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Fashion and the Politics of the Body: Resistance among Young Feminist Activists in Yogyakarta

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Abstract
This study will examine fashion as a form of resistance for women to actualize bodily autonomy. Women's lives within a patriarchal system shape the formation of a controlled discourse on women's fashion. This study interprets this control over women's fashion as a process of domesticating the body (docile bodies). Sandra Lee emphasizes that women's bodies are subject to discriminatory control. However, counter-discourse can change hegemonic discourse through the circulation of what Foucault calls "subjugated knowledge." Therefore, this study aims to examine fashion as a site of counter-discourse about what fashion means to young female feminist activists who refuse to contribute to the production of the discourse of "domesticated bodies." This study observes young female feminist activists in the Special Region of Yogyakarta. It is qualitative research. Data collection techniques include three methods: observation, interviews, and literature review. This study utilized interviews with several young female feminist activists in the Special Region of Yogyakarta. The selection of informants used purposive sampling techniques, with a background as a student (either state or private in DIY) and involvement in the feminist activism movement. The results of the study show the following counter-discourse: first, a new awareness that the body is a space for contestation of resistance; second, the informants show new fashion expressions, which are autonomous choices for their bodies; and third, using fashion as a means to spread their freedom and spread feminist issues.

Keywords: *Young Female Feminist Activists, Women's Fashion, Taming the Body, Resistance, Gender*

INTRODUCTION

Fashion and feminism are inextricably linked. McRobbie (1997) clearly explains fashion as a space for feminist debate, divided into production and consumption perspectives. From a production perspective, fashion is fraught with problems affecting women's lives. Some feminists from this group have highlighted the exploitative working hours of women in the textile industry, the objectification of female models, and the

destructive environmental impact of the textile industry (Rowbotham & Mitter, 1994; Tate, 2003; Phizacklea, 2023). Meanwhile, from a consumption perspective, the problems raised by the production group are viewed as simplifications (Hall, 2006; Mort, 1989; Mort, 2013). The production perspective fails to see fashion as a symbolic space of meaning for women, as a space for women to actualize their liberation and control over their bodies. This research examines the second perspective, as McRobbie calls it, the cultural feminist perspective. While scholars often dismiss women's fashion as counterproductive to women's struggles, it actually fosters political agency. Feminist consumption of fashion products disrupts the political standards of women's bodies, creating a counter-discourse (Deluze & Foucault, 1977).

Control over women's fashion is not uncommon in this country. For example, the ban on the hijab in public schools during the Soeharto era (1982–1992) stemmed from government concerns about the rise of Islamic militancy and the disruption of political stability (Taba, 1996). Even after the reform era, the problem of controlling women's fashion persisted. Unlike previous eras, a 2021 report by Human Rights Watch (HRW) found 410 regional regulations (Perda) that involved forced clothing choices on women (hrw.org, 2021). The report noted that these discriminatory Perda forced millions of children and women to wear the hijab (hrw.org, 2021). This forced hijab-wearing occurs in schools and workplaces (both private and public).

This study interprets this control over women's bodies as a process of domestication (docile bodies). Using Michel Foucault's panopticon concept, Sandra Lee emphasizes that women's bodies experience discriminatory control, not only through the male gaze but also by the gaze of women themselves (Bartky, 2014). Through the surveillance mechanisms of the ideological state apparatus (e.g., school teachers), women's fashion is regulated to submit to patriarchal domination, causing women to regulate their bodies consciously. Responding to this control over fashion, feminists have criticized it. For example, the presence of a fashion style (the use of trousers by women) and comfort are characteristics of this fashion (Strassel, 2008). Feminists criticize the use of fashion on women that hinders their activities in public spaces; for example, wearing long skirts is more constrained, making them slower than men who wear trousers, and giving rise to the stigma of women being slow.

In the context of global history, the distinction between men's and women's fashion stems from the Industrial Revolution (England) and the French Revolution. Public perception at the time saw trousers as signifying strong men, while thick skirts and corsets (Victorian-style) for women conveyed status and wealth (Yan & Kim, 2022). As fashion developed, it became intertwined with feminist studies. Specifically, in the 1900s (third-wave feminism), Judith Butler published two works, "Gender Trouble" and "Bodies that Matter," which established the view that freedom in fashion and body expression was a form of emancipation for women (Butler, 1990, 1993). Wearing lipstick and high heels, or following fashion trends, became taboo for feminists. Reconciling feminine appearance with feminism became commonplace in the third wave of feminism. Celebrating the body through cosmetics or fashion trends is a form of self-exploration, self-expression, and individual freedom (Munford, 2007). This feminist awareness of fashion represents a change from the previous era (second-wave feminism), which viewed fashion as merely a capitalist arena and a means of objectifying women.

