

Representation of Women's Self-Acceptance of Beauty in the Music Video "Tutur Batin" Yura Yunita: Semiotic Analysis Of Roland Barthes

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ABSTRACT

The concept of beauty that is developing in Indonesian culture today is a concept of beauty that has been constructed by the media. As beautiful is a woman who has pure white skin, long black hair, a slim body and a smooth face. The emergence of this stereotype causes women to lose self-confidence in everyday life to give rise to problems such as body shaming, even bullying which can harm mental health. The aim of this research is to understand and uncover the meaning behind the music video Tutur Batin by Yura Yunita which tells the story of the depiction of several women with their problems in everyday life. This researcher uses qualitative methods with a critical paradigm as a research approach and uses Roland Barthes' semiotic analysis methodology which consists of denotative meaning, connotative meaning and myth. The object of this research is a depiction of women's representation of self-acceptance regarding beauty in the music video Tutur Batin by Yura Yunita. The results of the research show that the message of the music video "Tutur Batin" by Yura Yunita tries to invite women to go beyond the myths about beauty that have been shackling women by deconstructing the myth of beauty by conveying a message. Self love to foster a sense of gratitude for one's own situation, foster a sense of love for oneself, provide encouragement and increase appreciation for oneself so that a sense of self-confidence is created and gives rise to another meaning or concept of "beautiful", which is called inner beauty.

Keywords: *Representation, beauty, self-acceptance, Roland Barthes Semiotics, Music Videos*

INTRODUCTION

The concept of beauty is generally associated with physical appearance. The majority of individuals still see physical condition as the standard of attractiveness. Advertisements in the mass media form a society's attitude that equates beauty with characteristics such as white, clean, tall, slim, and long hair. In culture, there is a prevailing belief that individuals with dark skin need to be "brightened" because of the perception that they are not clean and unkempt. In addition, certain people consider those with black skin to be savages. As a result, individuals with dark skin may experience feelings of insecurity in their surroundings. They find it difficult to socialize and establish relationships in society (Aniek & Afdal, 2020).

Society as if-If you are blinded by this and forget that every woman also has inner beauty which can emit its own aura, can attract attention and make someone think that the woman is beautiful in attitude, behavior or way of thinking. For women, appearance

is something that is very important to them. Therefore, beauty stereotypes that exist in society and are even familiar in everyday interactions make women want to show a perfect appearance so they can attract the attention of the people around them. The results of the 2018 ZAP Beauty Index study, which involved 17,889 Indonesian women as correspondents, confirm this fact.

The majority of Indonesian women, namely 73.1%, believe that beauty is defined by having clean, bright and radiant skin. Moreover, it is not men who establish this dominance, but women themselves who voluntarily identify and categorize other women (Yanwa, 2019). Likewise with the opinion survey conducted by Dove in the 2017 Indonesia Beauty Confidence Report (Unilever, 2018). This survey involving 300 female respondents in Indonesia revealed that 84% of women in Indonesia have no awareness of their true attractiveness, while 72% believe that meeting certain beauty standards is important to achieve success. This survey revealed that a large number of Indonesian women still adhere to the notion that meeting beauty standards is a prerequisite for achieving success. As a result, women in Indonesia feel they have to adapt to the beauty standards that apply in society today.

With Increasing exposure to popular culture and supported by social media, accelerates the process of spreading messages en masse until in the end this phenomenon is used as an opportunity for the beauty industry to create beauty products and make claims that it can help women become beautiful like they dream of. They also spread certain values and messages on a large scale through the media. Almost all beauty product advertisements use women with white, clean, smooth skin, slim bodies and straight hair as the beauty icons of their products. Hoed (2014) states that the purpose of advertising is so that the audience has confidence in the product being advertised. In order to achieve this goal, advertisers try to construct and reconstruct the value system, myths and ideology of a product so that it appears natural and is really needed by the audience so that in the end the audience is convinced to use the product. Beliefs that are ingrained in the audience without realizing it are false beliefs that are deliberately created by advertisers because often what is shown in advertisements is contrary to reality. Advertisers continue to try to create beautiful women's self-image according to their

interests so that consumers believe them and ultimately become consumers who are loyal to the product because they want to have a beautiful face like the one shown by the advertising star.

