

## Contesting the Portrayal of Beauty As It is in Music Videos: A Semiotic Analysis of the Video of Yura Yunita-Tutur Batin

Dini Okta Lamdia<sup>1</sup>, Anang Dwi Santoso<sup>2\*</sup>, Rindang Senja Andarini<sup>3</sup>

<sup>1,2,3</sup>Universitas Sriwijaya, Indonesia

Correspondence: \*anangdwi@fisip.unsri.ac.id

### Article History

Submitted:  
 2023-03-04  
 Reviewed:  
 2023-03-17  
 Approved:  
 2023-05-10

### Abstract

Recently, "beauty as it is" has been featured in commercials for beauty products, movies, and music videos. This concept arose from a lengthy conversation about normative beauty, according to which a beautiful lady is always characterized by having fair complexion, straight hair, and a fresh face. This study, in response to these developments, challenges if, in the manufacture of "beauty as it is," capitalists continue to use women's bodies as commodities instruments, not only beauty and sexiness but also women's flaws and powerlessness. In more detail, this study employs a critical paradigm, Roland Barthes' semiotic analysis, and Stuart Hall's representation theory to deconstruct the denotation, connotation, and myths that form in the music video for Yura-Yunita-Tutur Batin. Findings of this study indicates that women who do not adhere to beauty norms would face prejudice. The prevalence of beauty privilege is damaging not just to women who are far from beauty standards, but also to gorgeous women, who are regarded as having beauty capital alone. The female body is once again objectified in this video. Women's physical appearances are shown in a variety of ways by expressing themselves as they are, but the music video nonetheless builds conventional standards of beauty. The body positivity campaign resulted in poisonous body positivity, and women supporting women was only carried out by women with the same physical issues, while the rest depicted women dropping other women.

**Keywords:** representation, beauty, semiotic analysis, Rolland Barthes, music video

### INTRODUCTION

The glorification of the idea that "all women must be beautiful" causes many women to believe that being beautiful is a "must," leading to mental stress and self-trauma. If women must have a dazzling appearance, the beauty they possess becomes a stereotype (Küilerich, 2007) . Essentially, the definition of "pretty" is a societal construction that leads women to believe that being beautiful requires meeting different standards, such as having white complexion, a smooth face devoid of black spots and acne, a small figure, and a sharp nose,

among others (Vassallo, 2017; Yan & Bissell, 2014). Physical appearance (beauty) is comparable to cash in an economic system. Self-satisfaction, position, popularity, dating, and other factors are highly influenced by a person's appearance (Gurstein, 2002; Sayce, 1982).

The standard of women's beauty is a necessity to have a physical appearance that can elicit favorable reactions from others (Vassallo, 2017). The initial impression of a woman's beauty appears to be heavily influenced by her physical appearance. (Bissell & Chung, 2009) Perfect appearance is characterized by a tall, slim figure, clean white skin, and a smooth face devoid of dark patches and acne. Beautiful ladies who spend a great deal of money on plastic surgery, body care to achieve an ideal slender physique, and have a flawless, healthy, and smooth face (Murray, 2013). It is possible to transform beauty standards into a type of economic capital so that women will invest in many ways to achieve beauty standards in order to obtain employment, promotions, popularity, and social prestige (Jones, 2010).

The evolution of technology and social media has led to ever-changing beauty standards in the present day. Women are frequently the subject of media attention and a commodity (Shabudin & Aman, 2012). The media also contributes to the creation of beauty standards for women by showing women with white complexion, straight hair, thin and tall bodies, and attractive faces (Boero, 2015). The rising depiction of women's beauty and how they obtain the shape of their body and face in the media demonstrates how the mass media influences the shape and rules of an individual's look (Polivy & Herman, 2004). It is not unexpected that beauty standards have a detrimental effect on women who believe they cannot imitate the media-presented norms, hence giving rise to anxieties, stress, and even melancholy. Women always endure hardship to be beautiful (Stewart, 2016).

The appearance of a music video in which a model appears provides an image of the beauty standard through the female model and contributes to the development of a beauty standard (Carpio-Jiménez et al., 2022; Godlewsky, 2019). This construction produces the notion, among women who view it, that the beauty standard for women is identical to that depicted in the music video. Music videos showcasing female models who adhere to beauty standards are employed to attract a large audience (Álvarez-Cueva et al., 2021; Haddon, 2019). In addition to persuading the audience, the music video also delivers a message about the beauty of the model. Stuart Hall defines representation as something that is significant to others through language (Hall et al., 2013). Thus, representation is a process of meaning

production and interchange between diverse cultures in which signs replace something else (Hall et al., 2013).

Born on June 9, 1991, Yunita Rachman, often known as Yura Yunita, is an Indonesian singer-songwriter of Sundanese heritage. In the music video titled 'Tutur Batin' by Yura Yunita, a model is far from the norm of beauty and depicts several ladies with their own physical flaws. On March 7, 2022, in honor of International Women's Day, Yura Yunita released the single music video "Inner Speech." The album cover features the song with the same name, Inner Speech. The 4-minute-and-46-second music video has succeeded in becoming a cyberspace craze with 517 thousand likes and 15 million views, along with 12,000 positive comments portraying the feelings of women who experience uncertainty owing to beauty standards. The music video for Tutur Batin has a very positive message, namely dismantling beauty standards that appear to have been created for women, dismantling the stigma surrounding beauty standards, and having a message that beauty begins when women are willing to accept their flaws because God alone is perfect by presenting several female models with diverse physical appearances.

The music video for Tutur Batin, which offers a really pleasant message for women, actually serves a very important purpose. It is indisputable that music videos are a part of the industry, thus regardless of the motivation behind them, the objective remains the same: to generate revenue. Music video production is now a commercialized sector with its own market (Rwubaka & Prieler, 2022). Today's music videos are no longer about freedom of speech, but rather about profiting from the market (Greenson, 1991). The standard of beauty is a topic of great concern to women nowadays. Nearly all women struggle with beauty standards that are deemed unjust, particularly now that the media is now envisioning how women's attractiveness is depicted, making those who are far from beauty standards feel prioritized (Brown & Campbell, 1986). The subject of beauty standards is presented through the song video of Tutur Batin, whose target audience consists of women who struggle with insecurity. The issue of beauty standards is very prevalent, thus it is a fantastic opportunity for many women who feel represented by their work and music videos to gain ratings and spectators. This paper contends that in the Musk films, capitalists use women's bodies as commodities tools, including not only their beauty and sexiness, but also their flaws and impotence. The author observes that behind the Tutur Batin music video, which attempts to

convey beauty in a variety of ways, there is still the construction of a singular beauty and the commodification of the female body.