Scholars rarely discuss fashion from a feminist perspective, leaving a significant gap in our understanding of the problematic realities women face. Globally, in 2008, Ilya Parkins noted that very few feminist scholars in disciplines other than fashion were interested in exploring issues within fashion (Wallenberg, 2023). This fact is certainly understandable, at least upon further examination: Interdisciplinarity or cross-disciplinarity remains unfamiliar territory for most scholars, and as a scholar, one always uses one's own disciplinary perspective. Although fashion scholars see the need to study fashion from a feminist perspective, few assume that fashion has a significant meaning in relation to aspects of women's social lives.

Early research on women and fashion was conducted by Sandra Lee Bartky and Dorothy E. Smith in the late 1980s and early 1990s, studying how women are raised and socialized to be docile bodies. They aimed to adopt a broader perspective, in which fashion was only one aspect among many (Bordo, 2023). Teresa de Lauretis's subsequent work demonstrates how various "gender technologies" produce gender. Teresa's therapy did not focus solely on fashion, but rather on her critique of the ideal feminine fashion represented in film and the media (1987). Essentially, much of the feminist critique of fashion is the way fashion (as visual representation and as clothing) has served to oppress women in relation to

their bodies. Hegemonic and patriarchal systems embed this belief into all aspects of culture. Disciplinary mechanisms have long targeted women's bodies, subjugating and oppressing them for their physical differences (King, 2004).

Meanwhile, Indonesian researchers predominantly use a consumption-theory approach to study youth fashion, often connecting trend-conscious young people with luxury or branded goods (Pranoto & Mahardayani, 2010). Other studies also state that fashion trends influence student consumption behavior. This pattern emerges because millennial-aged students actively follow fashion trends and prioritize desires over needs during clothing consumption (Haq, 2022).

In this study, the selection of young female feminist activists was guided by several factors. First, there has been no specific research on young women among feminist activists. Second, it aims to understand the dynamics women experience as their feminist awareness begins to grow. Third, the 'young' in 'young women' here is not only a marker of age, but will be discussed from the perspective of post-subcultural turn youth studies. Following the development of youth studies in the post-subcultural turn, as outlined by Bennet (2011). The post-subcultural turn is a critique of subcultural analysis in youth inspired by the work of Stuart Hall and Tony Jefferson entitled Resistance through Ritual: Youth Subcultures in Post-War Britain (1976). Hall and Jefferson saw the actualization of youth as a form of symbolic resistance of the working class (Hall & Jefferson, 1976). Instead of viewing it the same way, post-subculture sees youth expression as not always identical to working-class resistance (class analysis), but within subculture, there are forms of fluid identity resulting from youth agency that are not always tied to social class (Redhead, 1990; Muggleton, 2000). Looking at the arguments for post-subculture, young female feminist activists as research objects will be seen as fluid, rather than always represented as social class (lower, middle, or upper). This is relevant in the context of this research because the problem of patriarchy can affect women at any class level.

This research draws on Michel Foucault's discourse theory, which holds that knowledge is produced through discourse. In The Archaeology of Knowledge (1972:80), Foucault defines discourse as a "general domain of statements", as in the following quote:

> *"Lastly, instead of gradually reducing the rather fluctuating meaning of the word 'discourse', I believe that I have in fact added to its meanings: treating it sometimes as the general domain of all statements,*

> *sometimes as an individualizable group of statements, and sometimes as a regulated practice that accounts for a certain number of statements"* (Foucault, 1972).

Foucault's explanation can be understood as discourse that sometimes becomes the general domain of all statements, sometimes the statements of a group of individuals, and sometimes several policy practices for several statements. Therefore, a code of "truth" is needed to legitimize power. Furthermore, Foucault (1980) sees a close relationship between truth and discourse. Truth produced by science determines how discourse is created, disseminated, circulated, and determined (Foucault, 1980). With the presence of truth, there is also the power to regulate which discourses can exist within a regime of truth. Power has permeated the entire social body, connecting all social groups in a network of influence. Thus, there is no longer a top and a bottom, but rather hegemonic power permeates every social body (Tew, 2002).

