diri
[is not parameter of morality and dignity]*

*Hormatku lahir dari hormatku
[**My** honor comes from **my** respect]
Cintaku tumbuh dari cintamu
[**My** love grows from your love]*

*Uuuu Auuu Perempuan perempuanku semua
[Uuuu Auuu Dear all of **my** women]
Uuuu Auuu Dobrak dan rombak stigma usang mereka
[Uuuu Auuu Smash and break **their** old stigma down]*

*Ini suaraku tubuhku otoritasku
[This is **my** voice **my** body **my** authority]
Yang kuteriakkan kenakan pilihanku
[What I express, (and) wear, (is) **my** choice]
Ini untukmu sahabatku laki-laki
[This is for you **my** best friends, (dear) men]
Tanpa izinku kau tak masuk ke wilayahku*

*[Without **my** permission, **you** are not allowed to enter **my** zone (of privacy)]*

Hormatku lahir dari hormatku

*[My honor comes from **my** respect]*

Cintaku tumbuh dari cintamu

[My love grows from your love]

Uuuu Auuu Perempuan perempuanku semua

*[Uuuu Auuu Dear all of **my** women]*

*Uuuu Auuu Dobrak dan rombak stigma usang **mereka***

*[Uuuu Auuu Smash and break **their** old stigma down]*

As could be seen above, the pronouns used in this song are [*I/My//Mine*], [*You/Your//You(obj)*], and [*They/Their*]. Each pronoun represents each stance. As the song is written and sung by a woman, the pronoun *I* represents the women as the speaker; the one who expresses the idea of the song while the pronoun *You* represents the second person plainly as the audience. The singer here clearly stated whom she means by *You*. As the lyrics said,

Ini untukmu sahabatku laki-laki

*[This is for you **my** best friends, (dear) men]*

Tanpa izinku kau tak masuk ke wilayahku

*[Without **my** permission, you are not allowed to enter **my** zone (of privacy)]*

The *You* as the opposite of *I* here refers to men as the opposite of women. The singer tries to highlight the fine line that divides and distinguishes the first person/the active speaker and the second person/the passive audience.

The use of first person pronoun strengthen the sense of authority and domination. It relates to the song's main idea that express woman's authority. This argument is supported by the fact that pronoun that refers to the first person [*I/Mine/My*] is mentioned 29 times in the song while pronoun that refers to the second person [*You/Yours/Your*] is only mentioned 6 times.

Another supporting fact is that the singer never refers to herself as the object. As could be seen from the lyrics, the singer never use the pronoun *me* that refers to the first person as an object. The pronouns she uses to present herself are *I* as the sign of an active subject or the doer of actions and *My/Mine* as the sign of ownership, possession, and authority.

Beside the binary opposition of men/women and I/You, the singer also mentions another pronoun or reference that is used only twice; as to prove its insignificance position in the song. The pronoun *Their* is only mentioned twice in the repeated reff:

Uuuu Auuu Perempuan perempuanku semua

*[Uuuu Auuu Dear all of **my** women]*

*Uuuu Auuu Dobrak dan rombak stigma usang **mereka***

*[Uuuu Auuu Smash and break **their** old stigma down]*

(Chorus)

(Bridge)

Uuuu Auuu Perempuan perempuanku semua

*[Uuuu Auuu Dear all of **my** women]*

*Uuuu Auuu Dobrak dan rombak stigma usang **mereka***

*[Uuuu Auuu Smash and break **their** old stigma down]*

The pronoun *their* refers to society. The one who made the stigmas and has been taking control of women's bodies. However, the fact that the pronoun *their* is only mentioned twice shows that it barely has its position in the song. This is also the implied message of the song. This song tells how society should not take bigger part in controlling woman's body than the woman herself.

Now to see the deeper meaning of the song, it is necessary to break down and analyze the lyrics thoroughly. To make it easier to understand and organize, the researcher will divide and analyze the song in parts.

Starting with the beginning of the lyrics:

Ini suaraku tubuhku otoritasku

[This is **my** voice **my** body **my** authority]

Yang **kuteriakkan** kenakan pilihanku

[What I express,(and) wear, (is) **my** choice]

Ini untukmu sahabatku laki-laki

[This is for you **my** best friends, (dear) men]

Tanpa izinku **kau** tak masuk ke wilayahku

[Without **my** permission, you are not allowed to enter **my** zone (of privacy)]

The singer has clearly expressed her main opinion in the first line of the lyrics. The statement comprehensively represents what this song is all about; a woman claiming the authority of her own body. Now there might be a new question regarding to the statement and this question may be related to the previous explanation about the pronouns used in this song.