Over time, the myth of "beauty" was ingrained in society at large and beauty was believed by them to be beautiful as represented through beauty product advertising models so that if they wanted to be beautiful, consumers had to use these products. If the conditions are like this, it means that the capital owners (advertisers) have succeeded in indoctrinating consumers with the myths they created and in the end profits will continue to increase. Whether we realize it or not, this has fooled society and made people, especially women, shackled by the definition of beauty presented by the media. Women compete to obtain beauty according to the standards created by the media (Payumi, 2021).

There are several Indonesian musicians who voice messages regarding women's self-acceptance in the context of "beauty" through music videos. Among them is the music video *Pelukmu untuk Pelikmu* – Fiersa Besari (2019) which tells the story of how a man always accepts his partner with all their physical conditions, even though their body shape is thin or fat. Apart from that, there is the music video *Tutur Batin* - Yura Yunita (2022) which tells a depiction of how women make decisions for themselves, accepting themselves with their imperfections. Several scenes in the video depict the issue of lack of self-confidence, *body shaming*, infidelity, and depictions of Indonesian women with various physical forms.



Figure 1. Indonesian women with various physical forms

Source: YouTube Music Video "Tutur Batin" Yura Yunita

Based on the description above, the researcher wants to know how women's self-

acceptance about beauty is represented in the Tuter Batin – Yura Yunita music video and dismantle the myths about beauty that are conveyed through the music video. Semiotic studies are needed to understand the hidden meaning behind the "Tuter Batin" music video, because semiotic studies believe that there is always "something else" behind a fact (Hoed, 2014: 5). Meanwhile, the semiotics that is considered the most appropriate to answer this phenomenon is Roland Barthes's semiotics which attempts to find the meaning of a text descriptively, connotatively and the myths contained in it.

By applying Roland Barthes' semiotics, we can obtain meaning from the various components in a music video. These components include linguistic elements, as well as encoded and unencoded icons. Linguistic messages include all the words and sentences in music. Encoded iconic messages refer to images in music videos that have meaning when connected to a wider sign system in society (connotation). The uncoded message, on the other hand, is the explicit, direct and specific meaning (denotation) conveyed by each image in the music video, as well as the meaning of beauty that emerges as a consequence of continuous significance, analyzed to obtain mythology. Mythology, according to Barthes, is very much determined by history regarding a certain connotative meaning.

In his book, *Mythologies* (1957), he examines and proves that myths are the result of connotations. The way to prove it is by doing "*semiological dismantling*" or "semiological dismantling" of a number of mass cultural phenomena (meanings that have become entrenched), namely those that have become myths and have special meanings according to the connotations given by the community. He called the demolition "cultural criticism" (Hoed, 2011: 67). Formulation of the problem this research is: What is the representation of women's self- acceptance about beauty in the Music Video Tuter Batin – Yura Yunita according to Roland Barthes' semiotic analysis?

LITERATURE REVIEW

Representation

Stuart Hall, in his book "Representation: Cultural Representation and Signifying Practices", defines representation theory as the use of language to communicate

universally important ideas. Representation plays an important role in the process of creating and sharing meaning among members of a culture. Representation is the process of translating abstract ideas in our minds into language. Stuart Hall provides a clear definition of representation as the act of creating significance through the use of language. Every object or communication that has or transmits signs has the ability to produce meaning. However, meaning cannot be changed. Variations in cultural norms and practices are evident across different societies and different time periods (Hall, 1997:61). Hall explains that the process of meaning representation can be achieved through three different methodologies, namely:

1. Reflective/mimetic approach

In this perspective, meaning is seen as a cognitive construction that resides in real entities such as objects, individuals, concepts, or actions in the physical world. In this view, language functions like a mirror. A mirror that reflects the true meaning of everything in the world. This approach says that language works by simple reflection of the truths that exist in normal life demanding normative life. In this approach, reflectiveness places more emphasis on language to express the meaning contained in the object in question.

2. Intentional approach

This method prioritizes speakers or writers who effectively communicate the true meaning. The approach looks at the language and phenomena used to convey meaning and have personal meaning. He does not reflect but he stands for himself with all its meaning. Words are interpreted as possessing what they mean. So in this intentional approach, the emphasis is more on whether the language is able to express what the communicator means.

3. Constructionist approach

The resulting meaning comes from the perception or understanding of the reader or listener. This approach emphasizes the process of constructing meaning through the language used. In this approach, language and language users cannot determine meaning in language by themselves, but must be faced with other things to give rise to what is called an interpretation. Social

construction is built through social actors who use the concept of language culture and are combined with other representation systems.

