



Body Neutrality and The Commodification of Women Bodies: A Beauty Myth Analysis of Ryse and Shyne Encourages Women to Make Peace with Their Bodies

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ABSTRACT

In recent years, body neutrality has emerged as an alternative discourse that emphasizes bodily acceptance and functionality rather than physical appearance. However, its incorporation into fashion and lifestyle media may intersect with consumer culture and beauty norms. This study examines the representation of body neutrality in the *Kompas Lifestyle* article “Ryse & Shyne Ajak Perempuan Berdamai dengan Tubuh” (2025) using Critical Discourse Analysis and Naomi Wolf’s *The Beauty Myth*. Using a qualitative approach supported by content analysis, the study examines words, phrases, clauses, sentences, descriptive expressions, and direct quotations through three categories: Inclusive Language and Hidden Normality, Commodification of Self-Acceptance, and Ambivalence of Body Neutrality. The findings show that the article promotes bodily inclusivity and acceptance while connecting self-love, confidence, and comfort with athleisure consumption. Although body neutrality emphasizes bodily capability over appearance, aesthetic references to body shape, silhouette, visibility, and style remain present. Thus, the article both challenges conventional beauty norms and rearticulate them through the language of empowerment, comfort, and self-acceptance within consumer culture.

Keyword: Body neutrality, Beauty myth, Feminism, Commodification, Media discourse

ABSTRAK

Dalam beberapa tahun terakhir, *body neutrality* muncul sebagai wacana alternatif yang menekankan penerimaan dan fungsi tubuh daripada penampilan fisik. Namun, pengadopsiannya dalam media fesyen dan gaya hidup dapat beririsan dengan budaya konsumen dan norma kecantikan. Penelitian ini mengkaji representasi *body neutrality* dalam artikel *Kompas Lifestyle* berjudul “Ryse & Shyne Ajak Perempuan Berdamai dengan Tubuh” (2025) dengan menggunakan Analisis Wacana Kritis dan perspektif *The Beauty Myth* dari Naomi Wolf. Dengan pendekatan kualitatif yang didukung oleh analisis isi, penelitian ini mengkaji kata, frasa, klausa, kalimat, ungkapan deskriptif, dan kutipan langsung melalui tiga kategori, yaitu Bahasa Inklusif dan Normalitas Tersembunyi, Komodifikasi Penerimaan Diri, dan Ambivalensi *Body Neutrality*. Hasil penelitian menunjukkan bahwa artikel tersebut mempromosikan inklusivitas dan penerimaan terhadap tubuh, sekaligus menghubungkan kecintaan terhadap diri, kepercayaan diri, dan kenyamanan dengan konsumsi produk athleisure. Meskipun *body neutrality* menekankan kemampuan tubuh daripada penampilan, referensi estetis terhadap bentuk tubuh, siluet, visualitas, dan gaya tetap ditemukan. Dengan demikian, artikel tersebut tidak hanya menantang norma kecantikan konvensional, tetapi juga mereartikulasikannya melalui bahasa pemberdayaan, kenyamanan, dan penerimaan diri dalam budaya konsumen.

Katakunci: *Body neutrality*, *Beauty myth*, Feminisme, Komodifikasi, Wacana media



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1. INTRODUCTION

The concept of body neutrality has emerged as a recent development in feminist discourse concerning women's relationships with their bodies. Unlike body positivity, which emphasizes the celebration and appreciation of diverse bodies, body neutrality shifts attention away from appearance by encouraging individuals to accept their bodies without making physical attractiveness the primary basis of self-worth. Greater emphasis is placed on bodily functionality, capability, and everyday experience rather than conformity to dominant aesthetic standards (Mulgrew & Hinz, 2024). This shift responds to tensions within body positivity discourse. Although body positivity developed as a challenge to restrictive beauty ideals and the marginalization of bodies outside conventional standards, its increasing circulation in popular and commercial media has enabled its appropriation by brands and lifestyle industries. Cwynar-Horta (2016), for instance, demonstrates how body positivity on Instagram can become commodified when activist messages are incorporated into promotional practices, while Cohen et al. (2021) show that commercial body-positive imagery may continue to reproduce aesthetic hierarchies despite its inclusive appearance. Body neutrality therefore offers a potentially different relationship with the body, but its incorporation into consumer culture also raises questions about whether it can remain detached from the market mechanisms that have absorbed earlier body-acceptance discourses.

