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# Women's Commodification on Tiktok: A Semiotic Study of "Elbow Sticking' Challenge

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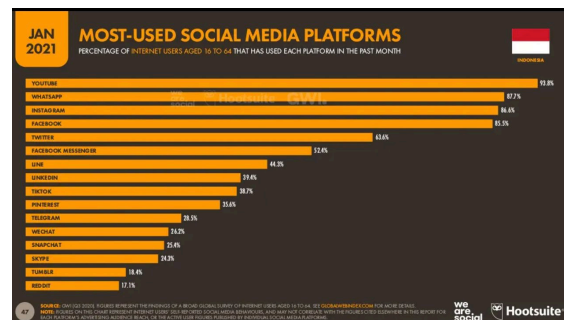| ARTICLE INFO | A B S T R A C T |
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| | The use of social media has grown commonplace in today's culture. Every social media user now has a place to call their own in the digital age. Tiktok is one of the most popular and distinctive social media platforms, and it frequently abuses women through its many 'challenges' for content such as elbow sticking challange. This study takes a non-positivistic approach to the phenomena that occur in the society with a critical interpretive approach. Observations done in TikTok activities and engaging in interactions with TikTok users to be able to understand and uncover the commodification practices of women that occur in TikTok. This study revealed how intertextual the commodification of women in Tiktok was using a critical method that leverages Julia Kristeva's post-modern feminist outlook as a conceptual framework. The findings of this study reveal that the body, women, and culture are interwoven and produce meaning, which overrides earlier meanings by establishing new meanings that exploit Tiktok users, particularly women, which is consistent with media evolution, which also influences value meaning. |

## INTRODUCTION

Because of the importance of internet demands, the number of internet users worldwide is expected to reach 4.66 billion in January 2021 with 4.20 billion active users of social media (We Are Social, 2021). Currently, communication through social media has the advantage of facilitating communication and engagement virtually without regard to distance or time, and it has the ability to make communication and interaction more harmonious (Sosiawan, 2011).

Social media has a great variety of features and advantages, ranging from Friendster, Twitter, Facebook, Instagram to TikTok. In January 2021, Indonesia's social media user base grew to 170 million, with 99.1% of users accessing the platform via mobile devices. (Datareportal, 2021).

Many individuals utilize social media to gather information, entertain themselves, and shape their identity and existence, as evidenced by the ten most popular social media platforms in Indonesia in January 2021. YouTube came in first with 93.8 percent, followed by WhatsApp (86.7 percent), Instagram (86.6 percent), Facebook (85.5 percent), Twitter (63.6 percent), Facebook Messenger (52.4 percent), Line (44.3 percent), LinkedIn (39.5 percent), TikTok (38.5 percent), and Pinterest (35.6 percent).


Source: www.datareportal.com

Picture 1. Most-Used Social Media Platform

The features assible on social media today are geared to satisfy user demands, ranging from establishing relationships with other people, using it for online shopping, sharing various tips and tricks, pouring out their souls participating in self-existence. Mayfield (2008), defines it as a medium of interaction for mutual participation, connectedness, which promotes openness and provides space for community building.

Interestingly, one application that is currently widely used and dominated by the millennial generation is 'TikTok', the platform has its own peculiarities, such as sharing video content, which allows users to express themselves in the form of videos with a maximum duration of 3 minutes, whereas previously when it was first introduced in September 2016 the duration was only 15-60 seconds. As of June 2020, all of the most popular content has been watched by more than 1 billion (Aslam, 2021).

TikTok, a chineese platform with with over 689 million monthly active users, also became the first mobile app to exceed 3 billion downloads globally (Chan, 2021). Tik tok evaluation, just like other social media platforms in general, still has great potential in building and shaping the current and future civilizations. In the current digitalization period, the shape of content

and all of the elements that are offered have become a segmented and relevant attraction, so it is logical for millennials to be the 'market' of digital platforms in general, and in particular dominate content on TikTok.

Celebgrams, Influencers, Content Creators, Youtubers, and other phenomena have grown alongside the rapid development of digital platforms that also generate profits, be it to monetize, endorse, or gain popularity and existence, so it is not surprising that social media is quite tempting and promising for its users, because it has been built by the fast ecosystem that offers new freedom and hope and gives rise to a new culture. The internet generation and its features as a worldwide generation that grew up with the internet and social media were identified by Tapscott (2009). Millennials, like every previous generation, exhibit common and distinctive characteristics, and their economic, political, and social origins shape society and have long-term consequences (Seppanen, 2021)

In fact, nowadays social media, including Tiktok, have given rise to new names and idols in society, either because of the content they create or viral themselves, and it is possible that they also arise because of sensation or controversy. This is possible, because the 'freedom' those digital platforms carry up to now does not yet have clear regulations based on the characteristics of these social media. McLuhan (1994), that whatever technology will be disruptive, the internet is no exception. According to him, the internet provides all facilities, which provide many conveniences for community activities but have difficulties for the state to fully control.