Hegemonic discourse does not exist in a sealed space. Resistance always arises against hegemonic discourse. This concept is known as counter-discourse. The concept of counter-discourse moves beyond Foucault's characterization of his work as a productive force emerging from voices from "below" (Hooks, 1989; Spivak, 2023). Counter-discourse can transform hegemonic discourse through the circulation of what Foucault calls "subjugated knowledge." Therefore, this study seeks to examine fashion as a site of counter-discourse about what fashion means to young female feminist activists who refuse to contribute to the production of the discourse of the "domestic body" (Foucault, 1995).

This research is qualitative. According to Neuman, a qualitative approach attempts to capture aspects of the social world that are difficult to measure numerically (Neuman, 1997). Data collection techniques include observation, interviews, and literature review. Interviews were conducted with six young female feminist activists in the Special Region of Yogyakarta. The selection of informants used a purposive sampling technique, with backgrounds as students (both state and private universities in Yogyakarta) and involvement in feminist activism movements. To maintain the privacy of the informants, their names have been anonymized.

The issues to be raised in this research will be analyzed through a case study. In case study research, six important aspects must be understood. First, the nature of the case; second, the historical background; third, the physical setting; fourth, the context of the case,

especially economics, politics, law, and aesthetics; fifth, other issues surrounding the case being studied; sixth, the informants or the existence of the case (Denzin & Lincoln, 2009, p. 299). The case study approach is a method that uses qualitative data derived from a specific case, the object of research. In this research, the main case is fashion resistance in young female feminist activists in the Special Region of Yogyakarta. Informants will be selected purposively from young female feminist activists in the Special Region of Yogyakarta. This research uses three data collection methods: observation, interviews, and literature review.

The control of women's bodies in fashion is one example of patriarchal power at work. Various feminist figures have criticized this control by creating counter-discourses in fashion. Consequently, fashion has become a battleground between patriarchal and feminist discourses over women's bodies. The body ultimately becomes a political text. Therefore, this research asks: How do young feminist activists in Yogyakarta use fashion as a form of resistance against patriarchal control over women's bodies?

DISCUSSION

Young Female Feminist Activists in Context

Yogyakarta, one of Indonesia's provinces, is known as the birthplace of the Indonesian feminist movement. On December 22-25, 1928, the First Women's Congress was held in Yogyakarta, attended by approximately 1,000 participants and 30 women's organizations. The congress discussed polygamy, marriage, and access to education for women (Arivia & Subono, 2018). This Women's Congress is considered the starting point for the feminist movement in Indonesia. In the 1990s to 1998, two schools of thought developed ahead of the reform era: the proliferation of feminist knowledge in the scientific field and the strengthening of discourses on equality, pluralism, and transnationalism (Arivia & Subono, 2018). During the Soeharto era, as the community's economy weakened, women's organizations emerged to address these problems. In 1983, the Anisa Swasti Foundation (Yasanti) was founded in Yogyakarta to fight for the rights of women workers (Aripurnami, 2013). Similar goals are also pursued by other women's organizations, such as Kalyanamitra in Jakarta, which also aims to strengthen the status of women in employment regulations (Aripurnami, 2013).

In contemporary times, various NGOs and women's movements have become increasingly widespread in Yogyakarta. In the current era of advanced communication

technology, women's movements are emerging, mediated by the internet's power. It is no surprise that some informants learned about feminist issues through social media, leading to new awareness and, in turn, to feminist activism.

> *"Initially, I followed social media accounts. After that, I started actively participating in activities, such as discussions, demonstrations, and posting on social media." (*Source: Interviewee 2, 2025).

Social media has become a new space for women's activism. The Dictionary of Media Studies (2006) describes cyberfeminism as "the study of new technology and its effect on women's issues." Cyberfeminism is a practical movement that creates counter-narratives about advocating for women's issues on the internet. The informants for this study were feminist activists who first encountered feminist issues through the internet (social media). This situation has led to the formation of contemporary feminist activists on the internet. Various statements indicate that the internet not only provides a digitally safe space but also creates a physical safe space. They often gather in person to carry out various advocacy activities for women's issues. As stated by several informants,

> "*When I started hanging out more often, I eventually decided to change my style. At first, I only dared to wear it when I was with activist friends, but over time, I became brave enough to show it off to my family and in public.*" (Source: Informant 2, 2025).
> "*I started following feminist accounts on social media and actively voicing their issues. From there, I started changing my appearance to suit my desires..... I no longer wanted to be controlled by my body.*" (Source: Informant 3, 2025).