Within neoliberal consumer culture, concepts such as empowerment, confidence, self-care, self-love, and bodily acceptance can be transformed into marketable values. Contemporary fashion and lifestyle brands increasingly sell not only products but also meanings, identities, and emotional experiences. Confidence may be associated with particular products, while self-care and empowerment can be expressed through consumption and bodily presentation. Gill (2007) argues that postfeminist media culture frequently constructs empowerment through individual choice, self-management, and consumption rather than collective political action or structural critique. Consequently, body neutrality may function not only as a discourse of bodily acceptance but also as a lifestyle discourse through which women are encouraged to manage their relationships with their bodies. The emphasis may therefore shift from the imperative to “look beautiful” toward expectations to “feel confident,” “feel comfortable,” or maintain a positive relationship with one's body.

This dynamic is particularly relevant to fashion and lifestyle journalism, where editorial and promotional discourses can intersect. Activewear and athleisure occupy a distinctive position between fashion, fitness, health, and everyday lifestyle. Clothing can be represented as a means of expressing confidence, freedom, individuality, and self-acceptance while simultaneously shaping how the body is presented. Brice et al. (2023) demonstrate that activewear marketing can combine empowerment discourse with postfeminist ideals, allowing consumption and bodily presentation to function as expressions of agency while maintaining aesthetic expectations. Thus, the body may be represented simultaneously as functional and visual: it is expected to move and feel comfortable, but its shape, fit, and appearance may remain significant.

This tension is visible in the Kompas Lifestyle article “Ryse & Shyne Ajak Perempuan Berdamai dengan Tubuh” (2025), which introduces Ryse & Shyne, a local athleisure brand promoting body neutrality and self-acceptance. The article associates sportswear with making peace with one's body, feeling confident, moving freely, and expressing oneself. Such framing appears consistent with body neutrality because it emphasizes bodily experience and capability rather than appearance alone. However, the article also describes the products through expressions concerning bodily form and garment construction, including “elastisitas empat arah,” “cutting presisi,” “membentuk tubuh,” and designs that “mengikuti siluet tubuh.” These expressions create a discursive tension: the body is presented as something to be accepted, yet it remains an object of attention through language related to fit, shape, silhouette, and visual presentation.

The phenomenon represented in the article can therefore be understood as the commodification of body acceptance within neoliberal postfeminist consumer culture. Feminist ideals do not necessarily disappear when they enter the marketplace; instead, they may be reformulated into commercially compatible narratives. Banet-Weiser (2018) describes this process through popular feminism, in which feminist language becomes increasingly visible in popular culture while its structural and political dimensions may be weakened. McRobbie (2009) similarly argues that contemporary culture can incorporate feminist ideas while simultaneously generating new forms of regulation. Empowerment consequently appears through individual

choice, self-expression, and self-management, while broader structural questions surrounding women's bodies become less visible.

Naomi Wolf's *The Beauty Myth* provides an important framework for examining this contradiction. Wolf (1991) argues that patriarchal control can persist through cultural expectations surrounding women's appearance, encouraging them to monitor and discipline their bodies. Such control does not always operate through explicit demands for thinness, youth, or conventional beauty. It can also become internalized through practices presented as voluntary, pleasurable, or empowering. In the context of body neutrality, the demand to look beautiful may therefore be replaced by expectations to feel confident, comfortable, healthy, or at peace with one's body. When these expectations are mediated through fashion and consumption, bodily acceptance can become connected to practices of self-management.

This process is also related to the neoliberal feminist subject described by Rottenberg (2018), in which women are positioned as autonomous individuals responsible for managing their own well-being and self-development. Terán Tassinari and Arun (2021) further explain how neoliberal culture can transform femininity into ongoing aesthetic labor through self-care, presentation, and emotional management. Although such practices may have genuinely positive meanings for individuals, their commercial circulation can obscure the structural conditions that continue to shape women's experiences of their bodies. Activewear illustrates this tension particularly well because its functional qualities—comfort, movement, support, and flexibility, can coexist with aesthetic qualities such as fit, silhouette, and style.

Previous studies have examined related relationships between feminism, consumerism, body discourse, and media. Cwynar-Horta (2016) examines the commodification of body positivity, Gill (2007, 2008) identifies postfeminist representations of agency and self-management, Brice et al. (2023) discuss empowerment and aesthetic conformity in activewear, Banet-Weiser (2018) examines the commercialization of popular feminism, and Terán Tassinari and Arun (2021) analyze aesthetic labor within neoliberal culture. However, the intersection between body neutrality, athleisure discourse, and the beauty myth in Indonesian lifestyle journalism remains relatively underexplored.

