

Negotiating Patriarchal Relationship: Representation of Subjectification in Doja Cat's *Woman* (2021) Music Video

Reno Afriano, Nurul Fitri Hapsari, Yulia Mega Puspita, Wendy Belinda Tiantini

reno.afriano-2019@fib.unair.ac.id

Faculty of Humanities, Universitas Airlangga, INDONESIA

Abstract

This study aims to illustrate the subjectification of women's bodies as one of the notions of postfeminist sensibility. Subjectification involves depicting women in a patriarchal setting as empowered individuals with agency, highlighting their reservoirs of strength and spheres of influence, challenging the perception of complete powerlessness. The object of investigation in this study is the music video by Doja Cat entitled "WOMAN" (2021), with a primary focus on examining the dynamic interaction among female talents within the context of the surrounding characters and environment. The author employs textual and visual analysis with qualitative methods and Fiske's Television Culture. In terms of theory, the analysis of the objects was supported by drawing upon Rosalind Gill's postfeminist sensibility. The study's analysis reveals that female talents, initially characterized by power and agency, faces a threat in the presence of patriarchy. This compels them to leverage their bodies and traditional roles as tools for negotiation. This study finds out that subjectification also can be an effort for women to negotiate patriarchal relationships as the bodies were used as tools to assert control and authority over the opposite sex without engaging as an object instead as a subject. This also counters the typical male gaze that makes women look passive or disempowered.

Keywords: *postfeminist sensibility; subjectification; representation; Television Culture*

Article Information

Received:

29 May

2024

Revised:

19 June

2024

Accepted:

27 June

2024

Introduction

Postfeminist representations have become mainstream for many young women's attitudes and behaviors in the contemporary United States. Many female and young women are starting to adopt this because the

construction of sexuality in the post-media scape is more "desiring" and "active" (Dobson, 2015). Its representation is also associated with hyper-femininity, heterosexual love, and hypersexuality, as well as a focus on maternal drive and domesticity (Karam, 2018). It is becoming one of the factors that can make

success in the media industry as the erotic representation of female bodies has a highly marketable nature (Purse, 2012).

Postfeminist media was later established as a cultural "sensibility" that could be identified by specific characteristics (Gill, 2007). One of the particular characteristics that constitute a postfeminist sensibility is the notion that women in media shift from objectification to subjectification (Gill, 2007). This shift is frequently linked to advancements made through feminist movements and the ongoing struggle for gender equality. It demands that society change the value of women as active subjects rather than passive objects. The objectification of women has historically led to inequality due to their value primarily determined by their sexual desirability and adherence to social norms (Calogero, 2013). In response, subjectification arises to give women a conscious position in this inequality.

According to Gill (2007), subjectification happens when people consciously turn themselves into sexual objects in their communities after observing the existence of women as subjects through their outward appearance. It contrasts with Laura Mulvey's conceptualization of the "male gaze" in her article *Visual Pleasure and Narrative Cinema* (2000). Mulvey (2013) explains that women are referred to as objects of the "male gaze" through the vantage point of the cameraman, director, and audience. As objects of the "male gaze," women are passive and inactive, resulting in disempowerment. Although not very distinct from objectification, subjectification views women as active and empowered agents.

Furthermore, women's subjectification cannot be considered wholly oppressed because they consciously participate in the pressure, inequality, and exploitation they face (Maryani & Ratmita, 2023). Even though women's participation in the process is more concerning than women's objectification by others, subjectification enables women to be recognized and treated as autonomous individuals capable of freely choosing to be active, confident, and assertive female subjects following their desires and values (Gill, 2007).

Zahid, Ayu, and Ikayanti (2023) explained that women's bodies become the symbolic capital to shift women's representation. This is in line with what Gill (2007) argued that the subjectification gives the women power to reconstruct and represent their own bodies - presumably intended to encourage a blend of intelligence, attractiveness, and seductiveness. Gill (2007) also explained that the construction toward women requires the self-monitoring and discipline to represent their power by using their bodies.