Critical Tradition

The critical theory tradition makes an important contribution to the development of communication research today. The critical paradigm is a scientific paradigm that places Marxist critical epistemology in all its research methodology. The critical paradigm is inspired by critical theory and is related to the legacy of Marxism in its entire philosophy of knowledge. Critical theory on the one hand is a school of social science based on the ideas of Karl Marx and Engels (Denzin and Lyncoln, 2009). Research in the critical paradigm views reality as not being in harmony but tending to be in a situation of conflict and social struggle.

According to Littlejohn and Foss (2009), variations of critical thinking have three main characteristics, namely:

First, The critical tradition seeks to understand the standard system that society takes for granted (taken-for-granted), including the power structure and dominant beliefs or ideologies in society. However, the critical tradition pays primary attention to whose interests are served by existing power structures. The critical tradition questions which groups of society are allowed and not allowed to speak, what can and cannot be discussed, and which parties benefit from the system that applies in society.

Second, The critical tradition is interested in showing the existence of a form of social oppression and providing alternative arrangements of power. The critical tradition seeks to support emancipation and the realization of a society that is free and has its needs met. The critical tradition understands the existence of oppression and takes steps to remove the illusions and promises given by an ideology or belief and acts to overcome the oppression of power.

Third, The critical tradition seeks to combine theory and action. Normative theories should be implemented in people's lives to encourage better change. Research in the critical tradition seeks to show competition and clashes between interests and attempts to overcome these conflicts of interest by prioritizing the interests of

marginalized groups in society. Patti Lather views that critical social science not only understands injustice in the distribution of power and distribution of resources, but also seeks to help create equality and emancipation in life.

Self-acceptance

Hurlock (Satyaningtyas, 2005) said, self-acceptance is a person's capacity to accept everything within himself in the form of weaknesses or strengths that he already has, so that a person can think in a logical way without having to involve feelings, hostility and insecurity. Bernard (2016) believes that a person's self-acceptance is the basis for a person to choose and pursue important goals in life with an effort to achieve a feeling of contentment.

Aspects of Self-Acceptance

According to Tilka (in Morgado et al, 2014) defines three main aspects that are very inherent in self-acceptance, as follows:

1. Body acceptance
2. Expressing comfort and love for the body, even if not completely satisfied with all aspects of the body.
3. Protect yourself from social stigma, don't feel worried or afraid of negative judgments said by other people around you.
4. Feel and believe in your own capacity, recognizing, appreciating, and developing positive thoughts and feelings about capacity and self- awareness.

Semiotics

Semiotics is a science that studies signs in human life. Everything that is present in human life is seen as a sign that we must interpret (Hoed, 2014: 15). Therefore, signs are used as the main focus in semiotic studies. The sign in question is everything, both physical and mental, both in the human mind and in the biological systems of humans and animals, which is given meaning by humans. So a sign according to this view is a sign only if it is meaningful for humans. Morissan (2015:32) states that semiotics is the main theory about

how objects represent objects, ideas, situations, circumstances, feelings, and so on that are outside of humans. In semiotic studies, signs will be analyzed to see how they produce meaning and how they interact with their users.

Semiotics aims to find out the meanings contained in a sign or interpret this meaning so that it is known how the communicator constructs the message. The concept of meaning is related to certain ideological perspectives or values and cultural concepts which are the realm of thought of the society where the symbol is created. One of the factors for constructing the meaning of a symbol is the cultural code which is an important aspect that functions to understand the construction of the message in the sign. The construction of meaning that is formed then becomes the basis for the formation of ideology in a sign.

According to Charles Morris (Wibowo, 2011) semiotic studies basically have three branches of inquiry, namely:

1. Semantics is a branch of semiotic research that discusses how signs relate to their referents or what a sign represents. In semantic analysis, language is unique and has a close relationship with the culture of the people who speak it;
2. Syntactics is the study of the relationships between signs. In this case the sign never represents itself because the sign is always part of a larger sign system or group that is organized in a certain way. This kind of sign system is called a code;
3. Pragmatics is a study that studies how signs make a difference in human life, or in other words. Pragmatics is a study that studies signs and the effects that signs produce.

Therefore, according to the semiotic view, facts are not everything because behind these facts there must be something else (Hoed, 2014). Therefore, semiotic analysis can be used to reveal the hidden meaning behind a sign. Semiotic studies consider signs as a form of all communication so that messages conveyed by the media cannot be taken for granted because there must be another meaning behind the message.