This study therefore examines how body neutrality is represented in the Kompas Lifestyle article “Ryse & Shyne Ajak Perempuan Berdamai dengan Tubuh” (2025) through Critical Discourse Analysis and Naomi Wolf's *The Beauty Myth*. Rather than assuming that the article is either wholly liberating or entirely reproductive of beauty norms, the study focuses on the tension between these possibilities through three interconnected dimensions: Inclusive Language and Hidden Normality, Commodification of Self-Acceptance, and Ambivalence of Body Neutrality. The first examines how inclusive expressions may coexist with implicit bodily norms; the second investigates how self-acceptance and empowerment become connected to consumer practices; and the third explores how body neutrality may remain connected to aesthetic representation despite its emphasis on functionality and acceptance. Through these dimensions, the study argues that contemporary beauty discourse may be rearticulated through softer languages of comfort, confidence, choice, self-care, and empowerment, allowing subtle forms of bodily regulation to persist beneath the discourse of body acceptance.

2. METHOD

This study employs a qualitative research approach using Critical Discourse Analysis (CDA), supported by qualitative content analysis, to examine how language constructs meanings of empowerment, beauty, femininity, body acceptance, and bodily identity in contemporary media discourse. A qualitative approach is appropriate because the study focuses on interpreting meanings and ideological implications rather than measuring the frequency or statistical distribution of linguistic features. CDA is used to investigate the relationship between textual choices and broader social and cultural practices, particularly how apparently positive representations of women and body acceptance may coexist with forms of bodily regulation. Meanwhile, qualitative content analysis supports the systematic identification and organization of recurring textual patterns before they are critically interpreted. Through this combination, the analysis proceeds from observable linguistic evidence toward broader discursive and ideological meanings.

The primary data are drawn from the Kompas Lifestyle article “Ryse & Shyne Ajak Perempuan Berdamai dengan Tubuh,” published by Kompas.com on 26 September 2025. The article is selected as the

main textual corpus because it discusses Ryse & Shyne's body neutrality campaign within the context of fashion and lifestyle journalism. The use of a single article is intentional, as the study seeks to provide an in-depth examination of how a particular media text constructs and frames body neutrality rather than to generalize across multiple media sources. The article is particularly relevant because it brings together discourses of body acceptance, confidence, comfort, inclusivity, sportswear, femininity, and consumer culture. It is therefore treated as a textual site where journalistic and promotional discourses intersect. The analysis considers not only the information explicitly presented but also how the article selects, describes, and connects meanings concerning women, bodies, and clothing.

The data consists of objectively identifiable linguistic units within the article, including the headline, words, phrases, clauses, sentences, descriptive expressions, and direct quotations. These units are selected according to their linguistic form, textual position, and relevance to the research objectives. The study does not initially classify particular expressions as taglines, slogans, or advertising devices. Instead, each relevant expression is first treated as textual evidence and then examined according to the meaning it constructs within its context. The selected data include linguistic expressions related to body acceptance, inclusivity, confidence, comfort, movement, appearance, femininity, and women's relationships with their bodies. Particular attention is also given to product descriptions concerning garment design, fit, elasticity, silhouette, and bodily movement because these expressions may reveal the interaction between functional and aesthetic representations of the body.

Data collection is conducted through several stages. First, the article is read repeatedly to understand its overall structure, central message, and representation of body neutrality. Second, relevant linguistic units are identified and extracted from the text. Third, each unit is examined in relation to its immediate textual context, including surrounding sentences, the position of the expression, and the source or speaker associated with it. This contextual approach prevents individual words or phrases from being interpreted in isolation. Fourth, the extracted data are compared to identify recurring lexical, descriptive, representational, and rhetorical patterns. Direct quotations are also examined in relation to the voices they represent, particularly statements made by the brand founder and other figures cited in the article. This process distinguishes individual textual evidence from the broader patterns subsequently developed as analytical findings.

The textual analysis is guided primarily by Norman Fairclough's *Critical Discourse Analysis: The Critical Study of Language*, first published by Longman in 1995. Fairclough's framework enables discourse to be examined in relation to language, power, ideology, social change, and sociocultural practices. In this study, particular emphasis is placed on the textual dimension of discourse. The analysis therefore examines lexical choices, descriptive expressions, grammatical constructions, patterns of representation, and the use of quoted and reported speech. Lexical analysis considers how concepts such as body, confidence, comfort, freedom, and acceptance are constructed. Descriptive expressions are examined to identify how women's bodies and garments are represented, while grammatical and representational patterns are considered in relation to agency, identity, and responsibility. Quotations are analyzed to determine whose voices are given authority in defining body neutrality and how those voices are incorporated into the journalistic narrative.