Some scholars argue that postfeminist representation is still considered exclusive for women who are young, heterosexual, middle-class, and white (Cupo, 2010; Butler, 2013). It contrasts the reality that popular and visual cultures frequently feature women of color as highly sexualized or hyper-feminine, associated with post feminism. In the context of music videos, it is often portrayed in the rap and hip-hop genres. Rap and hip-hop are generally more meaningful than other genres because they emphasize African American heritage affected by oppression (Chang, 2007). Moreover, the impact is much heavier on African American women because they are exposed to sexism and racism (Beauboeuf-Lafontant, 2005). However, postfeminist performances by African American women in the media tend to be used to attract a wider audience. Racialized postfeminism is generally done to attract cultural engagement, or arguably as the commodification of otherness in which ethnicity becomes a compliment that can liven up the dull dish of mainstream white culture (Banet-Weiser, 2007).

The examples of African American singers who often use postfeminist representation in their music videos are Nicki Minaj and Doja Cat. Nicki Minaj describes this in a song called "Anaconda" (2014). In the video, Minaj performs a hyper-femininity performance to attract the male gaze. However, Minaj's music video is not intended to challenge patriarchal domination but rather to increase cultural engagement and commodify her image to boost music sales. Unlike Doja Cat, her music video is still an attempt to empower women and negotiating patriarchal domination. Some critics have consistently pointed out that Doja Cat portrays postfeminist representation,

especially in the music video "WOMAN," released in 2021.

WOMAN (2021) music video represents Doja Cat owning the role of a mythical creature to assist the kingdom's queen in regaining control of the throne from the men trying to steal it away. The queen conjures up Doja Cat as a distraction to stop the men from taking over the kingdom with a series of sensual dance moves and hypnotizing gazes. The video concludes with Doja Cat dressed as an earthy goddess, becoming one with a tree as her efforts prove successful. This music video is popular and gained 254 million viewers on YouTube. Moreover, there is no research that discusses Doja Cat's *Woman* (2021) music video. For above reasons, the author suggested that Doja Cat's music video entitled *WOMAN* (2021) was chosen as the object of the study.

Additionally, the authors have conducted research and argues that there needs to be more research utilizing Fiske's television culture to analyze postfeminist sensibility, particularly regarding the notion of subjectification. Nonetheless, a study on the representation of subjectification and postfeminist with another approach, theory, and media has been carried out. Research by Agirre (2012) found the representation of postfeminist sensibility, including instances in which female characters assert agency, pursue professional and personal objectives, and navigate the intricate nature of gender roles and expectations. On one hand, Thrift (2009) conducts a qualitative analysis of popular music, specifically focusing on the music group Destiny's Child as a whole. Her study explores the negotiation of postfeminist ideals, showcasing both instances of female empowerment and examples of traditional gender roles and sexual objectification.

Above all, Agirre (2012) and Thrift (2009) contrast with the author's theory and object, particularly semiotics as articulated by John Fiske in *Television Culture* and the analysis of music videos, respectively. Fiske (2010) explains that television culture focuses on the semiotics or a science of signs which shapes its meaning and ideology of television products such as music videos. In this theory, Fiske (2010) divides three levels in analyzing

coding such as reality, representation, and ideology. From the previous studies, it was found the gap between studies related to subjectification and postfeminist in Doja Cat's music video which has never been discussed. The authors used these three levels of television culture by John Fiske as the methodology in analyzing the subjectification. By utilizing Fiske theory, the authors can analyze how these ideologies are constructed and conveyed through visual and textual elements.

This study holds significance as it contributes to academics on how postfeminist discourse shapes the representation of women in cultural production, such as music video. The author hypothesizes that the postfeminist discourse represented by women can serve as an effort towards empowerment, enabling them to gain authority and control within patriarchal relationships. Therefore, it brings out two research questions: (1) how are the postfeminist women represented? (2) how do they negotiate patriarchal relationships through the subjectification of bodies in Doja Cat's music video "WOMAN" (2021)?

Methodology

In analyzing the data, the authors employed a methodology involving textual and visual analysis within a qualitative approach. Through textual and visual analysis, various aspects such as discourse forms, ideological positions, narrative strategies, image construction, and their respective impacts are interpreted (Stokes, 2021). Stokes also noted that textual analysis may yield interpretations that vary among readers due to its highly interpretive nature. Therefore, the author rigorously and meticulously constructs persuasive arguments to ensure that the interpretations are logically sound and widely accepted by the readers.

