

THE PORTRAIT OF FEMINISM IN THE POP SONG LYRICS OF THE "MILLENNIAL GENERATION" ERA IN THE SONGS OF MALE SINGERS

Diya Sri Widiyanti

diyasriwidiyanti@gmail.com

STITNU Al Hikmah Mojokerto

Abstract

The depiction of the new female figure in the post-modern era is very influential in current developments. The figure of a woman no longer exists in the patriarchal system which must be subordinate to men. Women are depicted as independent figures and free to determine their choices in living their lives. The depiction of women's freedom, or what is better known as post feminism, is also depicted in several songs in the 2000s which were popularized by several male singers, including: The song won't disappear by Budi Doremi 2022, the song Be Careful on the Road, Sincere (2022) and virgoun when my heart asks (2022).

The method used in this research is descriptive qualitative where the researcher goes directly to analyze the results of the work designated as the research object. The theory used in this research is post-feminism theory and also discourse analysis which was popularized by Van Djik.

The results obtained by this research are women's equality in relationships with men and also girl power in post modernism. So based on the findings, it is known that women have an important role in current developments.

Keywords: Lyric, Post Feminism, Milenial Generation

BACKGROUND

Language has an important role in human life. With language, humans can communicate with other humans and form social interactions

in life. Language has an important role in conveying information in the form of ideas or thoughts directly. According to Finocchiaro (1964: 8) language is a system of arbitrary

vocal symbols, enabling all people in a particular culture or other people who study that cultural system to communicate or interact. Language is used by humans to support human life as a material for conveying desires, feelings, suggestions and opinions. The higher a person's level of language mastery, the better the language they use. In expressing language, humans express language in different ways, some prefer to express it directly, there are also those who express it through writing or works, one of which is literary works which are used to express the language they want to convey in a work.

The world of literature is one of the media currently used as a means of expressing ideas through films, short stories, novels and also songs. These socio-cultural changes change the traditions that exist in Indonesian society. They usually use their free time by listening to various types of songs with different music genres, including pop music, jazz, dangdut koplo, rock and so on. Pop music is an interesting topic that is studied in more depth. This pop music genre is very easily accepted by people from various circles. Moreover, pop music always looks at the market logic of what is currently popular. The collaboration between

pop music and market logic has an impact on a paradigm and the formation of an ideology within it. Concretely, the impact of this cultural change can be seen from the style of clothing and the construction of thoughts that are the same as others. According to Adorno (1991), the starting point of the cultural industry logic movement was the cultural industry logic movement which developed as a project to homogenize tastes and tastes (homogenization of taste).

In the area of cultural dissemination itself, pop music has two major important aspects in its contribution, namely economics and culture. There is an element of habit in the development of the pop world. Pop music fans cannot predict at what point they will like pop music, this is motivated by differences in exchange (economic) values and also cultural values (use value), according to Storey (2007). Pop music consumed by society has significant similarities with each other. This aspect has been "standardized" both in terms of musical patterns and lyrics. This can be seen from the ease with which pop music can be accepted among society. Pop music can easily be replaced by other pop music. On the other hand, pop music is mechanical, meaning that songs

The Portrait of Feminism in the Pop Song Lyrics of the "Millennial Generation" Era in the Songs of Male Singers

can easily be replaced with other songs without having a very significant effect on the musical structure which has become one unit. People who enjoy popular music become addicted to music, they feel they need music as a pseudo outlet without realizing the oddities that exist in music. They just enjoy it and mold the tendencies of the masses who have the same taste in music towards false needs.

The new age of leisure, Frith (in Ibrahim, 2011), emphasized that the music culture of young people is a reflection of the battle between the desire to channel music as a form of creativity in work and creating songs or musical facts that ultimately do not more than as a channel for their creativity to fill their free time in front of the octopus of global entertainment business capitalism. From time to time, various song lyrics have changed and developed in line with human interests. The world of literature is a field that is always exploited for its development. Songs are the most appropriate tool in this era of increasingly popular pop music. Songs have lyrics that contain meaning in them. The lyrics of a song have a social context that is developing in today's society.