Following the textual analysis, the data are organized into three recurring analytical categories: Inclusive Language and Hidden Normality, Commodification of Self-Acceptance, and Ambivalence of Body Neutrality. These categories function as thematic analytical dimensions rather than predetermined linguistic forms. *Inclusive Language and Hidden Normality* examines expressions of inclusivity and body diversity alongside possible implicit assumptions about acceptable bodily forms. *Commodification of Self-Acceptance* investigates how confidence, self-love, comfort, and empowerment become associated with products, consumption, and brand identity. *Ambivalence of Body Neutrality* examines the tension between the stated principle of moving away from appearance-based judgment and the continued presence of aesthetic language concerning bodily form, fit, silhouette, and visual presentation.

The categories are developed from recurring patterns identified in the textual data rather than imposed independently of the corpus. Each category is supported by specific words, phrases, clauses, sentences, descriptive expressions, and quotations extracted from the article. The analysis then moves from textual description to critical interpretation through Naomi Wolf's *The Beauty Myth* (1991). Wolf's framework is used

to examine how beauty norms may persist through contemporary representations of women and their bodies, particularly when bodily management is presented as personal choice, self-care, confidence, or empowerment. The study does not assume that body neutrality is inherently liberating or oppressive; instead, it examines the tension between its stated emphasis on bodily acceptance and the aesthetic or consumer meanings surrounding it.

Finally, the findings are connected to the broader sociocultural context of contemporary fashion, consumer culture, and feminist discourse. Particular attention is given to the relationship between empowerment and consumption, as body acceptance in the article is communicated through a commercial athleisure context. The analysis considers how women are positioned as autonomous subjects who are encouraged to choose, express themselves, cultivate confidence, and care for their bodies through clothing. The analytical process therefore proceeds systematically from linguistic evidence, to textual patterns, to analytical categories, and finally to ideological interpretation. Through this procedure, the study examines how the discourse of body neutrality in contemporary lifestyle media may simultaneously challenge conventional beauty standards while remaining connected to aesthetic representation, consumer culture, and subtle forms of bodily self-management.

3. RESULT AND DISCUSSION

3.1 Result

Table 1. Linguistic Data Related to Inclusive Language and Hidden Normality

No	Linguistic Data	Linguistic Unit	Immediate Textual Meaning	Analytical Relevance
1	“ruang aman bagi perempuan”	Noun phrase	A safe space is presented as being provided for women.	Constructs the brand as an inclusive and supportive space for women.
2	“apa pun bentuk dan ukurannya”	Clause	Women are represented as accepted regardless of their body shape and size.	Establishes an explicit discourse of bodily diversity and inclusivity.
3	“elastisitas empat arah”	Noun phrase	The material is described as flexible in four directions.	Represents the garment as capable of accommodating bodily movement.
4	“cutting presisi”	Noun phrase	The clothing is produced through precise cutting techniques.	Introduces technical precision into the representation of the garment, body relationship.
5	“menyesuaikan pergerakan tubuh tanpa mengekang”	Clause	The clothing is presented as adapting to bodily movement without restricting it.	Constructs the body as active and emphasizes freedom of movement.
6	“semua perempuan dalam berbagai ukuran”	Noun phrase	The collection is presented as available for women of different sizes.	Reinforces the article’s explicit discourse of inclusivity.
7	“XS, S, M, L, hingga XL”	Enumerative phrase	The available sizes are specified from XS to XL.	Provides a concrete textual representation of the brand’s claim of size inclusivity.

Table 2. Linguistic Data Related to Commodification of Self-Acceptance

No	Linguistic Data	Linguistic Unit	Immediate Textual Meaning	Analytical Relevance
1	“bebas berekspresi”	Verb phrase	Women are encouraged to express themselves freely.	Constructs self-expression as a form of individual empowerment associated with the brand.
2	“mencintai diri dengan segala kekuatan serta kelembutannya”	Clause	Women are encouraged to love themselves in relation to their strength and gentleness.	Connects self-love with the identity and values promoted through the brand discourse.
3	“bentuk ekspresi dan identitas diri”	Noun phrase	Clothing is represented as a means of expressing identity.	Positions fashion consumption as a medium of personal identity and self-expression.
4	“bentuk cinta pada tubuh kita”	Noun phrase	Clothing is represented as an expression of love toward one’s body.	Connects bodily self-acceptance with the use and meaning of clothing.
5	“everyday wear”	Noun phrase	Athleisure is described as clothing suitable for everyday use.	Extends the product from sportswear into a broader lifestyle context.
6	“kenyamanan maksimal”	Noun phrase	The product is presented as providing maximum comfort.	Associates consumption of the product with physical comfort and personal well-being.