To analyze the data, the authors use John Fiske's theory of "The Code of Television" in *Television Culture* as an approach, aiming to uncover the ideological underpinnings within the obtained data. Fiske's framework involves three levels of analysis: reality, representation, and ideology. At the reality level, the analysis focuses on aspects such as appearance, make-up, dress, and behavior. Moving to the

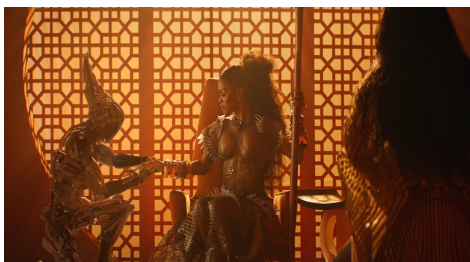
representation level, attention shifts to techniques including camera angles, editing, music, and narrative structure. Finally, at the ideological level, the analysis describes the overarching ideologies supported in the video, drawing insights from both the reality and representation analyses (Fiske, 2010).

Following the data collection, which is limited to Doja Cat's music video "WOMAN" (2021). This study also primarily analyzes screenshots featuring Doja Cat and Teyana as the main talents, along with relevant lyrics that incorporate symbols pertinent to postfeminist discourse. After collecting the screenshots, the authors classify the screenshots into three sections: women as the authority, women as subordinated, and women as choice-maker. Subsequently, the analysis applies Rosalind Gill's concept of "Postfeminist Sensibility," particularly the notion of the shift from sexual objectification to subjectification.

Results and Discussion

1. Women as the Authority

"WOMAN" (2021) shows a queen with the highest authority in a female-dominated kingdom, as shown in Picture 1. The main talents in this music video consist of a queen played by Teyana and a mystical creature played by the original singer, Doja Cat. As the queen, she is responsible for defending her authority over her kingdom. However, as shown through the conversation, her authority is attempted to be usurped by a group of men who symbolize a threat to this female-dominated kingdom. To maintain her kingdom's authority, the queen summons a figure akin to a mythical creature portrayed by Doja Cat. The presence of Doja Cat is meant as a mediator negotiating with the men trying to seize power.



Picture 1. The Queen sit on the throne (2021)

At the reality level, the music video set was mainly taken inside a royal palace. Picture 1 shows the appearance of the queen with other talents as her subjects. Queens have historically been referred to as individuals with authority as rulers of their monarchies, and their impact on history and culture has been profound (Earenfight, 2013). The queen in the video is seen sitting on a chair, holding a scepter on her left hand and having her right hand manicured. In essence, the actions and objects the queen presents have meanings associated with her position which means she has a high authority and role as the queen.

Starting from the chair being sat on, the chair has many meanings, but typically it is an object that represents authority and power. In royal settings, chairs that were symbols of power were made with specific designs, materials, and placement to reinforce the king's status as a divine ruler (Wright, 2014). It is also supported by her holding a scepter in her left hand. Throughout history, kings, queens, and other rulers have carried a scepter as a symbol of power, authority, and dignity (Rapelli, 2011).

Furthermore, the right hand is seen being manicured by her subject. This shows that the queen, as a woman and high-status individual, takes excellent care of her appearance by doing manicures. Manicures were thought to be a way for women to improve their appearance while signaling their social status (Brochu & Merriman, 2008). Being a queen, doing manicure is one of the pieces of evidence of a woman who is taking care of her appearance because it is related to social status. Hence, the attributes shown through the chair, scepter, and gestures show her status as a woman with authority. While the queen was being manicured by one of the subjects, another subject came to inform something, as shown in Picture 1. The subject revealed that an invader was trying to seize the throne from the queen.