TikTok's visual material will undoubtedly be intriguing, especially with the special effects and backing music from variety of genres, it will certainly trigger the creativity of users to create content. The TikTok user base, which is primarily made up of millennials, has also accelerated social media and popular culture trends. Popular culture in a critical view is defined as mass culture produced by the culture industry; which aims to ensure the stability and continuity of profit-oriented capitalism as much as possible. Even Adorno and Marcuse tend to demean popular art (mass art) by calling it 'art that has lost its aura' (Lubis, 2015).

Jenkins revealed (in Fuchs, 2017), social media is also an expression of participatory culture. Furthermore, for Jenkins, participation involves "new forms of participation and collaboration". Jenkins points out, based on Lévy's (1997) thinking, that if they engage in a "participatory culture" resource pool and combine skills, the collective base will emerge as an "alternative source of media power".

Based on the hashtags published on TikTok, the entertainment category is the most watched content, followed by the dance content category with the most views (with a hashtag of 150.3 billion views) (Aslam, 2021). But from the image below, in general these categories are related and connected to the majority of TikTok users.

Picture 2. Tiktok Category Size Based on Hashtag Views
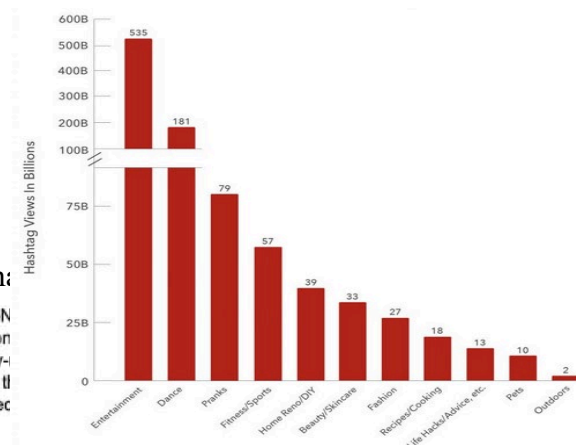
Source: www.mediakix.com

In Indonesia, TikTok's popular material is divided into numerous categories, with humor being the most popular, followed by video blogging (vlogging), travel, fashion, and beauty. There are also more categories, such as dancing while singing with lip sync, cuisine, and difficulties to complete a task. Some of the obstacles in this TikTok app are pleasant, while others are unfavorable, and they are all related to age and gender in public places. 41% of TikTok users are teenagers, of which 56% are male and 44% are female (Asumsi, 2020). Women are considered as loyal users of TikTok, they are given a lot of space for expression, as well as many challenges that involve women as objects. Currently, there is a trend of various forms of challenges on TikTok which aim to give users the opportunity to show their existence and have the opportunity to get likes and comments.

TikTok challenges have a lot of user participation, especially from women, such as "Mahmud" (Mamah Muda), "Goyang," and many other challenges aimed at women's bodies, one of which is the elbow sticking challenge, also known as the "Tepos" challenge. The purpose of this challenge is to demonstrate what happens when a lady clasp elbows together and presses them against her chest to determine if her breast size falls into the big or small category. The response to this challenge was considerable, not only by women, but also by several men who also tried the challenge.

Given the idea that humans are the primary source of morality, the phenomena of these TikTok challenges, which frequently target female users, demonstrates that technology and its moral consequences on human existence constitute a fascinating academic topic in this situation (Nelson, 2018). The various challenges in TikTok and the users who participate in it show the existence of social media interactivity that is identical to the UGC (User-Generated Content) phenomenon, where users act as producers as well as consumers of media content (Amalia, 2021). This makes the TikTok challenge a trend, interesting to study using a semiotic approach from Kristeva to see the language of stimuli, impulses, eroticism, body rhythms and movements (Arifin, 2018). Women are often commodified as a result of these activities. This study will try to show how the monetization of women on TikTok fits into the critical paradigm and notion of postmodern feminist philosophy, based on this description, Julia Kristeva.