Table 3. Linguistic Data Related to the Ambivalence of Body Neutrality

No	Linguistic Data	Linguistic Unit	Immediate Textual Meaning	Analytical Relevance
1	“menerima tubuh dengan kasih sayang”	Verb phrase	The body is presented as something to be accepted with affection.	Explicitly articulates the principle of bodily acceptance underlying body neutrality.
2	“apa yang mampu dilakukan tubuh kita, bukan hanya bagaimana penampilannya”	Complex clause	Bodily capability is prioritized over appearance as the basis for appreciating the body.	Directly contrasts functional appreciation of the body with appearance-centered evaluation.
3	“terasa seperti second skin”	Metaphorical/simile expression	The garment is described as feeling like a second layer of skin.	Constructs an intimate relationship between clothing and the body.
4	“pakaian yang membentuk tubuh”	Relative clause	The garment is described as clothing that shapes the body.	Reintroduces bodily form within a discourse that otherwise emphasizes acceptance.
5	“mengikuti siluet tubuh”	Verb phrase	The garment is designed to follow the body's silhouette.	Places bodily shape and visual form within the product description.
6	“dimensi visual”	Noun phrase	The design is said to provide a visual dimension.	Explicitly introduces visual appearance into the representation of the garment.
7	“lebih dinamis dan stylish”	Adjectival phrase	The design is presented as making the appearance more dynamic and stylish.	Connects bodily presentation with aesthetic and fashion-oriented evaluation.

The classification demonstrates that the article contains a mixture of functional, inclusive, emotional, and aesthetic linguistic resources. This mixture is central to the subsequent discussion because the ideological tension in the article does not emerge from a single problematic expression. Rather, it emerges from the coexistence of linguistic choices that promote bodily acceptance with others that continue to represent the body through form, silhouette, visual appearance, and style.

3.2 Discussion

3.2.1 Inclusive Language and Hidden Normality

The first finding concerns the construction of inclusivity in the Kompas Lifestyle article. From the opening paragraph, Ryse and Shyne is represented not merely as a producer of sportswear but as a brand that seeks to provide an accepting environment for women. This representation appears in the statement that the brand aims to “menciptakan ruang aman bagi perempuan untuk berdamai dengan tubuhnya, apa pun bentuk dan ukurannya.” At the textual level, “ruang aman bagi perempuan” constructs the brand as a social and emotional space, while “apa pun bentuk dan ukurannya” explicitly expands the boundaries of bodily acceptance.

The expression “apa pun bentuk dan ukurannya” is significant because it rejects the assumption that bodily acceptance should depend on a particular physical form. The phrase “apa pun” functions as an inclusive linguistic marker, while “bentuk dan ukurannya” identifies physical characteristics through which bodies are commonly classified. The article therefore constructs body neutrality as a discourse that recognizes bodily diversity rather than requiring women to conform to a single bodily ideal.

This representation is reinforced through the statement that “semua koleksi tersedia untuk semua perempuan dalam berbagai ukuran mulai dari XS, S, M, L, hingga XL.” The repetition of “semua” strengthens the universal character of the discourse. At first glance, this language represents a departure from conventional fashion discourse by explicitly acknowledging different body sizes. The article constructs an image of a consumer community in which women with different bodily forms are recognized and included.

However, the universal expression “apa pun bentuk dan ukurannya” becomes more complex when considered alongside the concrete size range of “XS, S, M, L, hingga XL.” This study does not interpret the size range as inherently discriminatory because the article does not provide sufficient evidence for such a conclusion. Instead, the analytical point is that inclusivity is ultimately articulated through a standardized commercial sizing system. Inclusivity therefore functions simultaneously as a social value and a product specification.

This tension is relevant to Fairclough’s Critical Discourse Analysis because discourse operates through the relationship between textual choices and the social practices in which they occur. At the textual level, expressions such as “apa pun bentuk dan ukurannya” and “semua perempuan” construct inclusivity. At the material level, however, that inclusivity is mediated through particular sizes and garment production. The body is consequently represented within a commercial system rather than outside it.