Picture 2. The Queen walking to meet invaders (2021)

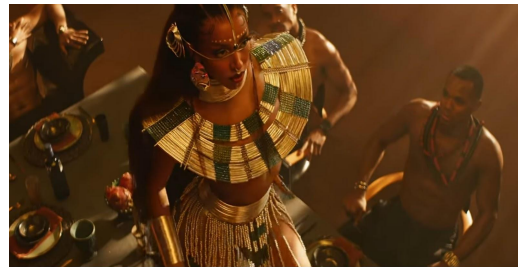
Afterward, as seen in Picture 2, the queen immediately moves to meet the invaders. As the queen walks to meet the invaders, the expression in her eyes looks glaring. Glaring is an eye expression that usually appears when someone is angry. This eye expression is also used to intimidate people who have direct eye contact (Kleinke, 1986). Moreover, it can also be seen when the queen walks followed by her subjects, her position in the middle and front shows her as a leader. Standing in the middle and front symbolizes 'dominance', which is defined as "the degree to which a leader tends to assert authority and control in a group" (Northouse, 2021).

The camera movement in Picture 1 applies long-shot cameras. According to Giannetti (2002), long shots are full-category shots, including the human body from the head and the feet. This camera shot applies in the scene to give the audience a better perspective of the environment. Specifically, Picture 1 shows how long shots help all of the characters and what they are doing in the scenes to show as a whole on the screen. By applying this long shot, the director also aims to convey visual cues in the royal setting—such as architecture, decorations, and attire—that provide cultural context and anchor the narrative in a specific time and place.

In contrast, in Picture 2, a medium shot is used. According to Casetti and Di Chio (2014), a medium shot shows the character from the waist and above, allowing the character and its surroundings to be seen in medium size. The use of medium shots in this picture is to develop a sense of scale and context by presenting the queen concerning the surrounding environment. Although taken at a medium size, the surroundings are visible. For example, the subjects standing behind the queen can be clearly seen, showing the queen's

relationship with the superior subjects. Thus, the use of this medium shot helps to express Teyana as the central talent in the role of a queen, highlighting her authority, power, and status.

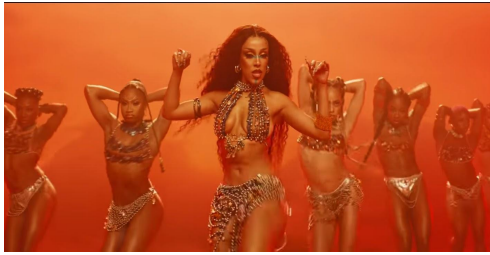
2. Women as Subordinated



Picture 3. Doja Cat's conjured above dining table (2021)

Picture 3 is a continuation, where the queen walks to meet the intruders who want to seize the throne in a different setting from the previous scene. The setting in Picture 3 is still inside the royal palace but in a different room that looks like a dining room. In this context, the dining room becomes a meeting place as well as a place to carry out the queen's objective to control the intruder under the guise of serving. At the time the queen arrived, she immediately sat down and conjured Doja Cat, the singer and one of the main talents, who played the role of a mythical creature. Suddenly, Doja Cat was at the dining table, surrounded by a crowd of men.

Additionally, there is a link between Doja Cat and the setting where she performs in the dining room. In the dining room, women were expected to set the table, arrange the place settings, and ensure that guests were served efficiently (Hamlett, 2009). This again reinforces the traditional gender roles expected to be performed by women in which the men take control. This indicates that Doja Cat's position can also act as a subject. Doja Cat is represented as having authority to act what she wants toward the man. The stare given by Doja Cat to the men also looks seductive. Consequently, the man is trapped in Doja Cat seduction.



Picture 4. Doja Cat dancing belly dance

Picture 4 shows a scene of Doja Cat performing a belly dance in a desert area with another female subject. The appearance of Doja Cat and the subject shown in the clothes and accessories support that she performs belly dance. As illustrated in Picture 4, sensual parts, such as the bottom part, are revealed. This has been used to entertain male audiences, but it is important to note that this is not the sole purpose or meaning of the dance. Some scholars argue that the movement of belly dance originating from the Middle East or North Africa is signaled as a mimetic ritual of universal significance in its representation of birthing human race and the worship of the Mother Goddess (Karayanni, 2009). Thus, belly dance performed by Doja Cat and female subjects is not limited to entertaining the opposite sex but can also function as a ritual.