In their study 'Toxic TikTok Trends,' Korbani and Jessica LaBrie (2021) found that with the arrival of social media, body shape dissatisfaction is on the rise among young women, with several effects. While the algorithms in TikTok have created a symbiotic relationship between the interests of users and the means to fulfill those interests. Promoting the old theme of body shape dissatisfaction on social media. The more users who continue to show interest in the 'toxic' trend, the more the app will show the same content.

According to the journal 'Social Media Engagement for Global

Influencers' concluded that there is a connection between consumers, content, and influencers which is also influenced by the cultural component. It also demonstrates that the cultural divided between influencers and followers is an important driver of engagement in a way that overshadows it. Whereas shallow and light engagement is not affected by the cultural distance between the influencer and his followers, the level of deep engagement increases when an influencer and his followers have cultural affinity (Bentley, 2021).

Furthermore, in the article 'TikTok Pop Culture Wave: Case Studies of the United States, Japan, India and Indonesia (Kusumawardhani, 2021), which discusses TikTok as a global pop culture wave. TikTok is considered to be able to compete with other social media, adapting to the domestic market in terms of content and culture, but it frequently suffers difficulties, leading to it being regarded as a negative cultural application that does not fit the local context. or seen as having political leanings.

From previous studies, it can be seen that there are many things that can be studied regarding TikTok and its phenomena to be criticized as a reflection of social phenomena and the dialectic form of the relationship between social theory and praxis. This view is also a manifestation of the paradigm of freedom and liberation, not maintaining a purely ritualistic status quo, but encouraging dynamic-emancipatory changes in maintaining academic freedom and political freedom for the realization of a democratic society. While critical in a special sense reflects human nature as eros, namely the desire to seek deeper and better understand various forms of -

ism in society, both in the name of modernism and structuralism (Poespowardojo, 2016).

By linking the connectedness of the above journals between consumers, content, culture, globalization, and the commodification of women, it will certainly be able to reveal and dismantle capitalist practices with the rapid growth of social media today, especially TikTok which won the Most Valuable Startup Award in the World with a valuation value now reaching 110 billion US dollars (www.redcomm.co.id).

Challenge is identical to TikTok, based on observations of numerous hot challenges which are dominated by content from millennial users. according to the article from the online site backlightblog.com, the article "15 TikTok challenges that are currently trending and how to find them", the challenge has a large number of views, women are involved in the content with various types of challenges and women are still objects that display sensual and sexist sides.

It has 109.2 million views in the 'Tepos' challenge and includes many women who are no longer bound by the culture that binds them, demonstrating that globalization is no longer a culture but an identity that must be maintained. In the name of freedom and openness, social media (TikTok) has shown how the power of social media today crosses cultural diversity and views it as a content worth viewing. This is still like the issues in the previous media era, where women became objects with their visual form. Sue Thornham (2010), revealed that women are often identified with consumption, especially with mass communication, so that women are often positioned as opposites of terms that have

positive values – "production", "authenticity", "individuality", "rationality" – so that this understanding or this relation, is defined by male theorists, which becomes important in understanding women's relations with (western capitalist) culture as a whole. Even in the political realm, women are often used as objects of negative gender distinctions.

Meanwhile, the challenge contains a lot of symbolic abuse in the commentary text, so it's no longer a spectacle of creative content because it is decorated with negative connotation texts, and the gap will widen even more when it is associated with culture and ethics which of course will clash with tradition.

## METHODOLOGY

This study takes a non-positivistic approach to the phenomena that occur in society, with a critical interpretive approach to the phenomena that occur. According to Neuman (2011), qualitative research identified in this perspective focuses on subjective meaning, definition, metaphor, and descriptive in specific circumstances. Julia Kristeva, a postmodernist feminist, perceives the exploitation of women's bodies as a commodity for TikTok by adopting Julia Kristeva's semiotic attitude. The feminist approach can also be understood as a study (paradigm) as well as a methodology that aims to reveal that in social, cultural, political realities and so on, there are gender inequalities, unequal relations between men and women, incorrect stereotypes attached to women (Hollows, Joanne, 2010, Arivia, 2003; Tong, 1998). So that the critical implication which also means reflective and contains the meaning of accepting

what is good and right as the consciousness of the subject which is reflected from the consciousness of other subjects. As an intersubjective dynamic that assesses the failure of the dialectic of modernity promoted by capitalists as a failure of a capitalist economy that synthesizes individual freedom with social obligations in practice (Poespowardojo, 2016).