## **RESEARCH METHOD**

Using qualitative research methodologies and Roland Barthes' semiotic analysis, this study examines how the representation of beauty in the Yura Yunita – Tuter Batin music video shows the denotation, connotation, and myths inherent therein (Hall et al., 2013).. Consequently, the design of this study is qualitative and employs semiotic analysis. This study examines the representation of beauty in Yura Yunita's Tuter Batin music video. The unit of analysis is the music video. The researcher obtained the video straight from Yura Yunita's YouTube channel for use as a reference in this study. The primary source of data for this study was the music video for Yura Yunita's Tuter Batin, which served as the research object. This study uses secondary data in the form of books, journals, and other publications pertaining to the representation of beauty in music videos.

Because the research item, a music video, is a document, the technique utilized to collect data is a documentation technique. The data collection phase consists of documenting the music video for Yura Yunita's Tuter Batin in order to gain a general understanding of the video. Identify the scene portions in the music video for *Tuter Batin* (inner speech) by Yura Yunita based on the research objectives. According to the formulation of the problem, data are categorized. Entering data in the form of image fragments to deconstruct the representation of beauty in Yura Yunita's Tuter Batin (inner speech) music video. In this investigation, data triangulation was used. The researcher got the music video of Yura Yunita-Tuter Batin from the YouTube channel, as well as snippets per scene of the Tuter Batin music video.

Table 1. Roland Barthes' semiotic framework

1. <i>Signifier</i>	2. <i>Signified</i>
3. <i>Denotative sign</i>	
4. <i>Connotative signifier</i>	5. <i>Connotative signified</i>
6. <i>Connotative sign</i>	

Source: (Barthes, 2013)

This study use semiotic analysis to examine the signifiers and signifieds of each scene's parts. After obtaining the markers and indicators, the denotation's meaning will be determined. The denotation's meaning will be transformed into a connotation marker, and a connotation marker will also be present (Barthes, 2013). Following the emergence of connotation meaning is the emergence of myth. These stages will employ Stuart Hall's representation theory to analyze parts per scene (Hall et al., 2013).. After completing the analysis, it will be determined how these symbols reflect beauty.

## **RESULTS AND DISCUSSION**

### **Beauty Privilege**

As detailed in Appendix 1, the Tuter Batin music video depicts the issues women face as a result of the establishment of beauty standards. The first level of meaning (denotation) in the thirteenth second of the first scene depicts a woman dining with her parents. The woman invited her parents to speak with her, but she bowed her head and covered her face with zits while saying, "Ma'am, I already know what to do; I want to participate in the extra dance. My buddies are also competing, therefore there will be a competition next month." The only response his parents provided was "oh yeah?" Suddenly, at the thirty-first second mark, her sister appeared carrying a trophy with a flawless appearance and no acne. She said, "Hello, everyone; I received an advanced award from school; do you know what this trophy is?" I did not anticipate to be able to beat the school next door in the English competition, but I did win first place. They were my competitors from the previous year." The response from his parents was, "Wow, you always make the family proud."

The woman with acne was then sad and daydreaming as she rose from her seat and sat with her head bowed in front of the table containing her brother's trophies. In the first scene, there are additional song lyrics that read, "How am I doing? I'm a little surprised, but in reality, I anticipated you to go here and there. You think I'm not enough, so you attempt to cover all my chances and steps." The findings of the identification analysis of signifiers and signifieds at the second level of meaning are acquired in the music video's Tuter Batin (inner speech) (connotation). In the opening scene, a woman wants to participate in extracurricular dancing and compete, but she has a pimple-covered face, so she is uncomfortable and anxious, concealing her face with her hair while speaking to her parents, who ignore her.

Then, her sister with a face that matched the standard of beauty and confidence because she had won the race appeared. White, spotless, and flawless-skinned women are considered lovely and have strong self-esteem (Abdullah, 2022).

The connotative connotation is marked by parents who are proud of their children who fulfill beauty standards and achieve, while ignoring the accomplishments of their other children who have acne-covered faces. A woman with a pimple-covered face is depressed because her parents ignore and mistreat her, causing her to feel inferior to the accomplishments and beauty of her siblings, supported by song lyrics. "How do I fare? Okay, I'm a little surprised, but I expected it. You are the one who wanders around believing that I am insufficient, and you try to close all my opportunities and doors;" that is a person who is questioning if he is doing well or not after discovering all his shortcomings and discrimination. A person whose initial zeal for life diminished because he was rejected by his environment.

In his music video, Tuter Batin includes mythology. Based on the myths that have arisen and are believed in the first scene, face acne is regarded a problem in Indonesia because it affects appearance and does not conform to beauty standards. A woman's skin should be soft, supple, hairless, and smooth, with no traces of scars, age, experience, or profound contemplation (McLoughlin, 2013). The subsequent fallacy is that the environment treats others based on their looks. Women who are attractive and accomplished will be more readily accepted and respected. This benefit is referred to as the beauty privilege. Beauty privilege is an intersectional phenomenon that is closely related to other injustice issues, including ableism, racism, fatphobia, ageism, and classism (Putz et al., 2018). In addition, physically attractive women will have a lot better and more intelligent life than physically unattractive ones. This makes it easier for attractive women to obtain employment (Bissell, 2010).

After analyzing the use of denotation, connotation, and myth in the first scene of the Tuter Batin (inner speech) music video depicting the unfair treatment of parents towards their two daughters, these parents treat their children who excel and meet beauty standards with greater enthusiasm than their children with beautiful faces. acne. In the music video, Tuter Batin (inner speech) explains that the presence of beauty privilege provides advantages for women who meet normative beauty standards and achieves and causes injustice to sisters who do not meet beauty standards due to acne. However, This study criticizes that the presence

of beauty privilege does not only harm women who are physically distant. to the detriment of women who meet beauty standards.