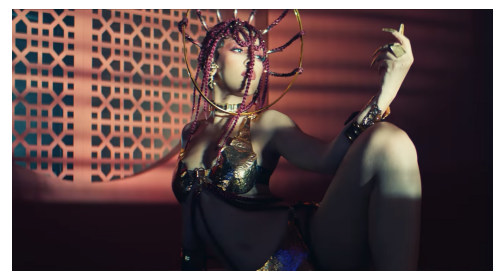
In the representation level through the camera movement, Pictures 3 and 4 use the medium shot type. Nevertheless, in Picture 4, the long shot looks more close-up. It provides an intermediate perspective between a close-up shot and a long shot, thus allowing the audience to observe the characters facial expressions and body language. On one hand, a long shot indicates a spatial relationship to give an explanation about the relationship between the characters in the music video. On the other hand, the camera shifts into close-up shot to give more detail and emotion of Doja Cat and female talents when they are expressing their bodies. By the time these two scenes appear, the lyrics shown as follows.

*What you need?
She give tenfold, come here, papa, plant
your seed
She can grow right from her womb a
family
Provide lovin' overlooked and
unappreciated, you see*

The lyrics above show Doja Cat seducing the opposite sex by positioning herself as a woman who affirms the traditional gender role. In this regard, the traditional gender role affirmed by Doja Cat is like society's expectation of a woman's role as a housewife and mother. She consciously offers herself to perform these roles through the phrase "What you need?", a phrase commonly used to offer something to someone. The next line explains her offer related to being a housewife "she give tenfold, come here, papa, plant your seed." This line intends to explain that she can give up 'tenfold' the pleasure she receives. Then she also offers herself as an object to reproduce through the words "plant your seed," where "seed" in the context is sperm and "plant" is the process of intercourse. The following line explains the advantage of her having a 'womb' that can create a "family." After that, she also explains that in becoming a mother, she can give love, even without being "overlooked and unappreciated."

Overall, all the lyrics above from the song are synchronized with the scene in the music video camera movement, which intends to depict women who become subordinate by affirming traditional gender roles. In the scenes, Doja Cat and female talents seduce the male cameos and it is in-line with the lyrics that show subordination of women toward men.

3. Women as Choice-maker



Picture 5. Doja Cat poses seductively

Toward the end of the music video, Doja Cat switches to a room setting with low lighting, as shown in Picture 5. It can be observed that Doja Cat is on stage wearing femme fatale attire, as this accentuates a woman's body while maintaining a sense of mystery and sensuality. The attire is also complemented by a bold make-up style, such

as the use of dark eyeshadow on the eyes and lipstick for the lips. Doja Cat and the female talents are represented in femme fatale characteristics where the women are portrayed in bold make-up and striking appearance. In addition, this display of femme fatale charms is often associated with the notion of challenging societal expectations, as women were expected to adhere to standards of modesty and appropriate feminine behavior, while this is about sexual liberation (Sully, 2010; Hanson, 2007).

While using a sensual and mysterious appearance, the performance shown in Picture 5 also has the same impression. In the picture, Doja Cat is seen doing a seductive pose. As she sits, her pose shows off her sensual, hourglass-like curves as if she is intentionally showing her body off. As shown, sensuality displayed in the media is commonly associated with female objectification, but Doja Cat performs sensuality as a form of confidence about her body. In this context, confidence is determined through her comfort in body language, displayed in her movements and willingness to engage in activities exposing her body. Thus, this shows that the sexual performance of Doja Cat is done consciously or by her choice.

When Doja Cat performs on stage, it is in a room setting with low lighting. As in Fiske (2010) lighting itself can be the sign which can give the meaning related to the atmosphere that happens to support the meaning. In Picture 5, there is light in the room, but the light is not focused on one point but instead moves around the room. This lighting gives a tense and scary atmosphere similar to a horror movie. As Doja Cat is the only individual in the room, elements such as lighting and camera direction are intended solely for her as the main character. Consequently, all the camera elements used in Picture 5 meant to give the impression of being dangerous yet appealing.