By making direct observations in TikTok activities and engaging in interactions with TikTok users to be able to understand and uncover the commodification practices of women that occur in TikTok. Following a critical point of view that begins with mistrust and assumption about social phenomena and departs with a different perspective on a social problem or occurrence. As a result, critical thinking is frequently regarded as a mode of thinking that runs counter to society as a whole. But what's great about being critical is the ability to see the falsehood behind it all.

Liliweri (2018), The Critical Theories Paradigm helps us understand how communication is used for oppression, and provides a way to encourage positive social change (Foss & Foss; Fay). So, in this case subjectivity is very involved in the research process to analyze and interpret the data.

## RESULTS AND DISCUSSIONS

### Women In the Virtual Space

The emergence of the new media era Has always been viewed as a public space that Provides opportunities for everyone to participate. Similarly, the emergence of the internet has been hailed as a virtual space for building a society that is considered democratic or cyberdemocracy. However, at a time

when cultural discourse is reaching an extreme point, a point where it deviates from normal conditions that can be accepted by common sense, various cultural discourses are experiencing a shift toward hypersexuality, as sexual activity has evolved far beyond the nature of sexuality itself. Discourse about the body is also constantly evolving through imagination and signs on the internet. The dimensions of sexuality and body slowly shift and begin to lose their sacredness. Meanwhile, the discourse of beauty began to lose its aura and the body became a mere display of instruments and commodity objects on the pop culture stage (Ibrahim, 2006).

This phenomenon can be seen from the development of body imaging technology and artificial sensuality through various media, especially the internet. Sexual enjoyment is increasingly thought to be achieved by cybersex, virtual sex or teledildonic, which is a virtual world designed specifically for remote sexual activity, and accessed via computer networks equipped with sensors and artificial nerves. Virtual bodies are also present on various websites which on the one hand promise to satisfy the eyes of men, but on the other hand are also considered as a new form of resistance to the standard image of women (beautiful and sexy) which has been the stereotypes in the world of women (Ibrahim 2006).

The internet is also seen as a new public space where women can use to express themselves, deconstruct negative and bad images about themselves and voice women's problems to a lager public space and build networks around the world to fight for their rights and free the voices of those who have been silenced. Perhaps the male-oriented internet norm has formed. However, there is tremendous potential for cyberspace to become a more humane public space for women because of the interactivity of this technology. Perhaps this is why some cultural observers believe that appropriating masculine characteristics or identities by women in the public sphere can liberate them from patriarchal ideology's dominance, social categories, and social identities that characterize postmodernism. Internet media is also considered to bring new cultural contradictions. For example, cyberspace, or virtual space produced by the internet network, has been changed into a space devoid of identity, master, or even value. In the virtual world of the internet, pornographic magazine sites, blue films, or better known as cyberporn, blur the lines between the worlds of children and adults (Ibrahim, 2006).

This is possible because the development of information media has been very transparent. This means that any information that was previously socially, morally and religiously considered forbidden, taboo, haram, and everything is now can be obtained so easily, openly by anyone through various media, especially through various porn sites that are rampant on the internet (Ibrahim, 2006).

The internet can also turn into an electronic libido stall in cyberspace that fuels sexual desires and fantasies with heaps of worthless and anonymous sex information, obscenity, a spiritualization of pornography that is obscene from the obscenest, a world of profane anarchists, a madonna-ized culture. Which shows masturbation while wearing a cross necklace behind the video clip which is a breeding ground for libidinal capitalism (which indulges libido, sexual desire) in

entertainment capitalism (Ibrahim, 2006).

Perhaps this is why some cultural observers believe that appropriating masculine characteristics or identities by women in the public sphere can liberate them from patriarchal ideology's dominance. They think that the masculinity of the female image will liberate women. In fact, what happened was that the resistance only strengthened the patriarchal ideology behind it, namely the dominance behind media capitalism itself. It is this capitalism that continues to operate beautifully through the media which further strengthens symbolic violence against women in the public sphere (Ibrahim, 2006).

