

## Subversi Gender dan Identitas dalam Lagu "Plastic Is Fantastic" Karya Oli London = Gender and Identity Subversion in Oli London`s Plastic Is Fantastic

Asyifa Yuditya, author

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### Abstrak

Perilisan Lagu “Plastic Is Fantastic” (2021) karya Oli London, yang berbicara tentang fantasinya tentang operasi plastik, telah mendapat banyak kritik. Salah satu alasannya adalah karena video musiknya dirilis selama Pride Month, bulan ketika komunitas LGBTQ mengadvokasi hak-hak mereka untuk kesetaraan gender, diikuti oleh video dan tweet Oli London yang menyatakan transisi pasca operasinya ke "non-biner" dan "Korea". Untuk menggali lebih dalam pernyataan ini, penelitian ini menggabungkan teori tiga dimensi Fairclough (2003) sebagai kerangka dan analisis semiotik Machin (2010) untuk menganalisis lirik lagu, visual, dan latar belakang sosial budayanya, sehingga berkontribusi pada studi Analisis Wacana Multimodal. Penelitian ini bermaksud untuk menyelidiki konstruksi gender dan identitas dalam lagu “Plastic Is Fantastic”, sistem kekuasaan yang mendasari, dan bagaimana sistem kekuasaan menumbangkan gender dan identitas Korea. Penelitian menunjukkan bahwa lirik dan visual berhubungan dengan identitas Korea karena penggunaan bahasa Korea dalam lirik dan penampilan serta perilaku androgini pemain di sepanjang video. Praktik-praktik ini menimbulkan masalah, terutama ketika aktivitas media sosial terkait operasi plastiknya dihebohkan oleh media massa karena ia secara konsisten menyamakan dan mengeksploitasi status transnya dengan kelompok minoritas lain, seperti orang Korea, LGBTQ, dan kelompok transrasial. Dengan demikian, subversi gender dan identitas hadir sejak produksi identitasnya dikomodifikasi.

.....The release of Oli London's Plastic Is Fantastic (2021), which talks about his fantasy of plastic surgery, has been met with considerable criticism. One of the reasons is that his music video was released during Pride Month, a month when the LGBTQ community advocates for their rights for gender equality, followed by other videos and tweets declaring his post-surgery transition to "non-binary" and “Korean”. To dig deeper into this assertion, this study combines Fairclough's (2003) three-dimensional theory as the framework and Machin's (2010) semiotic analysis to examine the song lyrics, visuals, and its socio-cultural background, thereby contributing to the Multimodal Discourse Analysis studies. This study intends to investigate the construction of gender and identity in Plastic Is Fantastic, the underlying power systems present, and how the power systems subvert gender and Korean identity. Research shows that the lyrics and visuals are connected with Korean identity due to the usage of Korean in the lyrics and the performer's androgynous appearance and behavior throughout the video. These practices produced problems, especially when his plastic surgery-related social media activity was stirred up by mass media as he consistently equates and exploits his trans status with other minority groups, such as Koreans, LGBTQ, and transracial people. Thus, the subversion of gender and identity is present since the identity production is being commodified.