As in the Tuter Batin music video in which a woman with average beauty is treated very well because of her attractive face, despite the fact that she is accomplished, works hard, has the potential for self-ability, and has won numerous previous competitions, as evidenced by the meaning of the connotation of the text "hi everyone, I received an advanced trophy from school; do you know what trophy this is? I did not anticipate to win first place in the English competition, nor did I believe I could beat the school next door. They were my competitors from the previous year." This demonstrates that the presence of beauty privilege is not always advantageous for attractive people, as those around them will have high expectations, putting them under pressure to display something commensurate with these expectations; if they are unable to do so, they will be viewed as relying solely on their appearance (Qiao & Wang, 2022). This promotes the establishment of the societal assumption that "beautiful individuals typically have empty brains."

According to Stuart Hall's theory of representation meaning is formed and shared via mental conceptions or thoughts and language (Hall et al., 2013),. The mental concept is a comprehension of the cultural concept that the music video has embedded in the mind. The mental concept of a woman with acne who is treated unfairly by her parents and experiences insecurity in comparison to her siblings who excel and meet beauty standards is illustrated by the concept's language, which translates its meaning through the denotation meanings, connotation meanings, and myths described above. In the first scene of the Tuter Batin music video, it is evident that women who meet beauty and accomplishment standards would be viewed more favorably than those who do not.

### **Fatphobia**

In appendix 2, the second scene of the denotation's meaning begins at one minute and fifty-seven seconds and depicts an overweight woman clutching a shirt and standing in front of a mirror with a sad expression, followed by a fat woman with two friends who fulfill beauty standards and a café background. Then there is a hand holding a cell phone and viewing the results of their images published to social media, but without him, along with the lyrics of the accompanying song: "you who go here and there and believe I'm not enough, strive to cover all my opportunities and steps."

The connotative interpretation of the second scenario is that obesity is viewed as a source of difficulties, such as trouble locating clothing that fits the body type. Then the two women who are embarrassed to upload photos with their friends because their friends have a fat body with supporting song lyrics "you go here and there you think I'm not enough, all the opportunities and steps I try you close," referring to a person who becomes a victim of injustice due to deficiencies and an environment that does not accept them. In the second scene, a woman experiences fatphobia. Fatphobia is the discomfort and fear of a disproportionate bodily shape. Fatphobia is the dread and stereotypes associated with those with huge bodies (Kost & Jamie, 2022; Stoll & Egner, 2021). Fatphobia is a sort of prejudice and discrimination that asserts obese individuals are inferior physically, mentally, ethically, and health-wise. Women with large bodies and low self-esteem likely to have higher degrees of guilt, self-criticism (particularly self-hatred), and less confidence in their own talents, as well as a negative body image (Eroğlu & Eroğlu, 2020; Salazar, 2020; Suleymani, 2020). Plus-size women who lack confidence may also dread or worry about rejection, find it difficult to accept their own reality (particularly their own limitations), underestimate their own skills, and have excessive expectations of themselves (Ward, 2022).

The fallacy in the second scenario is that the perfect female body consists of a thin physique, which is every woman's dream. When meeting new individuals, a person who has a deficient or disproportionate body form, is too thin or too obese, or has a high or low posture would feel more insecure. This can lead to inferiority complexes, humiliation, and an increase in introversion (Gillborn et al., 2022). It is difficult for women to fight for their rights and place in society due to their appearance, with the ideal body form being one of the beauty standards for women. In addition, this second scene contains the idea that people meet today not because they want to spend time together, but because of the demands of social media, and that women who do not satisfy beauty standards will have difficulty being accepted by society. In addition, persons whose look does not meet the majority of society's beauty standards will be devalued and encounter the phenomena of double standards. Meanwhile, "beautiful" people are lauded and accorded greater respect, or what is commonly referred to as a privilege of beauty, or are awarded on the basis of their appearance (Stoll et al., 2022).

Based on Stuart Hall's representation theory, the mental concept of a fat woman who experiences fatphobia and becomes a victim of discrimination by her two friends is depicted in a concept through language whose meaning is translated through denotative meanings, connotative meanings, and myths in which fat women have difficulty selecting clothing that fits and his friend uploaded a photo without her (Hall et al., 2013). In the second scene of the Tuter Batin music video, it is evident that obese women who do not match beauty standards face prejudice and struggle to be accepted by their environment.

### **Commodification of the Female Body**

As shown in Appendix 3, the third scene of the denotation meaning occurs at 2 minutes and 19 seconds and depicts a woman with dark skin and a slim physique holding a spatula and a pan against a kitchen background. Then, her spouse was behind the vehicle with his right hand covering his mouth and his left hand clutching a cell phone containing a woman with long, flowing hair wearing a red tank top and looking at someone's hair from the window. The girl peeking from the edge of the cabinet with her face turned toward her parents and the song's words written on her face "My inner speech won't be incorrect, I don't want to lose. But I assure you, no matter how far you look, you will not find anything as nice as this.

The denotative implication of the third scene is ladies who are too preoccupied with household duties to take care of themselves. Men who reject women who are deemed more attractive than their spouses. Then the husband commits domestic violence against his wife since he is caught having an affair with a more attractive woman. Her daughter associated the song's lyrics with the conflict produced by her father's romance with a more attractive woman "My inner voice won't be incorrect, I don't want to lose. But no matter how far you look, you won't find anything as excellent as this" indicating conscience never lies; if someone doesn't like it and can't tolerate defects, they can go ahead, but even if they find something more perfect, you are still the greatest. This study criticizes the third scene, in which the child sees and witnesses his father having an affair with a more attractive woman while his mother is far from the standard of beauty. This scene will form stereotypes and memories in the child until he reaches adulthood, specifically about the beauty standard that exists, as the affair is the source of the problem between his parents. And of course, regarding women's bodies, youngsters will believe that males will abandon them if they do not match beauty

standards. The essence of the Tuter Batin music video, which tries to violate the standard of beauty, is really rendered meaningless because the third scene still indicates conventional beauty.