As a song to encourage women to reclaim their rights in controlling their bodies, why the singer uses *I* to represent herself only and not *we* to represents all women. The researcher came up with an explanation showing that what the singer implies is that a woman's body belongs only to her. Not only men as the opposite sex, but other women are also not allowed to meddle into the matter. The pronoun *I* and *My/Mine* carry more sense of authority than *we* or *our/ours* as bodies are not shared properties.

By the explanation above, it is shown that the singer is defying and deconstructing the male gaze. While male gaze is seeing women as object for visual pleasure, she sees it otherwise. She refuses to be the object of gaze, thus, she positions herself as the active lead.

The next thing is to note in the first chorus of the song is that the singer mainly talks about the concept of authority. She explicitly says that she chooses whatever she wears or expresses. By this, she leaves no space for others to persuade or choose what she needs to wear and she is not controlled by anyone to express what she thinks is right. This relates to what Wolf wrote in her book,

"The real issue has nothing to do with whether women wear makeup or don't, gain weight or lose it, have surgery or shun it, dress up or down, make our clothing and faces and bodies into works of art or ignore adornment altogether. The real problem is our lack of choice." (2002:272).

She also added,

"Women will be free of the beauty myth when we can choose to use our faces and clothes and bodies as simply one form of self-expression out of a full range of others. We can dress up for our pleasure, but we must speak up for our rights." (273-274).

By these lines, Tika tried to break down the oppression by letting women have their own choice.

In the next line, she stated that, without her permission, no man is allowed to enter her zone or meddle into her private business, especially relating to her body. By this, she means that men are not allowed to touch, comment, judge, or control her body unless she allows them to.

In the next part, she said:

Hormatku lahir dari hormatku

[*My honor comes from my respect*]

Although *hormat* is literally translated into *respect*, the researcher found it not suitable to what the singer might try to imply. What the singer means by the first *hormat* is *honor* or *dignity* which in Indonesian is equivalent to *kehormatan*. On the other hand, the second *hormat* is the actual *respect*. In this line, the singer claims that her honor is not defined by her body. Instead, her respect towards others is the one defining her honor. So instead of her body, it is her sense of humanity that defines her.

The next lyrics are:

Kokoh kakiku menopang kekuatanku

[*My legs are sturdy of proping my strength*]

Gelap kulitku dicumbu matahari

[*My skin is dark of the sun's kisses*]

Ini milikku tubuh buka atau tutupi

[*This is mine, covered or uncovered body*]

Bukan parameter moralitas dan harga diri

[*is not parameter of morality and dignity*]

Here, the singer tries to defy the beauty standards and stigmas in Indonesia according to society. As women is expected to be delicate, soft, fair, covered, and decent, the singer tries to break it down. She claims that her sturdy legs are proping her strength and also the sign of the power she has. She also claims that her skin is dark because of the sun's kisses. The literal translation of *cumbu* is actually *make out*. What she tries to convey by this is that she is not feeling bad of having dark skin although having dark skin in Indonesia is mostly considered as unpretty and unpleasant to see.

However, though she may be considered so according to beauty standards, she does not mind because she has her own standards of beauty and that is what she follows. This relates to what Wolf claimed, "*As long as the definition of "beauty" comes from outside women, we will continue to be manipulated by it.*" (2002:277). The singer refused to be beautiful in other people's standards nor the standards set by society that is controlled by men. By this, the singer once again defying the male gaze by prioritizing her own gaze as woman. Rather than minding how people see her, she prefers to put her own female gaze to see her own self.

According to the lyrics, the singer claims that her skin is dark because she enjoys *making out* with the sun. This could be implied that the singer loves being outside and being exposed to the sun because that is her way of having fun. Unlike the others who avoid being directly exposed to the sun and miss all the fun because they may get sunburn and their skin may get darker, the singer freely implied that having dark skin is totally okay and pretty. There is no actual standard of "being pretty". There is no such thing as "ideal beauty". "Ideal beauty standards" is called ideal because it is plainly an idea; it is created by individuals and it may differ from one another, as Wolf claimed,

"Ideal beauty is ideal because it does not exist: The action lies in the gap between desire and gratification. Women are not perfect beauties without distance. That space, in a consumer culture, is a lucrative one. The beauty myth moves for men as a mirage; its power lies in its ever-receding nature. When the gap is closed, the lover embraces only his own disillusion." (2002:276).