The same tension appears in the descriptions of garment construction. The founder explains that the collection uses “elastisitas empat arah dan cutting presisi” so that the clothing can “menyesuaikan pergerakan tubuh tanpa mengekang.” These expressions primarily emphasize functionality. The body is represented as active and mobile, while clothing is presented as accommodating rather than restrictive. This emphasis is consistent with body neutrality because bodily capability and comfort are foregrounded over physical attractiveness. Nevertheless, “cutting presisi” introduces the ideas of measurement, precision, and controlled construction into the relationship between garment and body. The term is not inherently ideological because precision is a legitimate characteristic of garment production. Its relevance emerges from its position within a discourse about bodily acceptance. The body is accepted, but it is also carefully accommodated through sizing, fit, and technical design.

This condition can be described as hidden normality. The norm is not explicitly expressed through an instruction that women must become thinner, younger, or more attractive. Instead, bodily norms may operate through apparently neutral concepts such as size, fit, and garment construction. Gill’s (2007, 2008) discussion

of postfeminist media is relevant here because contemporary media often represent women as autonomous subjects who freely manage their bodies and appearance. Such freedom can coexist with subtle forms of bodily regulation.

The article therefore demonstrates a double movement. On one side, it expands the boundaries of bodily representation through inclusive language. On the other, it continues to organize the body through commercial categories such as size, fit, and design. From Wolf's (1991) perspective, this is significant because the beauty myth does not necessarily operate through explicit restrictions. It can also operate through cultural systems that encourage women to monitor and manage their bodies, particularly when such management is presented as personal choice or self-care.

Thus, “apa pun bentuk dan ukurannya” represents a meaningful challenge to conventional beauty standards, but its meaning remains connected to the commercial structure of fashion. The body is liberated from one form of evaluation while continuing to be incorporated into another system of classification. This ambivalence provides the basis for examining how body acceptance itself becomes connected to consumption.

3.2.2 Commodification of Self-Acceptance

The second finding concerns the transformation of self-acceptance and empowerment into values associated with a commercial fashion product. The article is not an abstract discussion of body neutrality but a lifestyle news article reporting the launch of an athleisure brand. Consequently, concepts such as confidence, comfort, self-expression, and self-love circulate within a commercial context.

The article states that through Ryse and Shyne, “setiap perempuan diharapkan bebas berekspresi, dan mencintai diri dengan segala kekuatan serta kelembutannya.” The expressions “bebas berekspresi” and “mencintai diri” construct women as autonomous subjects who can express their identities and develop positive relationships with their bodies. This relationship between clothing and identity becomes clearer in Andra Alodita's statement that clothing can become a “bentuk ekspresi dan identitas diri, termasuk bentuk cinta pada tubuh kita.”

At this point, clothing is represented as more than an object used for physical activity. It becomes a medium of identity, expression, and self-love. This is relevant to the concept of commodification because an abstract value such as self-acceptance becomes connected to a marketable commodity. The product acquires both functional and symbolic value: it provides physical comfort while also participating in the construction of identity.

Banet-Weiser's (2018) concept of popular feminism helps explain this process. Feminist ideas can become highly visible when circulated through popular culture and commercial media, but they can also be transformed into marketable identities. The Ryse and Shyne article illustrates this process by connecting clothing with self-expression and positive relationships with the body.

The reference to athleisure as “everyday wear” further strengthens this relationship. The article explains that athleisure is no longer limited to exercise but can be worn as everyday clothing because of its comfort. The product therefore moves from a functional sports context into a broader lifestyle context. Once the garment becomes part of everyday wear, it also becomes part of everyday self-presentation and identity construction. This pattern corresponds with Brice et al. (2023), who examine activewear consumption in relation to postfeminist ideals. Activewear combines fitness, health, fashion, and identity, allowing clothing to communicate a particular lifestyle associated with wellness and self-care. The Kompas article similarly presents the collection through comfort, functionality, self-expression, and bodily acceptance, constructing the product as part of a desirable lifestyle.

The phrase “bentuk cinta pada tubuh kita” is particularly important because it connects an emotional concept with a material object. Self-love is transformed from an internal psychological relationship into something that can be expressed through fashion. This does not mean that the emotional experience is necessarily false. Rather, the article demonstrates how an emotional value becomes compatible with consumption.

Wolf's (1991) theory helps illuminate the ideological dimension of this process. The beauty myth encourages women to invest time, money, and attention in their bodies. In contemporary postfeminist culture,

however, such investment may no longer be framed explicitly as an attempt to become beautiful. It can instead be presented as self-care, confidence, wellness, and self-love.