The informants' awareness of feminist issues created the starting point for their resistance. From the perspective of feminist scholars, the internet provides a safe space due to its anonymity, allowing them to create new identities, heal wounds, and express sexuality (Brophy, 2010). Ultimately, their awareness extends beyond social media to expression in the material world. Changes in identity expression mediated by fashion become a domain of their resistance.

The Dominant Discourse of Fashion in Young Female Feminist Activism

Interviews with young female feminist activists revealed a form of resistance to fashion. This resistance stems from their experiences living in a patriarchal environment.

This patriarchal environment restricts women's control over the fashion they wear. Reasons such as conforming to religious law or social norms are often cited as reasons for women's control over their fashion choices. As the informants explained,

> *"My clothing style has always been controlled since I was little. My father made me wear the hijab when I was little. Honestly, I felt uncomfortable because it often restricted my movement."* (Source: Informant 1, 2025).
> *"My father often scolds me for wearing revealing clothing. I feel comfortable wearing such clothing, but he considers it immodest"* (Source: Informant 3, 2025).

The family, as the smallest unit in the social system, is also an agent in shaping discourse on fashion. In patriarchal families, men have greater privilege than women. This occurs because of a societal construct that favors men (husbands) within the family, where men (husbands) hold a higher role and status than women (mothers and children), thereby conferring superiority and dominance on the husband (Rofi'ah, 2015; Oktriyanto, et.al., 2021). Likewise, control over a daughter's body rests with the father. Consequently, daughters lose their bodily autonomy. Women's bodies are merely objects in the eyes of the patriarchal system, which Foucault calls the docile body (1995).

Another finding in this study is that, in addition to the family, the broader context (society) also acts as an agent of patriarchal discourse. Communities that adhere to a patriarchal culture share a similar obsession with objectifying women's bodies, as do patriarchal families. Informants often experience control over their fashion in social settings, as well as regulations within schools and religious settings. Here, a patriarchal discourse can be seen developing, with the continuity of statements across social lines (family, society, public space, religion, and regulations) to create a single, powerful discourse. This situation can be observed in the following interview excerpt:

> *"My environment restricts my freedom of self-expression. When I don't wear a hijab, my neighbors make a fuss. They often reprimand me. I feel like my body is incomplete without it (the hijab)" (Source: Informant 4, 2025).*
> *"Regarding my past wearing a niqab/veil and now changing into someone who is very expressive in clothing, this is influenced by social views of society and the experiences I have had. I have a fairly embarrassing past, youthful delinquency that made me the subject of gossip in society, especially regarding the clothes I wear (the veil), which exacerbated their talk about my clothes and my behavior. I used to feel strange if I didn't dress covered. But because of these pressures, I wanted to free myself by changing my old identity (clothing) to who I am now." (Source: Informant 5, 2025).*

Wearing fashion that adheres to religious rules, such as the hijab or clothing that covers the genitals, or wearing skirts that fall below the knee, are forms of fashion that are mandatory for women. This obligation, instilled from an early age, creates discomfort for the informants. Furthermore, the informants experienced dysmorphophobia, a feeling of a lack of body parts (head and chest) if they do not wear clothing (Batirtze Artaraz et.al., 2014). Some informants experienced a sense of self-regulation when they felt something was missing in their bodies while not wearing the hijab during physical activity. This choice of restrictive fashion expression created problems in the women's movement and expressive space. This process of domesticating the body (docile body) is what Sandra Lee described as discriminatory control of women's bodies (Bartky, 2014). Like Foucault's concept of the panoptic prison, women's fashion is constantly monitored from various angles. The moral policing of women's fashion comes not only from the family institution but also from the surrounding environment and even schools.

Fashion Resistance by Young Female Feminist Activists

Starting from discomfort with the fashion they wear (freedom of movement), control from the environment that requires wearing certain fashions, the objectification of women's bodies, and trauma from sexual violence, the informants formed new expressions of identity by using fashion as an ideological tool. Fashion became a political arena for voicing resistance against patriarchal control. The informants' resistance through fashion was an effort to gain freedom over their bodies. The statements below reinforce what is meant by this resistance.