In the third scene, the connotative connotation of a man moving away from a lady who is regarded more attractive than his wife is represented by a man conducting a video chat with a sexy woman in a pink tank top, signifying that Tuter Batin continues to objectify the female form in the music video. So ubiquitous is the media's desire to convey sensationalism that it is easy to be lured to present pornography as the simplest approach to grab attention. The female body as a fetish or object of desire that men fantasize about constantly (Millard, 2009). In general society, women are considered beautiful not only because of the value or shape of their face, but also because they have white, smooth, and toned skin and a body shape that emphasises the curves of particular body parts (Smith et al., 1999). The commodification of women in the music video by Tuter Batin must be linked with exploitation. As a result of being dredged, women must not only expose their body parts but also lose their rights as civilized humans.

Women are needed to always maintain their looks in front of their husbands and delight them so that their husbands do not turn away. In Javanese customs and culture, for instance, it is said that women have only three responsibilities: macak, manak, and cooking (3M). This proverb gradually gave rise to the notion that women's work consisted solely of dressing, giving birth, raising children, and cooking. In addition, in Javanese culture, the term "konco wingking" (back friend) refers to the wife. Women perform labor in the rear (in the kitchen). In Javanese society, the bounds of women's work area are quite limited because women are confined to domestic tasks such as working at the well, in the kitchen, and on the bed. While Javanese girls await the arrival of a mate, they are typically taught how to dress, cook, and do other tasks linked to serving their husbands. The third misconception is that domestic violence happens due to power relationships and dominance by offenders who feel superior, and that women and children are constantly at risk of becoming domestic violence victims. Dominant male and subservient female. This represents a patriarchal system that establishes a social structure in which women frequently hold subordinate roles (Afriani, 2012). Deep issues exist for women who face physical, mental, or emotional abuse at the hands of their husbands (Faber & Berto, 2010).

The mental image of a lady with a slim body and tanned complexion who is a victim of domestic abuse and a victim of her husband's affair with a woman who is more attractive and has a sexier body, according to Stuart Hall's representation theory. By extending the meanings of denotations, connotations, and myths, these mental conceptions are generated and exchanged via language. In the third scene of the Tutar Batin music video, a slender, brown-skinned woman appears to be the victim of her husband's affair and domestic abuse with another woman, despite the fact that she has performed domestic duties such as cooking for him and his son.

In the fourth scene, at 2 minutes and 46 seconds, the meaning of the denotation is a domestic violence victim with a skinny body and dark skin, shown slouching with a sorrowful face against a beach background with the words "I'm not flawless, I don't need to be perfect." Then the connotative meaning is marked by a woman with a thin body and dark skin who is a victim of domestic violence seeking peace by being alone on the beach and expressing her emotions by crying and is supported by the lyrics of the song "I'm not perfect, I don't need to be perfect" meaning the choice to remain grateful and not to pursue perfection because only the creator is perfect.

According to Stuart Hall's representational theory, the mental image of domestic abuse and infidelity victims crying is sad (Hall et al., 2013). These mental conceptions are generated by language and translated via denotation, connotation, mythology, and the song lyrics "I'm not perfect, I don't need to be flawless." In the fourth scene of the Tutar Batin music video, women who are victims of domestic violence and infidelity can be seen crying and feeling unfair, but they are attempting to strengthen themselves with the song's lyrics: "I am not perfect, I don't need to be perfect," which means the decision to remain grateful and not pursue perfection because God alone is perfect.

In the fifth scene, at 2 minutes and 52 seconds, the first level of meaning (denotation) is a woman with a pimpled face and sad eyes singing the song's words, "I shall enjoy what is." The underlying meaning of this scenario is a lady who is sad and insecure in comparison to her sister, who meets the standard of beauty and accomplishment, while the lyrics of the song "I will celebrate what is" refer to accepting all physical flaws and inadequacies as they are. According to Stuart Hall's theory of representation, the mental image of women with

acne who are insecure and treated unfairly weeps bitterly. The concept is generated by language and translated through the connotations of denotation, connotation, and myth, as well as the words of the song "I shall rejoice what it is." In the sixth segment of the music video for Tuter Batin, a woman with pimples weeps because of a feeling of insecurity and unfair treatment, however the song words "I shall enjoy what is" are meant to encourage her to embrace her flaws and physical circumstances as they are.

In the sixth scene, around two minutes and fifty-seven seconds, the significance of the denotation is that a chubby woman is crying in a car. Therefore, the connotation implies that a woman who cries does not feel welcome in her group of friends due to her different body type. The misconception presented in the fourth, fifth, and sixth acts is that sobbing is regarded an uncontrollable means of expressing feelings and frustrations. Sobbing indicates to others that a person is vulnerable and needs to communicate .

According to Stuart Hall's representation theory, the mental image of an obese woman weeping because her friends had prejudiced against her (Hall et al., 2013).. These mental conceptions are formed and transferred through language by elaborating on the above-described connotations, denotations, and myths. In the sixth segment of the music video for Tuter Batin, a woman with a fat physique is treated unfairly by her friends, causing her to vent her disappointment and despair by crying.

### **Toxic Body Positivity**

In Appendix 4, five women of varying physical looks represent the connotation of the seventh scene in the third minute. The first woman with curly hair and tan skin standing with a straight face, the second woman with a face that resembles a man standing without a smile, the third woman with dull skin standing without a smile, the fourth woman with skin disease and curly hair standing without a smile, and the fifth woman with an uneven face and a fat body standing without a smile while singing the lyrics "I'm not perfect, I don't need to be perfect, I'll celebrate it for what it is."

The connotative meaning of the seventh scene is marked by five women who are resigned to their physical appearance that does not meet beauty standards, with the lyrics of the song "I'm not perfect, I don't need to be perfect, I will celebrate what I am" signifying the decision to remain grateful and not to pursue perfection because perfection only belongs to the creator, and to accept all deficiencies and physical conditions as they are. However,

the author want to challenge the connotative meaning of the seventh scene, which refers to women who accept their physical form or body positivity. However, not all women in the scene push for body positivity, such as women who are fat and have skin illnesses, if taking oneself for granted truly results in health issues that allude to toxic body positivity.