The issues mainly brought up by this verse are body shaming and self-objectifications. These issues and how the song relates to them would be discussed in the next section of this paper.

In the next lines, she also brings up the issue of women's clothes and dress ethics. She stated that her body is hers and whatever she wears is her own choice. She can choose to cover or uncover her body because it is her right to do so. In the next line she clearly said that covered or uncovered body is not the parameter of morality and dignity. It means that people need to stop judging others' by what they wear or how they dress themselves. Morality and dignity could not be defined by the clothes they wear. Wolf had similar idea which she said in her book, "*Beauty provokes harassment, the law says, but it looks through men's eyes when deciding what provokes it. (2002:45)*".

These other lines refer to the issues of sexual harassment and rape victim blaming that would be discussed in the next sections.

Moving on to the next part of the song:

Hormatku lahir dari hormatku

[*My honor comes from my respect*]

Cintaku tumbuh dari cintamu

[*My love grows from your love*]

The first line is the repetition of previous' bridge. What makes it different now is the additional line. In this line, the singer firmly claims that love could be earned by loving others. We can not be loved if we do not love others. Same goes with respect. Respecting others is one of the ways to be respected. A comedy singer, Bo Burnham, stated in his song, *From The Perspective of God*, "... *If you want love then the love has gotta come from you*".

These lines represents the mutual relation that people should keep with their surroundings. One reaps what she/he sows. As to maintain good relationship with others we need to respect and love them before expecting to be respected and loved.

The next part of the song is the courageous reff:

Uuuu Auuu Perempuan perempuanku semua

[*Uuuu Auuu Dear all of my women*]

Uuuu Auuu Dobrak dan rombak stigma usang mereka

[*Uuuu Auuu Smash and break their old stigma down*]

In this part of the song, the singer finally stated the purpose of the song; to encourage women to reclaim their rights and authority over their bodies. It could be seen in the first line that the singer positions herself as the leader of the women that leads them to their destination. She uses *my women* to place herself as the reliable ally of the women. She does not only want to free herself, but she also wants to free all the women. This is probably the prove that the singer tried to unite all women to be free from beauty myth and. This also proves that if women are not against each other they could create a whole better society. Wolf thought of it way earlier, as she stated in *The Beauty Myth*,

"A woman wins by giving herself and other women permission—to eat; to be sexual; to age; to wear overalls, a paste tiara, a Balenciaga gown, a second-hand opera cloak, or combat boots; to cover up or to go practically naked; to do whatever we choose in following—or ignoring—our own aesthetic. A woman wins when she feels that what each woman does with her own body—unforced, uncoerced—is her own business." (2002:290).

The singer invites all the women to change how society views and think about women's bodies. She wants the women to smash and break the stigmas down, including beauty standards, and change it into a whole new perspective that is friendly and does not objectify women. This seems to be one kind of revolution regarding to women's right on their bodies. This corresponds to what Wolf stated in her book, "*You do not win by struggling to the top of a caste system, you win by refusing to be trapped within one at all.*" (2002:290). Both Wolf and Tika believed that to create better society, women should stop fighting each

other just to strive for the top of the pyramid, instead, they need to help each other to break down the pyramid.

Then the song goes on with some repeated lyrics. The last lyrics that is sung is the reff “...Uuuu Auuu Dobrak dan rombak stigma usang *mereka*...” and the song ends with an outro.

What could be taken from this micro level analysis is that the song talks about reclaiming women’s authority over their body, changing the stigmas and society’s view regarding women’s bodies, and also bringing up the issues of body shaming, sexual harassment, and rape victim blaming.