> *"After counseling, meeting friends, and then finding a gender and feminist study space, I finally realized that, yes, it's my sovereignty as a woman and as a human being born that way. What's wrong isn't why God created me, or my body, but how people, especially men, view the objectification of women's bodies as mere objects of lust and so on. So, fashion/clothing has become a key factor in the process of how I accept my body."* (Source: Informant 6, 2025).

The informants' statements above demonstrate a new awareness of their bodies. Previously, they lived with varying degrees of control over their fashion choices. The new awareness the informants gained through exposure to feminist issues led them to change their fashion choices. It can be seen not only as a form of fashion change but also as a

political awareness of bodily autonomy. In other words, the informants' fashion changes are a form of resistance to the patriarchal system that controls their bodies. As Munford argues, fashion, in a feminist spirit, is a space for self-exploration, expression, and women's freedom from patriarchal control (Munford, 2007). The findings in this study also show how the informants resisted the discourse that underpinned their control over their fashion. We can see this in the following interview excerpt:

> *"I changed my fashion style because I feel more confident with it now. I also wanted to break down some of the negative stigmas associated with fashion related to gender. I previously believed that harassment against women was caused by the clothes they wear."* (Source: Informant 1, 2025).
> *"I personally changed my fashion style for my own comfort. I find it easier to express myself through the clothes I choose."* (Source: Informant 2, 2025).
> *"Learning about gender has made me realize that whatever clothing I wear is okay; the only thing that's wrong is the perpetrator who can't control themselves and commits violence."* (Source: Informant 1, 2025).

The interview excerpts demonstrate that informants resist the narratives of fashion stigma as they strive to change their fashion expressions. For example, the victimization of female victims when experiencing sexual harassment or violence. Institutions frequently blame female victims for their clothing choices rather than addressing the perpetrator's actions. Meanwhile, informants feel that the fault lies in the objectification of women's bodies, not in women's fashion choices. This view of resistance is consistent with the results of a 2019 survey by the Safe Public Space Coalition (KRPA) regarding violence against women in public spaces. The KRPA survey results showed that victims of violence or sexual harassment who wore skirts or trousers were 17.47% (5,651 respondents), long-sleeved shirts were 15.82% (5,117 respondents), school uniforms were 14.23% (4,601 respondents), loose clothing was 13.80% (4,462 respondents), and short/medium-length hijabs were 13.20% (4,268 respondents) (Koalisi Ruang Publik Aman, 2024). The survey findings (the top 5) show that wearing covered clothing does not necessarily ensure women's safety. It is where the fashion resistance of informants, who see the fault in the perpetrator's mindset (not in their fashion choices), comes into play.

Similarly, comfort is also a factor. At first glance, this seems more personal than political. However, this is the crucial point. Dominant discourses have historically restricted women's fashion to administrative aspects. These include social norms addressing modesty

or religious norms regarding the obligation to cover certain body parts. Both are the primary reasons for the informants' control over fashion in their lives. Consequently, dominant discourses frame women's fashion as a tool for adhering to social and religious codes (fashion administration). The informants took a different approach by resisting this administrative style of fashion. Fashion is a matter of personal expression, not some regulatory control over their choices. In feminist thought, the term "the personal is political" is influenced by new left activists who questioned women's access to public space (Hanish, 1970). The feminist development of this term directly questions women's personal freedom and positions fashion expression as a site of resistance. Here, fashion expression becomes a locus of feminist resistance. In this way, feminists avoid discomfort when choosing clothing. This method is a form of liberation from the stereotype of submissive femininity reinforced by traditional clothing (dyke image, 1973). Fashion choices (clothing or hairstyle) become political choices about self-expression (Hilman, 2013).

Fashion choices as a political practice allow women to escape the constraints of traditional fashion controls. This freedom allows for diverse forms of fashion expression. We can observe this diversity of fashion expression in the following excerpt from an interview.