Semiotics Roland Barthes

Barthes' semiotic theory uses a meaning process through two stages, namely the primary system and the secondary system. According to Barthes, every sign always has an initial meaning which is generally known by society (usually called denotation) and which Barthes calls a "primary system", while its development is called a "secondary system". The secondary system in the direction of E is called metalanguage, while the secondary system in the direction of C is called connotation, namely the development of the content (C) of an expression (E). This concept of connotation is not only understood cognitively but also understood pragmatically (i.e. the user of the sign and the understanding situation). In relation to sign users, this understanding also involves feelings (emotive aspect) as one of the factors that form the connotation.

So, in Barthes semiotics signs are also analyzed pragmatically and syntagmatically. In addition, Barthes also investigates the relationship between the signifier and the signified in a sign. Despite this, Barthes considers that the relationship between the signifier and the signified is not equality but correlation that unites the two. Barthes does not see the relationship between the signifier and the signified as arbitrary; there is no essential connection between the signifier and the signified. For Barthes there is always a motive behind the relationship between the two, which thus the meaning produced by the sign is never natural.

Barthes in his book *Mythologies* (1957) stated that everything that exists in this world is not natural, but is the result of social construction. What we eat, when we sleep, how we relate to other people and the language we use depend on and are regulated by the society and class we belong to as well as the rules that require someone to be religious and married which are nothing but social formations. This social construction is accepted as a fact through social relationships and is only meaningful if we want to be part of a social community. Thus, every existing sign has a specific purpose, which according to Barthes is closely related to the interests of the dominant parties in a culture.

The semiotic analysis carried out by Barthes is more dynamic and even critical because it contains ideological elements. In line with this statement, Hoed (2014) stated that Barthes' explanation of what was considered normal by culture was a form of criticism of his society at that time. This criticism later gave birth to a theory known as

myth. Barthes' writings in his book entitled *Mythologies* were the beginning of the birth of the theory of myth. According to Barthes, myth is the product of a class that dominates a culture. Myths are maintained and supported by structures and institutions in a culture so that over time they are considered normal or natural and deny their origins as social formations.

METHODOLOGY

Methods are at one level under the methodological paradigm about how to collect, classify and sort research objects to become data and about how to analyze data (Patton, 2002). Hoed said that the data used as the object of analysis is generally in the form of text. This opinion is also in line with Fiske's thoughts, who also stated that the focus of semiotic studies is text. Cf. Ryan and Bernard (2000) in Hoed (2014) stated that:

"Texts consist of two sub-categories, namely (1) texts that represent experiences that can be analyzed using systematic elicitation techniques (identifying text elements that are part of a culture and examining the relationships between those elements) or text analysis starting from analysis. words or text as a sign system, and (2) text as an object of analysis by analyzing narrative conversation, or grammatical structure."

Qualitative research in this study is to understand the phenomena experienced by research subjects holistically, by means of descriptions in the form of words and language, in a special natural context and by utilizing various scientific methods (Moleong, 2007). Qualitative research does not have a definite formula or rules for processing and analyzing data so it mostly takes the form of narratives, descriptions, stories, documents, both written and unwritten.

This qualitative research uses Roland Barthes' semiotic method which attempts to explain the solution to the meaning of beauty towards self-acceptance in the music video "Tutur Batin" by Yura Yunita based on two stages of significance, namely denotation and connotation and myth in the music video. With this research, researchers can describe data through video, audio and words or advertising texts that produce signs that contain markers (*signifier*) and omens (*signified*) in order to know the beautiful meaning found in Yura Yunita's "Tutur Batin" music video.

RESULTS AND DISCUSSION

The results of this research describe the results of the analysis that researchers conducted on Yura Yunita's music video entitled "Tutur Batin" regarding the meaning of self-acceptance. *insecurity* or a woman's lack of self-confidence regarding beauty standards in general as depicted in music videos using Roland Barthes' semiotic analysis method, namely regarding the existence of denotation and connotation as coded messages.



Figure 2: Analysis of Coded Messages in Self-Affirmation Scenes

Denotation: A girl was trying to tell her parents about her plans for activities at school while eating together while covering her pimply face with her hair. Then he left when his brother came with the trophy happily.

Connotation: Riana, who was silent when her sister came proudly with the trophy from winning 1st place in the English competition, felt insecure by showing a gesture of bowing her head and then leaving the dining table accompanied by the lyrics of the song "*Bagaimana kah kabar diriku, baik-baik saja?*" In these lyrics, it is interpreted as asking yourself whether you are good or not.