3.2 Meso-level Analysis

In this level of analysis, the researcher would like to discuss about the production and consumption processes of this discourse. As explained above, this song is written by Kartika Jahja, the songwriter, vocalist, and frontwoman of Tika and The Dissidents. Though it was released in 2016, some sources claimed that Tika actually wrote the song in 2012, as stated in the caption of its music video on Youtube:

“The song *Tubuhku Otoritasku* was written in 2012, as a call to women to embrace the uniqueness of their bodies and as a statement to all that a woman's body is nobody else's rights but her own.” (<https://www.youtube.com/watch?v=-KNL7IUchtc>)

However, some other sources stated that Tika started writing the song in 2013 instead. According to a thread on Kaskus on June 18th 2017, Tika wrote this song in 2013. “...Tika menyampaikan lewat status Facebook, lagu ini dibuatnya sekitar 2013 di dalam sesak bus antar kota di Sumatera (trans. ...Tika stated in her Facebook status, she made this song around 2013 in a crowded intercity bus in Sumatera” (<https://www.kaskus.co.id/thread/59469598d675d4fc1c8b456a/>, accessed on June 12th 2019). Another source stated that Tika had been working on the song, album, and music video since 2013 (Aldida, <https://celebrity.okezone.com/read/2016/03/12/205/1334324/>, accessed on June 11th 2019).

Although it is not clear when exactly she wrote the song or finished writing the song, all the sources, at the very least, agree to claim that this song was released on March 11th 2016 while the music video was published by Sounds From The Corner on the very next day, March 12th.

This song is a collaboration of Tika and The Dissidents and Mari Jeung Rembut Kembali, a collective of feminists in which Tika participates as one of the members. Therefore, both Tika and The Dissidents and Mari Jeung Rebut Kembali are the agents of production while the target of consumption is all women, especially Indonesian women as the song is written in Indonesian.

The first and main production agent to note is Tika and The Dissidents. This indie band from Jakarta was formed in 2006 with Kartika Jahja as the main vocalist and frontwoman. The current other members of this band are Susan Agiwitanto as bassist, Iga Masardi as guitarist, Luky Annash as keyboardist, and Oky Rahman Oktavian as drummer. In 2009 they released their first album, *The Headless Songstress* and followed by *Merah* as their second album few years after that. Their songs are mostly written in English while some others are written in Indonesian. Their music has mixed elements of jazz, blue, tango, rock, and punk. The songs they released usually about social issues and phenomena.

The frontwoman, Tika, is the influential figure whose opinions are poured into all of the songs written and released by Tika and The Dissidents. As the songwriter, she freely expresses herself through their songs. *Tubuhku Otoritasku* song itself is based on her real life

experience and observation. For years, she has experienced body shaming and she has seen how women were also mistreated. It inspired and motivated her to write the song.

Besides being the influential representative of the band, Tika is also one of the members who actively participates in Mari Jeung Rebut Kembali. It is a collective made up of five feminists that famously known in Indonesia for promoting gender equality and campaigning women's rights. The other members of Mari Jeung Rebut Kembali are: musician and founder of Bracode magazine Savina Hutadjulu, gender activist and social media strategist Shera Rindra, artist and initiator of underground creative activism Ika Vantiani, and lecturer and musician Teraya Paramehta. Along with these people and her own band, Tika release this song as a call to all women to reclaim their body authority (Nurvitasari, <https://magdalene.co/story/campaign-aims-to-reclaim-womens-authority-over-their-bodies>, accessed on June 12th 2019).

Tubuhku Otoritasku song was not their only project. They did not stop there. They had been working on another project alongside the song. Proceeding to the music video, Tika gathered more parties to collaborate with. Bersama Project and Sounds From The Corner joined the video project featuring around 30 women as the talents. These women were seen expressing their freedom and opinions with handwritings that cover some parts of their body.

Relating to it, the researcher found a research conducted in 2018 by Cliff Alexander Freeth from Lampung University that is titled *Representasi Feminisme dalam Video Klip (Studi Pada Video Klip Tubuhku Otoritasku)*. This study found that the music video of *Tubuhku Otoritasku* represents women's authority of her own body, including how they look, how they dress, and their body shapes and sizes. The women also want their opinions regarding their bodies to be valued. Beside that, Freeth also concluded in his study that the music video represents liberal feminism according to John Fiske's theory (Freeth, 2018).

The music video is just as political and straight-out as the song itself. Tika openly and explicitly express her thoughts, so do the women on the music video. The sharp song lyrics and eccentric music video take part in gaining various kinds of responses and controversy.