During the performance by Doja Cat, music with a particular rap style accompanies it. The music lyrics synchronize with the visual illustration that Doja Cat represented in the scene. It tells the story of the existence of women who need to challenge discrimination from society and how women can choose to be everything they want to become.

*Gotta face a lot of people of the opposite
'Cause the world told me, "We ain't got the
common sense"
Gotta prove it to myself that I'm on top of
shit*

The lyrics above explain how women must face many "opposite" societies; in this context, a society that adheres to the patriarchal system. This patriarchy has often resulted in the marginalization and subordination of women, limiting their opportunities for education, employment, and leadership roles. In the next line of the lyrics above, it is explained that to justify gender inequality and restrict women's participation, the narrative "we ain't got the common sense" is used. The notion suggests that women are inherently illogical or irrational in their thinking compared to men. In response, Doja Cat states in the next line "Gotta prove it to myself that I'm on top of shit" which shows that she as a woman who is subordinated by the patriarchal system must show her ability to be seen as equal.

*And you would never know a god without
the goddesses
Honest as fuckin' honest get
And I could be on everything
I mean I could be the leader, head of all the
states
I could smile and jiggle it 'til his pockets
empty
I could be the CEO, just look at Robyn Fenty*

Moving to the next line, she tells the abilities of women with the case of "god" being incomplete or insufficient without the complementary presence of the "goddess". This point of view emphasizes the importance of balance, harmony, and recognition of both masculine and feminine aspects. She also explains that she as a woman "can be anything", which embodies the idea that women have the potential and right to explore any role, occupation, or aspiration they choose, without restrictions based on gender. In this regard, she explained an example of "can be a leader" where the status quo is that women are still underrepresented in leadership positions and the absence of women strengthens the perception that leadership is a male domain. In addition, she explained another example that

she "can be a CEO". Through this sentence, Doja Cat sees herself in the role of an entrepreneur, in this sense, a CEO (Chief Executive Officer). Then, Doja refers to "Robyn Fenty" which is the name of a singer, actress, and CEO of Fenty's whose full name is Robyn Rihanna Fenty, known as Rihanna.

*And I'ma be there for you 'cause you on my team, girl
Don't ever think you ain't hella these niggas dream girl
They wanna pit us against each other
When we succeed in' for no reasons
They wanna see us end up like we Regina on Mean Girls
Princess or queen, tomboy or king
You've heard a lot, you've never seen
Mother Earth, Mother Mary rise to the top
Divine feminine, I'm feminine*

On the other hand, the line above explains that Doja Cat is empowering women through the phrase "cause you on my team, girl". The phrase has a sense of sisterhood that is often associated with feminism and represents a sense of unity and support among women in the feminist movement. It emphasizes the shared experiences, challenges, and goals that women face due to systemic gender inequality. Doja Cat also explains that "They" in this context are men, who generally want to "pit them against each other". This is related to the previous line, which is to prevent women from achieving their goals to fight systemic gender inequality. In the next line, Doja Cat explains an example of a reference to "Mean Girls", a popular 2004 American teen comedy movie. Specifically, it refers to the character of Regina, who is the main character Cady's rival. At the end of the movie, Regina is hit by a school bus-Doja recalls that this scene implies that men want to see successful women fail. Therefore, in the next line, Doja Cat mentions various female identities "Princess or queen, tomboy or king" to "rise to the top". In the final part of the verse, Doja Cat states that she is "Divine feminine" which is usually represented by Mother or Goddess, and "I'm feminine" to explain that she embraces and is proud to be a woman.

4. Negotiating Patriarchal Relationship through Subjectification of Women's Bodies within *WOMAN* (2021)

In the patriarchal system, women are frequently given passive and subordinate roles, making them passive recipients of action rather than active agents in their lives (Walby, 1990). Thereby, the concept of subjectification emerges to subvert that patriarchal norm. Subjectification refers to the treatment of women in patriarchy as active agents who are not entirely powerless but have access to their own resources and spheres of influence (Toktaş, 1998). The process of subjectification entails resisting the objectification and control imposed by patriarchal systems and taking back control of one's body as a means of self-expression, empowerment, and resistance. This discourse is also implied in cultural production, especially the music video *WOMAN* (2021) by Doja Cat.