Figure 3: Analysis of Coded Messages in Infidelity Scenes

Denotation: A woman peeked out from behind the window of the house and saw the activity of a man who was making a video call with another woman who looked sexy and then gave an intimate gesture by making a love sign.

Connotation: Mutia secretly watches her husband make a video call with another woman with a sexy appearance, indicating that Mutia's husband is having an affair. Her husband was dissatisfied with Mutia because Mutia's character was considered not to have an attractive and sexy physical appearance like her husband's mistress.



Figure 4: Analysis of Coded Messages in Exclusion Scenes

Denotation: A fat-looking woman and her two friends took a photo together in a café, then her friend immediately uploaded the photo to social media without a picture of the fat-looking woman's face.

Connotation: Tata's fat body shape is often represented by a minority where the social view in society regarding fat people is as an abnormal figure which often gives rise to cornering in the form of insults and bad treatment as experienced by Tata. This is supported by the accompaniment of song lyrics "*Semua kesempatan dan langkahku coba kau tutup*" indicating the ostracism carried out by his friends towards Tata.



Figure 5: Analysis of Coded Messages in Anger & Acceptance Scenes

Denotation: Three female characters are expressing their emotions by crying in a quiet place without anyone else with them. Meanwhile, on the other hand, there are three characters who smile broadly and happily with physical limitations that are far from today's beauty standards.

Connotation: The three female characters who are crying, begin to allow themselves to feel sad, angry, and openly let these feelings flow by themselves after going through the process of enduring unpleasant feelings. On the other hand, there are female characters who smile happily, with various physical problems on their bodies who are ultimately proud and appreciate the uniqueness they have without needing to compare it with what other people have. They can accept themselves as they are with all the shortcomings they have.

The following are the results of research findings which are a representation of the process or phase of women's self-acceptance:

1. Avoidance

First of all, an individual's instinctive reaction when faced with unpleasant feelings (*uncomfortable feeling*) is avoidance, for example in scene 1 when Riani avoids and chooses to leave when she feels that her presence is not recognized by the people around her.

2. Curiosity

Once individuals overcome initial reluctance, they will develop a sense of curiosity about the problems and situations they face, encouraging them to seek further knowledge about the problem, despite feelings of anxiety. Like in scene 2 when Mutia finds out that her husband is cheating on her and chooses not to remain silent and dares to express her worries to her husband even though she knows that in the end what she will get will make her feel hurt.

3. Tolerance

During this third phase, the individual will endure the bad sensations they experience, while waiting for a spontaneous resolution. Like scene 3 where Tata, who has a fat body, is ostracized and not considered by his friends. He could only remain silent and smile even though he had to without showing anger or disappointment.

4. Allowing

Once the process of resisting unpleasant sensations is complete, the individual will begin to allow these sensations to arise and disappear. Individuals openly let emotions emerge naturally. Like in scene 4 where the female characters experience their own problems, Riana with her lack of self-confidence because she has a pimply face, Tata with disappointment at being ostracized by her friends because of her appearance. fat, and Mutia, who was treated unfairly by her cheating husband, began to freely release her feelings of anger, sadness and disappointment by crying without having to bottle up her pain any longer.

5. Friendship

Over time, individuals will gradually overcome these unpleasant emotions and attempt to evaluate these challenges. Although one may not experience anger, one may experience gratitude for the benefits obtained depending on the circumstances or emotions encountered. As in scene 7 which shows several women with various physical appearances which can be said to be far from the standards of beauty in society, starting to accept, smile happily and be grateful for what they have and see the shortcomings they have as unique without needing to compare them with what they have. is on someone else.

Hidden Mythology or Ideology

1. Beauty is often a measure of a person's self-esteem.

When someone doesn't feel beautiful, they feel less worthy and this affects how others treat them. This is a result of the formation of dominant beauty norms and standards. Like in the first cut scene, where Riana feels insecure about her pimply physical appearance, marked by her gesture of always looking down and covering her face with her hair when talking.

He tends to feel less valuable and that his existence is not recognized by the people around him, so he chooses to avoid and leave. Then in the 3rd scene, Tata, who has a fat physical appearance, gets bullying and ostracism from his friends by not

recognizing his existence. In many societies, dominant beauty standards often emphasize that the ideal body is a slim and smooth face. This is influenced by the media, advertising and popular culture which consistently promote images of women with slim bodies and smooth faces as symbols of beauty, success and social status.