**Beauty Discourse as Market Construction**

Perhaps it is unsprising that media women, specfically women who frequently appear in popular media, consciously or unconsciously have been willing to place themselves as an object for the gaze of men with their beautiful faces and bodies as assets to appear on the cover or media page, no wonder, many artists and models (like in the west) who say sarcastically to those who criticize them, 'don't hate me because I'm beautiful'. Similarly, the commercial-looking women who are now featured on the covers and most of the pages of a cheesy tabloids. Whether deliberately or not, this commercial-looking media woman has resigned herself to be part of the victims of symbolic violence. Because, don't they pose in such a way in the media to serve the interests of media capital which is controlled by a few people. Even sensual poses are also done to fulfill the sexual desires of male audiences. It appears that the press's ability to openly disseminate diverse sex information, as well as challenging photographs or positions of women, merely indicates that the press's freedom has also been used by some media executives to exploit women as part of the industrialization of lust in order to satisfy the urge, the libido of the people who worship the ideology 'below the navel', for the benefit of the capitalists themselves (Ibrahim, 2006).

Perhaps it is true, the female mystique referred to by Betty Friedan in her work, Feminine mystique (1963), has now undergone a radical shift. Especially now that the supernatural has lost its allure as the beauty and body care industry has matured. The beauty and body care sector are a business field, not only a part of the market construction (Ibrahim, 2006).

Don't be shocked if a new era of media exploitation is colored by this kind of beauty and body talk. Especially now that the protagonists in pop culture have begun and appear to have succeeded in integrating two worlds that were once very diametrically opposed (contradictory) the sacred and the profane using the media as their agents. Such as, in the media they do not only display the mystification of the naked and vulgar body. But it also combines the power of the sanctity and spirituality of the body with the profanity and immorality of pop culture. So do not be surprised if not a few artists who choose to appear sensual, as well as pious. Appear erotic as well as spiritualist. Its okay to go clubbing as long as you still pray and be generous. All these mix-ups are actually a ploy to keep fans in the hunt for global entertainment popularity (Ibrahim, 2006).

**Symbolic Violence In 'Elbow Sticking' Challenge**

TikTok is a famous video app where users may participate in popular dance challenges. Dance choreography is created by international dancers then imitated and widely spread, especially among teenagers. There are a variety of moves to follow, ranging from easy to difficult. This dance craze has gone viral, and it's not just among teenagers. This dancing challenge is being participated in by tiny children and adults from all walks of life. Many celebrities have succumbed to the TikTok craze and created films with their peers or families.

In truth, there are many challenges that exploit women's bodies and sadly many young women are competing to participate in these challenges, for example one of the challenges that is currently booming is the chest flop challenge, which required women to demonstrate their breast size.

Picture 3. 'Elbow sticking' Challenge
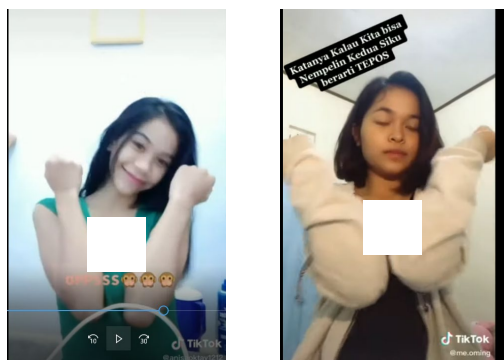


Source: Youtube.com

The picture above depicts a teenage girl very confidently completing the chest-clamp challenge, they are consciously playing with their gadgets, moving their bodies and pressing their breasts so that they are said to be women with large breasts breasts, proudly displaying women's private areas to be peddled in a public space where everyone can see them. Why do these girls do it?

To get likes and comments from viewers. For the sake of going viral, they are willing to do the challenge of sharing private areas of the body.

Gimicks by using provocative words such as: "they said if the left elbow is the same as the right elbow, it means 'Tepos'" or the words "Let's try", followed by a challenging facial expression that seemed to tease viewers. Aren't this 'Elbow sticking' challenge other forms of cyberporn content in a more subtle version, because it can provoke someone, especially men, to step into a more lust-provoking scene.

What makes these girls so outspoken in public? It possible that what they are doing is a form of self-expression What makes these girls so expressive in public? It could be that what they are doing is a form of self-expression, trying to break the taboo tradition about the body, declaring freedom over the body they have, which has been silenced in previous generations. Due to the interactive nature of this technology, TikTok acts as a mediator, providing a public environment that is regarded more compassionate for women.

Unfortunately, what is being said leads to the erosion of social boundaries, and loss of Indonesian women's eastern cultural identity. Consciously or not, the phenomenon of the 'Elbow sticking' challenge continues to make women second-class citizens, through the language and images displayed, they have constructed women into sex objects, what's with the breast size? Why are large or small breast sizes attracting challenge? Is having big breasts a pride for a woman?