The responses are mainly divided into two; the supporting ones and the opposing ones. Most of the responses are supportive and mostly come from women. The song was well appreciated because it helps people to accept and love their bodies. It also helps them overcoming their anxiety and body dissatisfaction; boosting up their confidence. Some articles are discussing this song positively and unofficially approving it as Indonesian feminist anthem. On the other hand, some others criticize and deplore the 'liberal acts' shown in the video. The opinions that support this response are usually linked to social norms and religion talks.

3.3 Macro-level Analysis

As frequently mentioned in the previous sections of the paper, this song talks about reclaiming women's authority over their own bodies and changing society's view on women's bodies. However, there are background issues that indirectly cause and motivate the singer to create this song. These background issues are presented in certain ways through the song to share what the singer has been through regarding to the issues.

These issues could be implied from the textual analysis of the lyrics and it is strengthened by the Tika's explanation about the song from her own point of view as the songwriter and as the woman who experienced the issues. The textual analysis shows that the social issues presented and backgrounding in this song are body shaming, sexual harassment, and rape victim blaming.

The first issues to note is body shaming along with the generalized and massively spread beauty standards in Indonesia. Body shaming, an act of shaming or even insulting

one's body partly or wholly, is not an unfamiliar issue. It happens every day to almost everyone without exception.

Body shaming happens because there is this hegemonic thing which is famously known as beauty standards. Beauty standards are set or defined by certain parties and are massively spread by mass media. One of the most familiar example is the advertisements on television or online media. Most of beauty products in Indonesia are persuading and encouraging women to buy their products in order to be pretty. By pretty, they mean having fair skin, no acnes, slim body figure, long shiny hair, soft skin, no body hair, wearing branded products, and so on. As this standard became hegemony, people started self-objectify their own bodies. This self-objectification soon turned into body shaming.

However, people do not stop there. Not only that they objectify themselves but they also proceed to objectify others. Bodies are seen as objects that belong to public area and not a private matter. They started commenting on how others look and dress; judging and shaming others for not following the beauty standards. They tend to ignore that beauty is of varied kinds and cannot be standardized nor generalized.

Although this phenomenon actually happens to both men and women, it most likely happens to women. According to a survey by Fit Rated over 1000 American citizens, 92.7% of women and 86.5% of men have ever been body shamed. Another survey was held online by Yahoo's Health. The survey was conducted on representative sample of 2000 people between the ages of 13 – 64 and shows that 70% of men are either body positive or body neutral while 66% of women are either body negative or body ambivalent. These surveys showed that women are more likely to be body shamed than men.

Beside the fact that most victims of body shaming are women, the surveys above also show that body shaming is frequently happens. It is something that happens to almost everyone. It may seem like a common thing and people may somehow get used to it.

However, the effect of body shaming is not as harmless as it may seem. People who are body shamed tend to suffer from social anxiety, low self-esteem, inferiority complex, bulimia, and many other eating disorders, and even depression. A study by Meredith Evans titled *Unattainable Beauty: An Analysis of the Role of Body Shame and Self-Objectification in Hopelessness Depression among College-Age Women* shows that body shaming is closely related to depression. It mediates self-objection and depression (Evans, 2010). Another study by Tuti Mariana Damanik titled *Dinamika Psikologis Perempuan Mengalami Body Shame* found that body shaming causes bulimia and low self-esteem (Damanik, 2018). Based on the studies above, it is clear that body shaming has various hazard effects. Therefore, it needs to end.

Relating to that, the music video supports the ideas by showing some scenes where women of varied shapes and sizes are showing the writings on some parts of their bodies that express their pride in their body by stating that their bodies are beautiful, healthy, strong, and comfortable just by the way they are now. This music spreads a positive basic lesson to learn: the art of self-love. This is the very first thing a woman needs to do to change how society views them; by changing how she views herself, as Wolf explained,

“A consequence of female self-love is that the woman grows convinced of social worth. Her love for her body will be unqualified, which is the basis of female identification. If a woman loves her own body, she doesn't grudge what other women do with theirs; if she loves femaleness, she champions its rights” (2002:145).

Another thing that needs to end according to the song is controlling women on how they dress themselves. This relates to both sexual harassment issue and rape victim blaming issue. Both of these matters are the effect of women objectification. Women, as common victims of rape and sexual harassments, tend to be blamed and accused of provoking the act

by not covering or dressing themselves properly. It is also a mass opinion that the less covered a woman is, the less respected she is. Women who do not cover themselves are seen as immoral ones. Tika, as a woman, oppose this stigma with her song by stating that what a woman wears does not represent her morality and dignity.