WOMAN (2021) music video shows a female figure who is free to choose her own path. It means that she has authority including embracing sexual subjectification to negotiate with patriarchal relationships. This is in line with postfeminism, which emphasizes the belief that women should be able to make their own choices and define their identities (McRobbie, 2007). As illustrated in Picture 1 (Women as Authority), the story of the music video revolves around a female-dominated kingdom that is under threat of being invaded by other characters who are men. Depicting men as invaders in a female-dominated kingdom represents a perceived threat to female autonomy and traditionally female-centric spaces. It can reflect concerns about men's intrusion into women's spaces, raising concerns about the erosion of female agency and the potential suppression of female voices and experiences (Davis, 1985). In reality, this phenomenon is challenged by women within the patriarchal system, where it is responsible for the inferior or secondary status of women, and it also limits women's rights (Sultana, 2010). As her kingdom is threatened to be invaded, the main talent who plays the character of the queen is seen acting to maintain power over her kingdom. Doja Cat uses her body to seduce the male invaders. Gill (2007) argued that there is a shift from

objectification to sexual desire of woman bodies which are represented by Doja Cat to protect her kingdom.

As shown in Picture 3 (Women as Subordinated), this female-dominated kingdom does not attempt to challenge the male invaders. The picture that Doja Cat represents uses sexualized body subjectification and sells the value of traditional femininity to negotiate with the invaders. This decision to negotiate by embracing subjectification and traditional femininity within patriarchal relationships is a personal choice, and they consciously participate. In this sense, the main talent is also aware of how patriarchal norms, expectations, and power dynamics influence numerous facets of life (Walby, 1989). Within patriarchal relationships, embracing subjectification and traditional femininity can be an option to survive or self-preservation. The main talents believe that conforming to expected gender norms and conduct will help them avoid conflicts, lower the risk of abuse or harm, or maintain a sense of security and stability in the relationship (Rudman & Glick, 2021). Thus, performing sensuality and traditional roles performed by main talents is a form of choice to negotiate patriarchal relationships.

The last section, as described in Picture 5 (Women as Choice-makers), shows the main talents as women who criticize the expectations of patriarchal society by proving that they can be anything. Although the main talents have the power to challenge patriarchal norms and expectations, they still reinforce the idea that women should balance traditional femininity. Additionally, the main talents are unwilling to challenge patriarchal relationships, which is their choice. This choice is evident from the narrative, where she chooses to embody traditional femininity that is often associated with the roles of housewife and mother. To maintain and position her authority as a position of control in patriarchal relationships, the subjectification of the bodies is used by the main talents. Thus, this shows that embracing traditional femininity and subjectification, such as being a mother or housewife, is part of individual choice and strategy to negotiate with the patriarchal relationship.

Conclusion

To conclude, this study analyzes the 'WOMAN' (2021) music video's representation of postfeminist sensibilities characteristics, highlighting women as authorities, as subordinate positions, and as active choice-makers. It also highlights the complex and contradictory nature of post-feminist sensibility in the show, revealing how it both negotiates and reinforces traditional gender roles. Additionally, the bodies and traditional gender roles were used as tools to negotiate with the opposite sex so they can gain control and authority in the patriarchal relationship. In the process, the main talents were conscious that their body performed to attract the male gaze. Thus, the performance by the main talents is done as the freely chosen wish of active, confident, assertive female subjects, so they (re-)present their performance not as something done to women by some men. In other words, the main talent acts as a sexual subject not an object to counter the typical male gaze that makes women look passive or disempowered. As result, this also counters the typical male gaze that makes women look passive or disempowered.

References

- Agirre, K. (2012). 'Whenever a man takes you to lunch around here': tracing post-feminist sensibility in Mad Men. *Catalan Journal of Communication & Cultural Studies*, 4(2), 155-170.
- Banet-Weiser, S. (2007). What's your flava. Interrogating postfeminism: Gedner and the politics of popular culture, 201-226.
- Beauboeuf-Lafontant, T. (2005). Keeping up appearances, getting fed up: The embodiment of strength among African American women. *Meridians: feminism, race, transnationalism*, 5(2), 104-123.
- Brochu, L., & Merriman, T. (2008). *Personal interpretation: Connecting your audience to heritage resources*.