This in fact gives rise to a more subtle form of violence, symbolic

violence in the form of displaying or showing women's bodies as objects of spectacle to fulfill men's desires and become objects of men's sexual imaginations and fantasies. Or it can also be called the object of male sensual pleasure (Laura Mulvey).

**The Body's Viral and Popularity Become a Commodity**

The ideal body is still the same standard; the media has succeeded in establishing an attractive body as the ideal body for a woman. The sexy body itself is still a magnet that attracts men to watch it, unfortunately the young women also responded by participating in the 'Elbow sticking' challenge, they showed around the breast area to be displayed in their TikTok content. The concept of an ideal body like that seems to be in demand by users. Evidenced by the high likes with comments that tend to be sexist.

The high visitor traffic is indicated by the endorsement made to these accounts. It is as if a woman's body has become a high selling point that never fails to provide profitable opportunities so that it must always be exploited. Such accounts take advantage of the public's definition of "woman" based on the body as a way to enforce gender identity stereotypes, so they are very sensitive to false image construction. So, women are completely positioned as a business commodity, when the content created is more controversial, the more people see, like, and comment so that it becomes viral. And when these accounts have a lot of followers, endorsement will also come, and makes money by showing off their body.

With the emergence of various social media platforms, it is undeniable that likes, comments, followers have a great correlation for users, even this pseudo reality becomes a benchmark for achievement. According to Adorno, the reality of the world is a world of shadows and illusions, a world of relativism and falsehood. Counterfeit goods and commodities in the capitalist world are almost identical, commodities themselves exist regardless the conditions of their production. Commodities hide their illusory nature, which is used to stimulate "false consciousness" (Lechte, 2001).

As one of the third-generation feminist figures, Julia Kristeva introduces senalysis to explore the meaning of an object, and begins by understanding the text and observing language. This third wave of feminism is heavily influenced by poststructuralist thinking and postmodernism views, through the thoughts of Derrida, Foucault, Lyotard, and Lacan, which have the rationale of rejecting universalism, absolutism, and essentialism. But in philosophy, referring to contemporary philosophical thought or critical thinking, text does not only refer to the written form. In contemporary discourse or postmodernism, media, advertisements, and television shows can be called texts because there is a system or practice of forming meaning (Lubis, 2015).

Hanafi (2018), studies of genotext, phenotext, and intertextual to interpret the commodification of women which in this context is understood as the semiotization of the body which is also a mechanism in social relations that places the body as a set of signs that will be used in communication. On the other hand, bodily signs can sometimes be contradictory, influenced by social forces

and the conditions in which they are exploited. On one hand, the body can build strength by changing it from "over the body" to "from the body". On the other hand, the body can get caught up in a reproductive scheme that is often filled with inequalities.

So if we look at what appears in the challenges that make women's bodies a commodity, it is the influence of social media that is strong in changing views and habits. The genotext's meaning of 'challenge' itself has a true and unbounded meaning, while participating in creating content, feeling challenged, desires, which also means creative and freedom with meanings that are free and not bound by social dogma which in turn has built the phenotext. So that what is heralded by the existence of TikTok and other social media, becomes a free and expressive space. Especially on TikTok which is dominated by millennials who are energetic and thirsty for existence.

In semiology, material reality is never considered true to attach its meaning to humans. Reality is always constructed and understood in human understanding through various culturally distinctive meaning systems. This meaning is never "innocent", but has a certain purpose or interest behind it, which semiology can never express (Strinati, 2016). So as time changes, meaning will experience a shift. The phenotext that is built will bias the actual meaning or build a new meaning that puts forward subjective truth.

Like postmodernists, Kristeva who tends to be anti-foundationalist also assumes that everything does not have a fixed and permanent basis from a thought, idea, or inspiration, and views reality not as an essential thing, but as a representation and presented by humans who are seen as as a subject.

Kristeva pays attention to the social or political dimensions of literary practice as one of the new goals of textual analysis (Becker, 2005), the "Prolegomenon" for Revolution in Poetic Language deals a dramatic rhetorical blow to the belief of linguistic theory in the stability of its object of study and, in doing so, ushers in a new inquiry mode. The archivistic, archaeological and necrophilic methods on which the scientific imperative was founded the building of arguments on the basis of empirical evidence, a systematizable given, and an observable object in this case language are an embarrassment when applied to modern or contemporary phenomena.