Body positivity is the ability to respect one's own body without comparing it to the bodies of others or to the standards of beauty imposed by human society. The body positivity movement advocates that everyone has the right to a positive body image, regardless of how society and culture perceive ideals of shape, size, and appearance. This movement seeks to alter unattainable beauty standards to be more accepting of all body types. Body positivity entails not only accepting the current state but also desiring improvement; nevertheless, it does not entail becoming thinner, whiter, or smoother in accordance with prevailing beauty standards, but rather healthier. Respect in this context involves taking care of the entire body. When an individual "justifies" an unhealthy lifestyle, body positivity becomes a toxin. Too much emphasis is placed on physical appearance rather than physiological function in body positivity.

In the music video for Tuter Batin, not all women advocate for body positivity, as it still displays women who accept all body shapes and sizes without considering other factors, such as health. Accepting your physical type and skin tone is commendable, but it becomes toxic when it negatively impacts you. Therefore, the concept of body positivity becomes toxic positivity when it is taken as merely embracing the body without attempting to make it better or healthier. Similar to the big woman in scene seven, who gains weight just by embracing her situation and body. It is essential to combat artificial (thin) aesthetic standards, but this does not justify openly glorifying obesity. Accepting a fat body is perilous because obesity is the cause of numerous ailments.

According to the American Society for Metabolic and Bariatric Surgery, obesity can result in cardiovascular disease, diabetes, hypertension, kidney failure, stroke, and even impotence. In the seventh scene, in addition to the overweight women, there are also women with skin disorders who accept themselves. In contrast, skin problems that are left untreated, such as wearing sunscreen to avoid sun exposure, will worsen and even impact the body. This will become poison if the only way to achieve body positivity is to accept and continue to maintain an unhealthy physique without making any adjustments. According to a

professional psychologist from the United States, body positivity is remaining positive, which involves focusing on positive aspects and rejecting all negative ones. The case of obese women and skin diseases in the seventh scene accepts any body shape and believes in their own body, but when they accept and live with their body alone without wanting to make changes to a healthier one, it becomes toxic; therefore, body positivity is defined as accepting body conditions that cannot be changed and working to improve body conditions that can be changed in a healthier and better direction. In the seventh scene, which depicts five women with varied appearances and physical concerns, there is a misconception that the perfect woman and one who fits beauty standards is a lady with long, straight, flowing hair, white skin with a feminine aspect, and a flawless, bright white face. along with symmetry. Until now, black, brown, and white women in the United States have adhered to the illusion that the ideal female beauty consists of being tall, thin, with white, straight hair. The facial skin should be flawless and the waist size should be as modest as possible (Leboeuf, 2021).

According to Stuart Hall's representation theory, the mental image of five women resigned to their physical appearance does not match beauty criteria (Hall et al., 2013).. These women had curly hair and brown skin, male posture, dull complexion, uneven skin tone, asymmetrical faces, and overweight bodies. This is interpreted and produced through language by elaborating the meanings of denotation, connotation, and myths, as well as the lyrics of the song "I'm not perfect, I don't need to be perfect, I'll celebrate it as it is," which refer to the decision to remain grateful and not to pursue perfection because perfection is the exclusive domain of the creator. accept all flaws and physical circumstances as they are. In the seventh scene of the music video for Tukur Batin, women are depicted in various forms with various flaws and are far from beauty standards and accept their body condition and size, or what is known as body positivity; however, some women are depicted as resigned to accepting it without considering their condition. Thus, physical health leads to toxic body positivity. The results of this study are consistent with previous research, specifically research on the meaning of body positivity which found body positivity in several women in the Imperfect film scene and demonstrated that body positivity in women leads to toxic body positivity for attempting to change yourself in an unhealthy manner (Langnes & Walseth, 2022; Legault & Sago, 2022; Simon & Hurst, 2021; Vendemia & Robinson, 2022).

### **Normative Beauty**

In Appendix 5, the meaning of the denotation in the eighth scene at 3 minutes and 13 seconds depicts Yura Yunita with long straight flowing hair, polished makeup and accessories, and a white dress standing on a hill while singing "I'm not perfect, I don't need to be perfect celebrate for what it is" In the eighth scene, the connotative meaning is marked by Yura Yunita's physical appearance that meets beauty standards with accessories and facial makeup that exhibits general beauty and is inversely proportional to the lyrics of the song "I'm not perfect, I don't need to be perfect, I'll celebrate what it is," which means accepting all of your flaws as they are. The author want to condemn the fact that the music video for Tuter Batin continues to establish conventional beauty standards. The music video for Tuter Batin, which has a positive message about loving yourself for who you are, loses its significance when, in this scene, Yura Yunita emerges with makeup, head and body decorations, and clothing that depicts beauty standards and attempts to seem perfect. The definition of beautiful is pertaining to a woman's face, which is inversely proportional to the lyrics of the song "I'm not perfect, I don't need to be perfect, I will celebrate what it is," which means accepting one's flaws with as they are.

The misconception that evolved in the seventh scene of the music video for Tuter Batin is that a beautiful lady has long, straight hair, a smooth, blemish-free face with makeup, and a feminine appearance. These beauty myths include a tall, slim frame, fair skin, blond hair, sparkling eyes, and long, flowing hair, as well as a small, pointed nose (narrow nose). Currently, these beauty criteria are referred to as universal beauty standards, despite the fact that some cultures and countries do not consider universal beauty as actual beauty (Afful & Ricciardelli, 2015; Conesa-Agüera et al., 2019). Based on Stuart Hall's theory of representation, the mental image of Yura Yunita with an attractive physical look (Hall et al., 2013). Mental conceptions are generated by the use of language, which is then translated into denotative, connotative, and mythological meanings. The music video for Tuter Batin, which features Yura Yunita with polished make-up, outfits, and accessories, maintains beauty standards.

### **Self-acceptance**

Six ladies are depicted in the denotation of Appendix 6's ninth scene, which occurs at 3 minutes and 33 seconds. The initial woman with a crooked face to smile. The second curly-

haired woman with uneven skin tone giggled. The third woman has a pimple-covered face and a forward-facing smile. The brown-skinned, curly-haired fourth woman was smiling. The fifth woman, whose face and physique resemble that of a man, is giggling. The sixth woman, who had a dull face and brown skin, chuckled along with the lyrics, "My inner speech won't go wrong, please go I don't feel like I'm losing. But trust me, no matter how far you look, you won't find anything better than this.