Although these issues are less common than body shaming, Tika still believes that it is important to note and pour these into her song due to the fatality and significant effects on the victims. Besides, it may perpetuate the rape culture and the number of rape cases might increase. The perpetrators are tolerated because of this victim blaming culture.

One of current case in Indonesia that might come to mind is the rape case of Agni, an UGM student. Instead of getting protection and support, she got blamed instead. It affects her psychological state. After being traumatized as victim, now she also gets shamed and blamed while the rapist is wandering freely and the case is closed. It causes her depression and it is unfair for her.

Another current case is the imprisonment of a female teacher named Baiq Nuril who tried to defend herself from sexual harassment by the headmaster of the school. She recorded the evidence to prove her innocence but she also got victim blamed instead of receiving help and protection. She was sentenced to 6-month imprisonment and amercement or fine of 500 million rupiahs for violating UU ITE (Yusuf, <https://theconversation.com/kuatnya-budaya-victim-blaming-hambat-gerakan-metoo-di-indonesia-107455>, accessed on June 15th 2019).

There are probably many more cases of rape and sexual harassments that are unreported. Victims tend to stay silent to protect their names and to avoid making the problem go worse. Now as if it is not enough for them, the society comes up with the victim blaming culture, making it harder for victims to earn justice.

This victim blaming is based on the dressing ethics that is applied in society. As explained above, the stigma and culture of slut-shaming women who wear less clothes are the ones causing the victim blaming issue.

On the other hand, not only being less covered, but being much covered also get women to be shamed. Women who cover themselves fully are judged and seen as oppressed women and too prude. Women almost have no freedom in choosing what they wear without being judged and shamed. This is also mentioned in the caption of the music video in Youtube:

“Women's bodies go through so much in life. They are judged, objectified, shamed, sexualized, blamed, policed, and often times experience violence. We are scrutinized any which way we go.

You show too much skin, you're a slut. You cover up, you're oppressed. You have big breasts, you are provoking. You're not a virgin, your morality is questioned. You're a virgin, you're a prude. You wear miniskirts, you deserve rape (yet rape still happens even if you're covered head to toe) Women's cleavage is censored on TV, yet child marriage is legalized, women trafficking, rape and abuse happens every day, everywhere. Women are taught how to not get raped instead of men being taught not to rape...”

These issues are also presented in the music videos. There are several scenes where women with hijab and covering clothes are showing their opinions. In the earlier scene of the video, a woman in black hijab stated that even those who wear long hijab still become victims of sexual harassments. Later in the video, the same woman shows writings on the palm and back of her hands that say *“tubuhku bukan penjaga imanmu”* which means *“my body is not the controller of your faith”*. She implies that whatever she wears has no correlation with men's faith and religiosity.

Although this song has played its role in increasing awareness of body-authority and women's rights, there seem to be some kind of controversy due to its daring and bold lyrics and music video.

However, it is pretty normal and understandable that there would be some kind of cultural shock when something new is promoted to change our mindset and views on certain things. A new mind-revolution may not be able to instantly break down the beliefs and mindsets that have been kept for a long time, but persistence could. Changing society would not be an easy task, yet it is not impossible to do. Society are dynamics. Therefore, it changes; gradually or spontaneously. All it needs are time and efforts.

4. CONCLUSION

Based on the total analysis that has been discussed in previous chapter of this study, the researcher would finally present the conclusion.

The first thing that the researcher found is that *Tubuhku Otoritasku* song talks about reclaiming women's authority over their own bodies. Kartika Jahja, the songwriter of the song is presenting her concept of body authority based on her point of view as a woman. She claims that everyone is in charge of his/her own bodies and not others. Therefore, everyone is obliged to mind no one's body but his/her own. No woman should be interfered when it comes to her private matter, including her body. By this song, Tika makes it clear that she rejects women's bodies objectification by society.

The second and last thing that the research would like to highlight is that *Tubuhku Otoritasku* song, as a discourse, is constituted and constituting. In other words, it is influenced by the agents of production and it is made to influence others as targets of consumption. As a woman who has experienced and seen certain issues regarding her body, Tika tries to share her opinion in order to stop them so that no women would suffer from those issues anymore.

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