According to Barthez's view (Becker, 2005) who puts the concept of mythical thinking in semiotics, that the combination of Marxism, Freudianism and structuralism, demands in literature the relativization of the relationship between writers, readers and observers (critics). Contrary to the traditional notion of work, for a long time - and still being - understood in a Newtonian way, there is now a requirement for a new object, the object is a text.

So that the reality that is present on TikTok is a representation of a reality which means that challenge is a way of symbolic expression, namely interpreting the meaning of a challenge, interpreting satisfaction, realizing what 'they' have built in terms of imagination and creativity. Users or participants are actors who become 'digital labor' who act to produce, consume, and disseminate content.

It could be that following the challenge means liberating oneself from

the view of body and beauty that has been constructed by capitalists, or TikTok which is interpreted as a medium for freedom of expression has built a new meaning about sexuality, privacy is no longer absolute like the previous view, so that morals and ethics are no longer sacred because it has been shifted as far as possible by what 'they' offer as a form of false consciousness. So that various activities on social media interpret and override previous meanings. What is certain is that it will gradually erode old moral and ethical values, and even tend to have uniform cultural values, which are manifestations of capitalist industry, to build popular culture, which is often seen as a lowly culture that has lost its aura.

Lacan, the philosopher who also influenced Kristeva, who is also known for her psychoanalysis, termed it as the second real world that is built from true experience. Because social media platforms give freedom to every user to be creative and imagine without being limited by previous views and social rules that clash with ethics and morals. However, they have unconsciously immersed themselves in false consciousness and become part of a participatory culture. Jenkins revealed (in Fuchs, 2017), social media is also an expression of participatory culture. For him, participation involves "new forms of participation and collaboration".

The shifting of the concept of'mass' to the method of mass communication is one of the shifts that social media has brought about today. According to McQuail (2011), 'mass' tends to be viewed negatively, as a vast group of people, or to be defined as 'a unit in which individuality is lost' (Shorter Oxford English Dictionary).

What early sociologists would later call the 'audience'.

Due to its enormous reach in transmitting messages to the public, social media is still relevant to be identified with mass media. Although social media differs from past forms of mass communication, it is still governed by politics and economics, which should not be overlooked. On social media, the audience is still the most valuable commodity.

Users and social media have a pattern of association that is tightly tied and a reflection of the users themselves. As a result, it will be a type of'stimulation' for consumers to participate in a trend. Fuchs (2017), "Social Media: A Critical Introduction", participatory culture is a term often used to denote the involvement of users, audiences, consumers, and fans in the creation of culture and content. So whatever form of challenge is present on TikTok, it becomes a stimulus for other users to participate by wrapping the word 'creativity' in content.

As a result, since there are so many digital platforms, this problem is unavoidable. Cutting the barriers that limit inequality, but behind it also builds a space that becomes a new habit with a series of social phenomena, such as alienation, exploitation, fetishism, and so on in modern civilization. According to Marcuse, humans in sophisticated capitalist cultures, according to Marcuse, are not free, repressive, and modern humans who are at ease intellectually and psychologically due to psychological dependence on consumeristic society's inducements. He said that dependence is a symptom of 'repressive desublimation', namely advanced capitalist society and the Soviet system, both of which

suppress freedom and are a misunderstanding of the application of the Enlightenment project and Marxism (Poespowardojo Soerjanto & Alexander Seran, 2016).

In fact, unlike traditional media, social media no longer requires content creation. It is sufficient to give a safe area for individuals to be themselves and continue to utilize social media. On the other hand, freedom and creativity are intriguing enough to bind capitalism products in the use a set of capitalist commodities. It is argued that pervasive media "empower" consumers and "make them an integral part" of commodity success (Jenkins et al., 2009, section 8). "long-term" benefits would include expanding "potential market reach for a brand" and intensification of "consumer loyalty by increasing emotional attachment to the brand or media franchise" (Jenkins et al., 2009, section 8).

According to research on social media and internet use, more than 80% of users are between the ages of 18 to 29 years, and 72% of these using social media, Lenhart et al. (2010). This figure illustrates the vast market of today's civilization, in which print and electronic media are nearing the end of their useful lives. And when it comes to the use of social media and its population, capitalists have a lot to look forward to. Perhaps these figures describe today's term information society, especially the network structure, technology, and various aspects of today's life that will continue to nourish it all. Clay Shirky, an internet analyst in 'Cognitive Surplus: Creativity and Generosity in a Connected Age' (2010), that social media generates a 'wired human' and allows "us to use leisure time as a shared global resource,

and allows us to design new types of participation and divisions utilizing these resources. Meanwhile, Axel Bruns argues that produsage, a combination of production and use, is the hallmark of social media.