- Casetti, F., & Di Chio, F. (2014). *Cómo analizar un film*. Traducción de Carlos Losilla.
- Calogero, R. M. (2013). Objects don't object: Evidence that self-objectification disrupts women's social activism. *Psychological science*, 24(3), 312-318. activism." *Psychological science* 24, no. 3 (2013) 312-318.
- Chang, J. (2007). *Can't stop won't stop: A history of the hip-hop generation*. St. Martin's Press.
- Davis, L. V. (1985). Female and male voices in social work. *Social Work*, 30(2), 106-113.
- Dobson, A. S. (2015). Postfeminism, girls and young women, and digital media. In *Postfeminist digital cultures: Femininity, social media, and self-representation* (pp. 23-51). New York: Palgrave Macmillan US.
- Earenfight, T. (2017). *Queenship in medieval Europe*. Bloomsbury Publishing.
- Fiske, J. (2010). *Television culture*. Routledge.
- Giannetti, L.D. (2002). *Understanding Movies* (9th edition). New Jersey: Prentice Hall.
- Gill, R. (2007). Postfeminist media culture: Elements of a sensibility. *European journal of cultural studies*, 10(2), 147-166.
- Hanson, Helen. (2007). *Hollywood Heroines: Women in Film Noir and the Female Gothic Film*. London and New York: I.B. Tauris.
- Hamlett, J. (2009). The dining room should be the man's paradise, as the drawing room is the woman's': Gender and middle-class domestic space in England, 1850-1910. *Gender & History*, 21(3), 576-591.
- Karayanni, S. S. (2009). Sacred embodiment: Fertility ritual, mother goddess, and cultures of belly dance. *Religion and the Arts*, 13(4), 448-463.
- Kleinke, C. L. (1986). Gaze and eye contact: a research review. *Psychological bulletin*, 100(1), 78.
- Northouse, P. G. (2021). *Leadership: Theory and practice*. Sage Publications.
- Maryani, E., & Ratmita, R. A. (2023). Perspective Chapter: Subjectification and Objectification of Women in Media.
- McRobbie, A. (2004). Post-feminism and popular culture. *Feminist media studies*, 4(3), 255-264.
- Mulvey, L. (2013). Visual pleasure and narrative cinema. In *Feminism and film theory* (pp. 57-68). Routledge.
- Purse, L. (2011). Return of the "Angry Woman": authenticating female physical action in contemporary cinema. In *Women on screen: Feminism and femininity in visual culture* (pp. 185-198). London: Palgrave Macmillan UK.
- Rapelli, P. (2011). *Symbols of power in art*. Getty Publications.
- Rudman, L. A., & Glick, P. (2021). *The social psychology of gender: How power and intimacy shape gender relations*. Guilford Publications.
- Sultana, A. (2012). Patriarchy and women's subordination: a theoretical analysis. *Arts faculty journal*, 4, 1-18.
- Sully, J. (2010). Challenging the stereotype: the femme fatale in fin-de-siècle art and early cinema. In *The femme fatale: Images, histories, contexts* (pp. 46-59). London: Palgrave Macmillan UK.
- Stokes, J. (2021). *How to do media and cultural studies*. Sage.
- Thrift (2009) "Chapter Six Beyond Bootylicious: Race, (Post) Feminism, and Sexual Subjectification with Destiny's Child".
- Toktaş, Ş. (1997). Paradigmatic shifts in the theory on patriarchy: Subjectification of 'WOMEN'. *Hacettepe Üniversitesi İktisadi Ve İdari Bilimler Fakültesi Dergisi*, 15(2), 187-199.
- Walby, S. (1989). Theorising patriarchy. *Sociology*, 23(2), 213-234.
- Zahid, Ayu, and Ikayanti. (2023). Kapitalisme tubuh perempuan: Sebuah pendisiplinan atau industrialisasi. *RESIPROKAL*, 5 (1), 115-131.