In the ninth scene, the connotative meaning is that the first woman has an asymmetrical face and a fat body, but she is happy and accepts her body condition. The second woman who is content and accepting of her physique has a skin issue. The third woman who smiles with confidence and has accepted her acne-ridden skin. The fourth woman has curly hair and tanned complexion; she is content with her appearance and has embraced it. The fifth girl has accepted her physical nature and has a joyful, tomboyish appearance. The sixth woman who smiles joyfully and has embraced her skin condition, despite the fact that it falls well below beauty standards, with the lines "My inner speech will not be wrong, please go I do not feel defeated." But trust me, no matter how far you look, you won't find anything as good as this, which demonstrates that the heart never lies. If someone doesn't like it and can't tolerate defects, then they can go ahead, but even if someone else has something more flawless, you are still the best. However, the researcher criticized this moment, in which the concept of self-acceptance arises so swiftly and instantly, despite the fact that one must go through various steps to reach this point (Copeland, 2019; Low, 1993; Payne, 2010).

In the ninth scene, the notion evolved that women who satisfied beauty standards would find it easier to accept themselves. Since childhood, women have been taught that physical attractiveness is a significant component in developing pride and self-esteem (O'Kelly, 2013). In accordance with Stuart Hall's representational theory, the mental image of women with various physical features can accept themselves by smiling (Hall et al., 2013). The theme is generated and communicated through the lines "my inner speech won't be wrong, please go I don't feel defeated." But trust me, no matter how far you look, you won't find anything better than this.

In the ninth scene of the music video for Tuter Batin, women with different physical appearances are able to accept themselves as they are (self-acceptance), as evidenced by the words "My inner speech won't be wrong, please leave I don't feel discouraged. But trust me,

no matter how far you look, you won't find anything as good as this, which demonstrates that the heart never lies. If someone doesn't like it and can't tolerate defects, then they can go ahead, but even if they can find something more flawless, they are still the best. In the ninth scene, it also challenges existing beauty standards, namely that women with diverse physical appearances and physical deficiencies can accept themselves as they are without having to conform to existing beauty standards. However, the self-acceptance phase in this scene is unrealistic because it is so brief and does not describe the stages of self-acceptance itself, which are supposedly required to reach this point.

### **Women Support Women**

In Appendix 7, the tenth scene, at three minutes and forty-nine seconds, the meaning of the denotation is a fat woman holding the shoulder of a woman victim of domestic violence, who has brown skin with smiling faces, and several other women of various physical appearances hugging each other while singing the lyrics "You won't find anything this good. Only I have the best soul.

The second level of significance or implication in the tenth scene is that the lyrics "You won't find anything as good as this. "The best soul is solely mine" implies that despite your flaws, you remain certain that you are the finest. In the ninth scene of the music video for Tuter Batin, a myth develops, namely that individuals with similar personal experiences will understand and support one another. Women assisting women is the realization that, as a vulnerable group, women must assist other disadvantaged groups. This consciousness holds that women are more able to comprehend the bodily and social realities of women. The hashtag #womensupportingwomen grew widespread by mid-2020. The #womensupportingwomen movement is a means for women to express their appreciation and support for themselves as women. It is envisaged that the assistance of female coworkers will provide emotional support and foster a sense of mutual understanding of the issues encountered (Sawer, 2006).

This study criticizes the tenth scene in the Tuter Batin music video, where in this scene, support for fellow women or women supporting women is only carried out by women with blood ties and who both have problems with beauty standards, but does not show women's support with beauty standards that strengthens women who are far from beauty standards, as in the second scene, which depicts the connotative meaning of two women who meet

beauty standards. The Tuter Batin music video, which sends a message to assist fellow women, loses its core because women support women applies to all women regardless of circumstance.

According to Stuart Hall's representation theory, the mental image of women with physical appearance issues is of them hugging each other (Hall et al., 2013).. This mental notion is generated through language and translated with denotative meanings, connotations, myths, and the lines "there is nothing better than this." Only I have the best soul. In the final sequence of the music video for Tuter Batin, ladies of diverse physical appearances can be seen hugging and supporting one another (women embrace women) to the words "You won't find anything better than this. The phrase "The best soul is only me" means that despite your flaws, you are still certain that you are the greatest, yet in the music video for Tuter Dalam, only women supporting women with the same difficulties are seen. Two women who meet beauty standards discriminate against their obese friends in the second scene of the Tuter Batin music video, demonstrating that the concept of women supporting women does not apply to all women.

## **CONCLUSION**

Yura Yunita-Tuter Batin's video was subjected to a semiotic analysis, which revealed that in the music video, Tuter Batin depicts women with a wide range of physical looks and deviating from conventional beauty. Women with acne-prone faces, obese bodies, slender women with brown skin, curly hair, male posture, dull skin, uneven skin tone, and asymmetrical faces. Women whose physical appearance deviates significantly from the standard of beauty face prejudice and struggle to be accepted in their environment. The presence of beauty privilege damages not only women who are far from the norm of beauty, but also attractive women, who are believed to have merely beauty capital despite the fact that they have accomplishments, potential, and self-abilities. Tuter Batin's music video depicts Yura Yunita wearing makeup, a white dress, and accessories despite the fact that it depicts women with a variety of physical appearances. White, long-haired sister with a smooth face. Two female companions with make-up, white complexion, sharp noses, and loose hair who exemplify beauty standards, as well as a woman having an affair with long loose hair and a seductive body.

The Tuter Batin music video failed to promote body positivity, which resulted in toxic body positivity, because it depicted an obese woman with a skin disease who takes herself for granted without making changes toward a healthier and more positive life, despite the fact that accepting oneself entails accepting anything that cannot be changed and fixing anything that can be. Self-acceptance is depicted in the Tuter Batin music video in an unrealistically instantaneous manner, despite the fact that reaching a place of self-acceptance requires multiple steps. According to Germer (2009), there are five stages of self-acceptance: avoidance (aversion), curiosity (curiosity), tolerance (tolerance), allowing (allowing), and friendship (Friendship). In the Tuter Batin song video, only other ladies with the same physical issues assist one another. Two women who meet beauty standards, as depicted in the second scene, discriminate against their overweight friends. Therefore, the message that women support women in the Tuter Batin music video is incomplete, as it does not apply to all women.