Picture 4. Social Media Users vs. Total Population
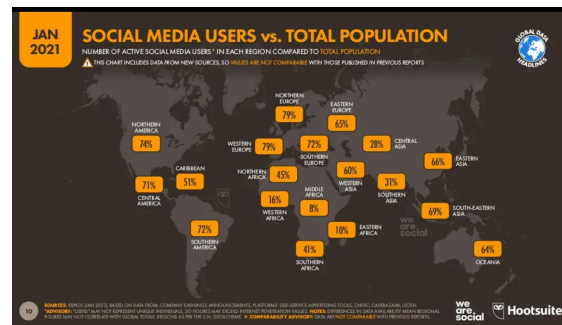


Source: www.datareportal.com

The main feature of "social media" or "web 2.0" is that it can spread (Jenkins, Li, Krauskopf and Green 2009): "Consumers play an active role in "spreading" content [...] Consumers in this model are [....] grassroots advocates for material that is personally and socially meaningful to them" (Jenkins et al, 2009). Share, co-create, recombine, reuse, and customize content on Facebook, YouTube and other online platforms. For Jenkins is, a manifestation of the sharing economy.

The ideology that underpins the media, proposed by Marx, has a key word, namely commodification, which refers an effort to prioritize profit gain over other interests. Mosco in The Political Economy of Communication (2009), commodification is a process of transforming the use of value into exchange value. With regard to spatialization, which is "...the process by which mass media and communication technology overcome the constraints of

geographic space". Where the media process overcomes the constraints of geographical space. While structuring "...the process of creating social relations, especially those organized around social class, gender, and race", the process of creating social relations, especially those organized around social class, gender, and race.

As a result, the media can be inferred to be a commodities object used to disseminate ideology, production, messaging, and so on to the public. The media's depictions of reality develop a false knowledge of the capitalists' principles. As a result, the media's presence in social life contributes to the production of false consciousness, illusions, and mass culture (popular culture), which is commodified to the point where the demands and products it generates become consumptive forms in society. The pseudo needs, that obscure the essential needs of humans, which increasingly make society the object of exploitation of capitalist domination.

Adorno's view in his work, 'Dialectic Aufklarung' 1944, with Horkheimer, states that modern civilization is moving towards self-destruction, because what is rational as a reason has been transformed into irrational, namely capital that dominates not only nature, but also humans themselves as actors In his writings, Adorno expresses a negative assessment of enlightenment as the reification of man. The worship of scientists, which grows humanity as objects of suffering in the strength of positivistic sciences, is lauded as the greatness of science (Poespowardojo Soerjanto & Alexander Seran, 2016).

## CONCLUSION

According to Kristeva's perspective, which coined the terms Genotext and Phenotext, the phenomena of making women exploited at the level of digital space to seek their existence trumps the previously socially created meanings. Because the digital age it is feasible to create meaning on their social media. The Tik Tok "Challenges" has a complex relationship in terms of building interconnectedness between the body, women, and culture.

Meanwhile, the body as a biological structure has become a profit-generating application commodity for profit, both for users TikTok. As though aiming to construct a new meaning that women, regardless of body form, have freedom of expression for their existence, the dominating 'challenge' with women runs parallel to open private space and cultural disarray. Which is in line with Kristeva's analysis, where each individual will give birth to a different meaning even though they use the same text, sound, or symbol. Following the feminist view of postmodernism, influenced by Derrida, Foucault, Lacan, and other modernists, which distinguishes women and refuses to concentrate, castrate, and unite separate minds. So, the integrated truth is not flexible to change (Liliweri, 2018: 718).

Commodification in this case is when users become digital 'laborers' by using women's bodies as fillers for Tiktok to become public consumption. Physical form based on eastern ethics is a private area that becomes 'the same' in the digital era and currently crosses various cultures that bind it. Indeed, experts have long revealed that the spirit

of freedom, privatization, and copyright has always been at the heart of any new media form's emergence, because, to quote Nietzsche, "what is happening now has been shaped by the horizon of past myths," and "what is happening now cannot be separated from the myths of the past." So, what is happening now is that the cycle of production, marketing, and consumption of commodities revolves around society itself, which makes people as "content workers" who provide benefits to the upper class. Perhaps what Williams said (in Mulyana, 2014), has shown the reality, "Whether we become masters or become victims of communication technology depends on our ability as a group to use it wisely for the benefit of humans."

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