Terán Tassinari and Arun (2021) describe this broader process through aesthetic labor, in which women are encouraged to continually work on themselves through appearance, self-care, and emotional management. Similarly, Rottenberg (2018) explains how neoliberal feminism tends to locate empowerment at the level of individual choice and self-management. In the Kompas article, women are encouraged to express themselves, love themselves, and accept their bodies, but these experiences are communicated through a commercial product.

McRobbie's (2009) concept of "double entanglement" is therefore useful. Feminist discourse and consumer culture do not necessarily operate as opposites; they can become intertwined. The Ryse and Shyne article genuinely promotes ideas of freedom and self-acceptance while simultaneously introducing a commercial clothing collection. The feminist message and market logic consequently coexist.

The critical issue is not whether women can genuinely feel empowered by clothing, but how the media text constructs the relationship between the commodity and empowerment. The linguistic evidence suggests that clothing becomes part of the vocabulary through which confidence, identity, and self-love are expressed. Self-acceptance therefore remains meaningful while becoming mediated through consumption.

3.2.3 Ambivalence of Body Neutrality

The third finding concerns the tension between the article's explicit definition of body neutrality and its continued use of language related to bodily appearance. This is the most significant finding because the article simultaneously challenges appearance-centered evaluation and retains aesthetic representations of the female body.

The clearest articulation of body neutrality appears in Felicia Kawilarang's statement that body neutrality "mengajarkan kita untuk menerima tubuh dengan kasih sayang, sambil tetap menghargai apa yang mampu dilakukan tubuh kita, bukan hanya bagaimana penampilannya." The construction "bukan hanya bagaimana penampilannya" establishes a contrast between appearance and capability. "Apa yang mampu dilakukan tubuh kita" foregrounds bodily function, while appearance is explicitly positioned as something that should not become the sole basis of evaluation.

This statement represents a genuine challenge to conventional beauty discourse. Instead of asking whether the body is attractive, the discourse emphasizes what the body can do. The article therefore attempts to shift bodily evaluation from appearance toward function, movement, and experience.

However, this principle exists alongside descriptions that return attention to bodily appearance. The Rise Legging is described as "pakaian yang membentuk tubuh," while The Reveal Crop is "dirancang khusus untuk mengikuti siluet tubuh" and provides "dimensi visual agar terlihat lebih dinamis dan stylish." These expressions are significant because they introduce shape, silhouette, visuality, and style into a discourse that has just emphasized the limitations of appearance-based evaluation.

The phrase "pakaian yang membentuk tubuh" does not automatically constitute a beauty myth. It may describe a legitimate functional characteristic of activewear. Its analytical importance emerges from its coexistence with the statement that women should value "apa yang mampu dilakukan tubuh kita, bukan hanya bagaimana penampilannya." The text therefore contains two simultaneous orientations: one attempts to de-center appearance, while the other continues to assign value to bodily form and visual presentation.

The same tension is visible in "mengikuti siluet tubuh." The term "siluet" is inherently visual because it refers to the external outline of the body. The phrase "dimensi visual" makes this aesthetic dimension even more explicit, while "stylish" directly introduces fashionability as a desirable quality. Consequently, appearance has not disappeared from the discourse; it has been integrated into a broader language of comfort, function, and self-expression.

The metaphor "second skin" provides another dimension to this relationship. At the immediate textual level, the expression communicates comfort and intimacy by representing the garment as a natural extension of the body. It supports the article's emphasis on bodily experience and freedom of movement. At the same time, it strengthens the connection between clothing and bodily identity, suggesting how fashion can become

integrated into the way individuals experience and present themselves.

This ambivalence is important for interpreting the article through Wolf's (1991) *The Beauty Myth*. The article does not reproduce traditional beauty discourse in a direct form. It does not explicitly demand thinness, youth, or physical perfection. Instead, it uses a more progressive vocabulary of acceptance, confidence, comfort, movement, and self-expression. Yet aesthetic concepts remain present through "membentuk tubuh," "siluet tubuh," "dimensi visual," and "stylish."

The beauty myth can therefore be understood here as rearticulated rather than simply reproduced. Gill's (2007) concept of postfeminist sensibility helps explain this transformation. Women are represented as autonomous subjects who choose how to experience, express, and manage their bodies. The body becomes a site of personal agency rather than merely an object of external control. However, this agency remains closely connected to fashion, self-presentation, and consumption.