> *"The cute clothes (which are considered sexy by the general public) that I wear are the person I am today. Indeed, wearing a robe, a niqab, and a hijab is very peaceful for me because I feel embraced and "covered" every time I wear them, so I feel "safe." However, my cute clothes are also a form of expression that I want to look beautiful, and my confidence is much increased when I wear my cute clothes." (Source: Informant 5, 2025).*
> *"I enjoy combining masculine and feminine elements in my appearance by wearing shirts and skirts and beaded accessories." (Source: Informant 2, 2025).*

Looking at the statements above, we can see self-expression (in fashion) from the informants as a form of resistance. This expression manifests itself in removing the hijab and wearing more revealing clothing. By changing their fashion style, the informants feel freed from the constraints of their bodies. The link between fashion choices and feminist awareness is historically inseparable. We can look at the suffragette movement in early 20th-century England, which fought for women's suffrage in politics. This movement, considered the first wave of feminism, strategically wore white dresses adorned with purple and green, symbolizing purity, hope, and dignity, to counter the stereotype of militant feminists and

present their political struggle with an air of dignity (Rappaport, 2002). Similarly, the liberation movements of the 1960s and 1970s, which produced resistance trends in women's fashion (such as miniskirts, bell-bottom pants, and unisex clothing), emerged as powerful symbols of rebellion against traditional gender roles and broader societal structures, reflecting a collective yearning for individual freedom (Breward, 2003). Given the history of these feminist movements' use of fashion as a medium of resistance, it is not surprising that third-wave feminism sees the body as a corpus of resistance. In the 1990s, third-wave feminists adopted an inclusive and intersectional approach. For example, the Riot Grrrl movement used punk fashion (including do-it-yourself clothing, heavy makeup, and boots) as a form of resistance to beauty standards and control over women's bodies (Marcus, 1992).

Beyond fashion diversity, informants also use social media to express their fashion preferences. It is not just a form of narcissism, but rather a manifestation of a new style of feminist activism. The massive growth of social media indeed supports this activity. We can see this in the following quote:

> "*So fashion also has a big influence on my perspective on gender, so it's very appropriate how my gender identity is also very clearly depicted in what I show to people*." (Source: Informant 6, 2025).

Fourth-wave feminists integrate fashion into campaigns for body acceptance, inclusivity, and gender equality, promoted through social media platforms (Gill, 2016). Social media is not only a platform for influencers to exist, but also a platform to convey feminist messages. Examples include wearing t-shirts printed with messages criticizing patriarchy, rejecting beauty standards, or messages to fellow women (e.g., "women support women"). These methods are currently popular among feminist activists in the digital world.

The findings of this study further strengthen the argument that fashion and feminism are inseparable. Several researchers of this issue have also concluded that fashion is a woman's political activity (Tulloch, 2016; Root, 2010; Behnke, 2017; Bartlett, 2019). The young feminist activists who served as informants in this study demonstrated similar tendencies. Their resistance is a group of women's resistance to control over their lives. The forms of this resistance are: first, a new awareness that the body is a space for contesting and resisting; second, informants demonstrated new fashion expressions that represent

autonomous choices regarding their bodies; and third, using fashion as a means to spread their freedom and disseminate feminist issues.

CONCLUSION

This study contributes to gender studies by demonstrating how everyday fashion practices can function as forms of embodied resistance within contemporary feminist movements in Indonesia. Fashion for women is not merely a functional issue. It expresses identity. This research shows that young feminist activists use fashion as a form of resistance to the patriarchal system, a system that confines them to obedience. Their bodies are like social prisons for these women. Fashion becomes a space full of ideological contestation. The findings suggest that resistance becomes an important strategy through which women negotiate autonomy over their bodies within patriarchal structures.

Research findings show that the dominant patriarchal discourse on fashion among women creates compliance with fashion, known as docile bodies (Bartky, 2014). However, this control leaves them feeling disappointed in their lives. Reprimands from family, the surrounding environment, and school, even sexual harassment or violence, are the basis of these women's negative experiences. Feminist issues transformed their views on fashion and bodily autonomy. This feminist understanding fostered a new awareness that gave rise to a counter-discourse to resist patriarchal discourse. Foucault saw that discourse is never in a complete state, but that counter-discourses create a state of rupture within it (1972). In this state of rupture, the informants' newly acquired bodily autonomy enabled them to create various modes of fashion expression as desired. This action was not an explosion of narcissism, but a manifestation of the political practice of a sense of personality (the personal is political). The informants' resistance did not stop there; they also disseminated feminist issues through digital platforms using fashion as a medium.

This research demonstrates the connection between fashion and feminist consciousness. Existing feminist-based research fails to examine fashion choices as a corpus of women's oppression or liberation. This study's shortcoming is that it focuses solely on interpreting the resistance of young feminist activists. Further research from a political economy perspective could be a viable future development. A political economy perspective

is crucial, as some feminists have observed a backlash between fashion and the spirit of feminism.

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