## REFERENCES

- Afful, A. A., & Ricciardelli, R. (2015). Shaping the online fat acceptance movement: talking about body image and beauty standards. *Journal of Gender Studies*, 24(4), 453–472. <https://doi.org/10.1080/09589236.2015.1028523>
- Afriani, S. H. (2012). Islamic beauty: Socio-semiotic analysis of facial foam and body lotion advertisement. *Journal of Indonesian Islam*, 6(2), 265–278. <https://doi.org/10.15642/JIIS.2012.6.2.265-278>
- Álvarez-Cueva, P., Figueras-Maz, M., & Medina-Bravo, P. (2021). Evolution of heteronormativity through a categorization of gender stereotypes. Analysis of the most popular music videos | Evolución de la heteronormatividad a partir de una categorización de los estereotipos de género. Análisis de los videoclips musicale. *Profesional de La Informacion*, 30(5). <https://doi.org/10.3145/epi.2021.sep.01>
- Barthes, R. (2013). Applying semiotics. In *Communication Studies: The Essential Resource*.
- Bissell, K. L. (2010). Exploring the influence of mediated beauty: Competitive female athletes' perceptions of ideal beauty in athletes and other women. In *Examining Identity in Sports Media*. <https://doi.org/10.4135/9781452274904.n3>
- Bissell, K. L., & Chung, J. Y. (2009). Americanized beauty? Predictors of perceived attractiveness from US and South Korean participants based on media exposure,

- ethnicity, and socio-cultural attitudes toward ideal beauty. *Asian Journal of Communication*, 19(2), 227–247. <https://doi.org/10.1080/01292980902827144>
- Boero, M. (2015). The bodies of mothers. The censorship of Jade Beall's photographs | The bodies of mothers: Il corpo censurato e gli scatti di Jade Beall. In *Lexia* (Vols. 21–22). <https://doi.org/10.4399/978885489127213>
- Brown, J. D., & Campbell, K. (1986). Race and Gender in Music Videos: The Same Beat but a Different Drummer. *Journal of Communication*, 36(1), 94–106. <https://doi.org/10.1111/j.1460-2466.1986.tb03041.x>
- Carpio-Jiménez, L., Cumbicos-Ruilova, J., & Puertas-Hidalgo, R. (2022). Reggaeton music videos on YouTube. Policies on gender stereotypes | Videoclips musicales del reggaetón en YouTube. Políticas sobre estereotipos de género. *Iberian Conference on Information Systems and Technologies, CISTI, 2022-June*. <https://doi.org/10.23919/CISTI54924.2022.9820483>
- Conesa-Agüera, A., Jiménez-Ruiz, I., Almansa-Martínez, P., & Juliá-Sanchís, R. (2019). Design and validation of the social assimilation of beauty and body image stereotypes questionnaire in Spain. *Health Care for Women International*, 40(11), 1268–1282. <https://doi.org/10.1080/07399332.2019.1590359>
- Copeland, S. (2019). Telling stories of terrorism: a framework for applying narrative approaches to the study of militant's self-accounts. *Behavioral Sciences of Terrorism and Political Aggression*, 11(3), 232–253. <https://doi.org/10.1080/19434472.2018.1525417>
- Eroğlu, E., & Eroğlu, S. Y. (2020). Investigating BMI, fatphobia and dietary habits of individuals going to the gym. *Progress in Nutrition*, 22, 19–27. <https://doi.org/10.23751/pn.v22i1-S.9776>
- Faber, J., & Berto, P. M. (2010). Shared brain activity for aesthetic and moral judgments: Implications for the Beauty-is-Good stereotype | As atividades cerebrais de julgamento da beleza e da moral são divididas e possivelmente explicam o estereótipo Belo-é-Bom. *Dental Press Journal of Orthodontics*, 15(3), 16–18. <https://doi.org/10.1590/S2176-94512010000300002>
- Gillborn, S., Rickett, B., & Woolhouse, M. (2022). A Feminist Relational Discourse Analysis of mothers' voiced accounts of the "duty to protect" children from fatness and fatphobia. *Feminism and Psychology*, 32(2), 224–245. <https://doi.org/10.1177/09593535221074802>
- Godlewsky, T. (2019). Female Musicians' Visual Gender Staging in Music Videos. *Cubic Journal*, 2, 32–47. <https://doi.org/10.31182/cubic.2019.2.016>

- Greeson, L. E. (1991). Recognition and Ratings of Television Music Videos: Age, Gender, and Sociocultural Effects. *Journal of Applied Social Psychology*, 21(23), 1908–1920. <https://doi.org/10.1111/j.1559-1816.1991.tb00513.x>
- Gurstein, R. (2002). The elgin marbles, romanticism & the waning of “ideal beauty.” *Daedalus*, 131(4), 88.
- Haddon, M. (2019). Warp’s music videos: Affective communities, genre and gender in electronic/dance music’s visual aesthetic. *Journal of British Cinema and Television*, 16(4), 571–590. <https://doi.org/10.3366/jbctv.2019.0499>
- Hall, S., Evans Jessica, & Nixon, S. (2013). *Representation: Cultural Representation and Signifying Practices*. Sage in association with the Open University. <https://uk.sagepub.com/en-gb/eur/representation/book234567>
- Jones, C. (2010). Materializing piety: Gendered anxieties about faithful consumption in contemporary urban Indonesia. *American Ethnologist*, 37(4), 617–637. <https://doi.org/10.1111/j.1548-1425.2010.01275.x>
- Kiilerich, B. (2007). Picturing ideal beauty: The saints in the Rotunda at Thessaloniki. *Antiquite Tardive*, 15, 321–336. <https://doi.org/10.1484/J.AT.2.303126>
- Kost, C., & Jamie, K. (2022). “It has literally been a lifesaver”: the role of “knowing kinship” in supporting fat women to navigate medical fatphobia. *Fat Studies*. <https://doi.org/10.1080/21604851.2022.2041295>
- Langnes, T. F., & Walseth, K. (2022). This is what I learned about the body on social media: PETE students’ experiences with body pressure and body positivity. *Sport, Education and Society*. <https://doi.org/10.1080/13573322.2021.2022642>
- Leboeuf, C. (2021). What Is Body Positivity? The Path from Shame to Pride. *Philosophical Topics*, 47(2), 113–127. <https://doi.org/10.5840/PHILTOPICS201947218>
- Legault, L., & Sago, A. (2022). When body positivity falls flat: Divergent effects of body acceptance messages that support vs. undermine basic psychological needs. *Body Image*, 41, 225–238. <https://doi.org/10.1016/j.bodyim.2022.02.013>
- Low, M. B. (1993). Women’s body image: the nurse’s role in promotion of self-acceptance. *AWHONN's Clinical Issues in Perinatal and Women's Health Nursing*, 4(2), 213–219.
- McLoughlin, L. (2013). Crystal clear: Paler skin equals beauty - a multimodal analysis of Asiana magazine. *South Asian Popular Culture*, 11(1), 15–29. <https://doi.org/10.1080/14746689.2013.764639>