This does not mean that body neutrality is invalid or that women cannot genuinely accept their bodies while enjoying fashionable clothing. Such coexistence is possible. The critical issue lies at the level of media discourse: a concept intended to reduce the importance of appearance becomes communicated through products whose value partly depends on fit, silhouette, visual effect, and style.

The three findings consequently form a connected pattern. *Inclusive Language and Hidden Normality* demonstrates that the article expands bodily representation while still translating inclusivity through commercial sizing and garment construction. *Commodification of Self-Acceptance* shows how "bebas berekspresi," "mencintai diri," and "bentuk cinta pada tubuh kita" connect self-acceptance with fashion consumption and lifestyle identity. Finally, *Ambivalence of Body Neutrality* demonstrates that the explicit emphasis on bodily capability coexists with aesthetic representations of shape, silhouette, visuality, and style. Overall, the article should therefore not be interpreted as simply reproducing the beauty myth. Such a conclusion would overlook its genuine attempt to promote bodily acceptance and challenge appearance-centered evaluation. Instead, the findings indicate that body neutrality becomes ambivalent when incorporated into commercial fashion discourse. It simultaneously challenges conventional beauty norms and remains connected to the aesthetic and consumer structures through which women's bodies are represented.

From Wolf's perspective, contemporary beauty ideology may operate less through explicit demands to become beautiful and more through positive discourses of self-care, choice, confidence, and self-expression. The pressure becomes less visible because it is presented as empowerment. Women are not necessarily instructed to change their bodies; instead, they are encouraged to manage their relationship with their bodies, express themselves through fashion, and construct positive identities through consumption.

The significance of the *Kompas Lifestyle* article therefore lies in its negotiation between liberation and aesthetic regulation. Body neutrality provides a meaningful challenge to appearance-centered beauty culture, particularly through its emphasis on bodily capability. Yet its incorporation into fashion journalism allows aesthetic considerations to remain visible through language concerning shaping, silhouette, visual dimension, and style.

The article ultimately produces a hybrid discourse that combines feminist empowerment with consumer culture, bodily function with bodily appearance, and acceptance with continued attention to self-presentation. In this sense, the beauty myth does not disappear when women are encouraged to accept their bodies. Rather, elements of its logic may be softened and rearticulated through the language of comfort, confidence, choice, lifestyle, and self-love. The central finding is therefore that body neutrality in the article represents neither complete liberation nor straightforward reproduction of beauty ideology, but an ambivalent discourse in which empowerment and aesthetic regulation remain intertwined.

4. CONCLUSION

In sum, the Kompas Lifestyle article about Ryse & Shyne frames *body neutrality* as an empowering, inclusive message yet its language and aesthetics subtly uphold conventional beauty norms. By claiming to design for “all body types” (XS–XL) while also emphasizing *precision cutting*, “body-hugging but comfortable” materials, and silhouette-enhancing designs, the brand’s rhetoric reveals a tension between freedom and visual conformity. This inclusive discourse, rather than being purely liberatory, maintains a hidden normativity that aligns with what Naomi Wolf describes as the *beauty myth*: women are given autonomy, but only within boundaries established by capitalist and patriarchal ideals. Moreover, the campaign’s emotional appeal is deeply intertwined with consumerism. The promise that wearing their activewear allows women to “feel confident,” “move freely,” and “express themselves” turns self-acceptance into a commodity. Such framing aligns with the neoliberal strategy of turning feminist ideals into marketable lifestyle products what contemporary scholarship calls *aesthetic labor*. Empowerment via clothing becomes a form of self-branding, where self-worth is validated through consumption rather than collective resistance. The article’s deployment of *body neutrality* also exhibits discursive ambivalence: while it promotes self-love and function, it remains visually anchored in aesthetic ideals through metaphors like “second skin,” “sleek design,” and “visual harmony.” This ambivalence suggests that the neutrality it promises is not a refusal of the gaze, but a reconfiguration of it one that demands discipline, self-management, and constant self-investment. Ultimately, what appears as progressive messaging may reinforce the same beauty norms under a softer guise. Ryse & Shyne’s narrative illustrates a modern reincarnation of the *beauty myth* empowerment repackaged as consumption, self-care, and stylish conformity. The study underscores the importance of critically analyzing media discourses that wrap neoliberal aesthetics in the language of self-love and neutrality, as they may obscure ongoing structures of control hidden beneath their empowering veneer.

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6. CONFLICT OF INTEREST

The author declares no conflict of interest.

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