2. Physical imperfections are flaws and must be covered or changed.

The notion that physical imperfections are shortcomings and must be covered or changed is a myth that has been rooted in society for centuries. Apart from the mass media, advertising and the beauty industry which often present unrealistic beauty standards, this myth is also influenced by various factors including social pressure to conform to applicable beauty standards, thus making individuals feel they are not good enough if they have physical characteristics that are considered different. , then the fear of social rejection that drives many people to try to hide their physical "flaws."

3. Beauty is the key to happiness.

This myth implies that physical beauty is the main key to achieving happiness and success in life. As in survey data conducted by Dove in the 2017 Indonesia Beauty Confidence Report which was conducted on 300 female respondents in Indonesia, the results stated that 72% of women believe that to achieve success they must meet certain beauty standards. The survey strengthens the opinion that beauty is the key to happiness.

Breaking the Hegemony About Beautiful

The myth that beauty is a measure of self-esteem, the key to happiness, and the assumption that physical imperfections are shortcomings that must be covered and changed are not entirely true and are generalizations that are actually inaccurate. To fight the generalization of these myths which have become embedded in society, it is necessary to build a new narrative that is more inclusive and positive to create a society that is more accepting and respectful of the uniqueness of each individual. Through the music video "Tutur Batin", Yura Yunita conveys a message to build a new narrative about the meaning

of beauty in women to change society's perception of beauty and happiness by presenting female characters who have different physical appearances with various body shapes, skin colors and features. faces accompanied by song lyrics "*Aku tak sempurna, tak perlu sempurna. Akan ku rayakan apa adanya*" can finally accept herself even though she doesn't fit conventional beauty standards.

Wolf (2002) states that beauty standards always develop over time, especially when viewed from an aesthetic point of view. The concept of beauty is subjective, varying according to the individual who sees it. Every country has a different interpretation of beauty, and Indonesia is no exception. Intrinsic or intangible beauty can be manifested through attitudes, personality, behavior, abilities and other qualities. This is most often referred to as intrinsic beauty. The aesthetic appeal of these entities is also shaped by the cultural context in which they exist. By adopting this ideology and applying it in everyday life, we can actively fight against beauty hegemony and create a more just and sustainable world for everyone, especially women.

CONCLUSION

Based on the results of research conducted by researchers regarding the title Representation of Women's Self-Acceptance About Beauty in Yura Yunita's "Tutur Batin" Music Video (Semiotic Analysis of Roland Barthes), conclusions can be drawn:

1. Denotatively, the meaning of beauty and the process of women's self-acceptance contained in Yura Yunita's "Tutur Batin" music video can be seen through the depiction of verbal signs in the form of texts in the lyrics, images and non-verbal signs in the form of gestures, as well as facial expressions that appear in the song. *scene* which is in the music video "Tutur Batin". The visualization of the various characters in the video is depicted with various physical problems which can be said to be far from the beauty standards that exist in society in general. The women depicted in the music video "Tutur Batin" have various kinds of unpleasant problems, such as the lack of self-confidence experienced by a teenager with acne problems on her body, a woman with a fat body appearance who is isolated and not considered by her friends. , and a mother with a body appearance that gave the impression of "not taking care of herself" who

received unfair treatment from her husband by having an affair with another woman.

2. Connotatively, the meaning of beauty and self-acceptance for women as represented in the music video "Tutur Batin" depicts a process of every woman's journey to be able to accept themselves with all the problems they face. In this way, the music video "Tutur Batin" delivered by Yura Yunita as the singer has the main message to encourage women to embrace their own beliefs, fearlessly pursue their desires, and build self-confidence so they can make decisions for themselves. Tutur Batin explores the concept of embracing women's "flaws" and highlights the idea that flaws should not be hidden, but rather acknowledged and even appreciated. Beauty is a subjective concept, but inner beauty refers to the beauty that embodies a woman as a beautiful individual.

3. The myths found in this "Tutur Batin" Music Video are:

The music video "Tutur Batin" by Yura Yunita tries to fight the negative stigma related to issues of body image and women's beauty standards and also invites women to go beyond the myths about beauty that have been shackling women by deconstructing the myth of beauty by conveying a message. *Self love* to foster a sense of gratitude for one's own situation, foster a sense of love for oneself, provide encouragement and increase appreciation for oneself so as to create a sense of self-confidence and a broader concept of beauty.

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