- Millard, J. (2009). Performing beauty: Dove's "real beauty" campaign. *Symbolic Interaction*, 32(2), 146–168. <https://doi.org/10.1525/si.2009.32.2.146>
- Murray, D. P. (2013). Branding real social change in Dove's Campaign for Real Beauty. *Feminist Media Studies*, 13(1), 83–101. <https://doi.org/10.1080/14680777.2011.647963>
- O'Kelly, M. (2013). Self-acceptance in women. In *The Strength of Self-Acceptance: Theory, Practice and Research*. [https://doi.org/10.1007/978-1-4614-6806-6\\_13](https://doi.org/10.1007/978-1-4614-6806-6_13)
- Payne, L. G. (2010). Self-acceptance and its role in women's recovery from addiction. *Journal of Addictions Nursing*, 21(4), 207–214. <https://doi.org/10.3109/10884602.2010.515693>
- Putz, Á., Kocsor, F., & Bereczkei, T. (2018). Beauty stereotypes affect the generalization of behavioral traits associated with previously seen faces. *Personality and Individual Differences*, 131, 7–14. <https://doi.org/10.1016/j.paid.2018.04.011>
- Qiao, F., & Wang, Y. (2022). The myths of beauty, age, and marriage: femvertising by masstige cosmetic brands in the Chinese market. *Social Semiotics*, 32(1), 35–57. <https://doi.org/10.1080/10350330.2019.1682279>
- Rwubaka, T. D., & Prieler, M. (2022). Gender Representation in Rwandan Music Videos. *Communicatio*, 48(2), 1–20. <https://doi.org/10.1080/02500167.2022.2105924>
- Salazar, S. G. (2020). Lexicon and ideology on fatphobia in digital communication | Léxico e ideología sobre la gordofobia en la comunicación digital. *Circulo de Linguística Aplicada a La Comunicación*, 83, 93–107. <https://doi.org/10.5209/clac.70566>
- Sawer, M. (2006). When women support women...: EMILY's list and the substantive representation of women in Australia. In *Representing Women in Parliament: A Comparative Study*. <https://doi.org/10.4324/9780203965672>
- Sayce, O. (1982). "Si wunderwol gemachet wîp (L 53,25ff)": A variation on the theme of ideal beauty. *Oxford German Studies*, 13(1), 104–114. <https://doi.org/10.1179/ogs.1982.13.1.104>
- Shabudin, M., & Aman, I. (2012). Discourse and ideology in advertisements of beauty products in the Japanese language | Wacana Dan Ideologi Iklan Produk Kecantikan Berbahasa Jepun. *GEMA Online Journal of Language Studies*, 12(3), 789–816.
- Simon, K., & Hurst, M. (2021). Body Positivity, but not for everyone: The role of model size in exposure effects on women's mood, body satisfaction, and food choice. *Body Image*, 39, 125–130. <https://doi.org/10.1016/j.bodyim.2021.07.001>

- Smith, S. M., McIntosh, W. D., & Bazzini, D. G. (1999). Are the beautiful good in Hollywood? An investigation of the beauty-and-goodness stereotype on film. *Basic and Applied Social Psychology*, 21(1), 69–80. [https://doi.org/10.1207/s15324834basp2101\\_7](https://doi.org/10.1207/s15324834basp2101_7)
- Stewart, A. (2016). Quiet beauty: problems of agency and appearance in evangelical Christianity. *Religion*, 46(1), 32–52. <https://doi.org/10.1080/0048721X.2015.1042990>
- Stoll, L. C., & Egner, J. (2021). We must do better: Ableism and fatphobia in sociology. *Sociology Compass*, 15(4). <https://doi.org/10.1111/soc4.12869>
- Stoll, L. C., Meadows, A., von Liebenstein, S., & Carlsen, C. E. (2022). Fatphobia. In *Global Agenda for Social Justice 2*.
- Suleymani, S. (2020). Futurities of Beauty and the Scalpel: Cosmetic Surgeries and Fatphobia in Iran. *Fat Studies*, 9(3), 204–219. <https://doi.org/10.1080/21604851.2019.1641396>
- Vassallo, C. (2017). For a comparison between Plotinus and the Anonymous on the Sublime on the ideal beauty | Per un confronto tra Plotino e l'Anonimo del Sublime sulla bellezza ideale. *Giornale Critico Della Filosofia Italiana*, 96(1), 9–17.
- Vendemia, M. A., & Robinson, M. J. (2022). Promoting body positivity through stories: How protagonist body size and esteem influence readers' self-concepts. *Body Image*, 42, 315–326. <https://doi.org/10.1016/j.bodyim.2022.07.005>
- Ward, M. (2022). Fatphobia and Inequities in Scarce Resource Allocation: Reflections on CSC Planning Two Years Later. *International Journal of Feminist Approaches to Bioethics*, 15(1), 100–101. <https://doi.org/10.3138/ijfab-15.1.07>
- Yan, Y., & Bissell, K. (2014). The Globalization of Beauty: How is Ideal Beauty Influenced by Globally Published Fashion and Beauty Magazines? *Journal of Intercultural Communication Research*, 43(3), 194–214. <https://doi.org/10.1080/17475759.2014.917432>