Recently, discourse about feminism continues to grow rapidly in

the mass media sector. The world of literature is one area that is very much the center of attention in studying the issue of feminism. Views related to feminism are very easy to find in this world. Songs that should be a neutral discourse now contain various paradigms that accompany public opinion that is formed to be agreed upon collectively. Research conducted by Keleta-Mae (2017), proves that western culture also includes an ideology in their works of art, namely as depicted by the figure of Beyoncé which contains feminism, for example *Flawless*. In this work, Beyoncé expresses feminism through the lyrics contained in it. As a woman, Beyoncé provides an illustration of women's freedom in creating their world and being able to stand alone in an era of increasingly rapid technological world.

This research uses qualitative methods by seeing researchers actively collecting data, selecting and interpreting. The data source itself comes from several pop songs from the 2000s on YouTube. The limitations used by researchers are several criteria, including: 1) the year of popularity is at least 2020, which is part of the millennial generation, 2) the song is popularized by male singers, 3) the feminist genre is raised by the song. These criteria were

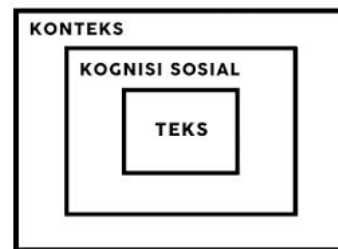
found in several songs, namely: The song will not be lost by Budi Doremi 2022, the song Be Careful on the Road, Sincere (2022) and Virgoun When My Heart Asks (2022). So, based on the description above, this research focuses on what is the portrait of feminism in the lyrics of pop songs from the "Millennial Generation" era in the songs of male singers?

THEORETICAL FRAMEWORK

Van Dijk's Critical Discourse Analysis

The analysis was carried out by interpreting it using Van Dijk's theoretical approach related to the problem of discourse analysis. Discussing discourse analysis certainly cannot be separated from the study of language use. Crystal (1987) stated that discourse analysis focuses on the natural structures found in spoken language as found in conversational discourse, interviews, comments and utterances. Discourse analysis itself reveals the hidden intentions of the subject {author} who raises a question. This disclosure is not directly expressed in the work they create, but it is expressed by placing the writer in a position that follows a structure of meaning so that the form of the thought or ideology they want to convey is disguised in the

discourse they create. VAN Dijk sees that a text always contains certain ideological elements (views) behind the text which are closely related to the context. To find out the content of this ideology, discourse analysis must link it into 3 elements, namely text, social cognition and context (Erianto, 2001: 225).



The text itself is an element of the language itself, in this case consisting of 3 songs. The lyrics of the song in this text are explained into 3 elements, namely macro structure, superstructure and micro structure.

Vann Dijk's discourse analysis working model sees a discourse consisting of various structures or levels, each of which supports each other. The level of discourse structure that has been developed by Van DJik consists of 3 elements, including:

Macro structure

It is interpreted by providing a general/global meaning in a text that can be understood through the topics in the text. In this research, what is meant by macro structure is matters

The Portrait of Feminism in the Pop Song Lyrics of the "Millennial Generation" Era in the Songs of Male Singers

relating to the topic and theme of each song.

Superstructure

Is a framework in a text, looking at how the structure or framework of the existing text and the constituent elements of the text as a whole. This is reflected in the relationship between the song's lyrics and organization or the relationship between the song and its chorus.

Microstructure

The meaning of a discourse is observed through analysis of words, sentences, propositions and also clauses used in the text. Meanwhile, the microstructure in the text is found in the form of sentences, these sentences can reflect feminism, using straightforward language or the existence of a cause and effect relationship in the text.

Meanwhile, social cognition is a historical process that bridges between contexts (outside language) and texts (Dijk, 2009: 29). Social cognition is a social situation in the form of people's mental awareness, collective memory, or people's perspective on feminism in the Javanese environment. This view is then put into practice in daily activities and influences the production of song lyrics. In this case, we will briefly describe the history of feminism in Java as a collective

consciousness, and the feminist movements that have existed. The history of feminism and its movements shape society's collective awareness about the spirit of feminism.

The context itself is related to the situation or environment, or in the form of certain phenomena and events that surround or precede a text (Dijk, 2008: 4). In this case, the context is explained from the text that precedes other texts that represent feminism so that the feminist sentences contained in the song can be justified as a description of women's equality because they are supported by other sentences.

Post Feminism

Post feminism is a movement that was born after the second feminist movement. Postfeminism is also seen as a movement that emerged in response to the weaknesses and failures experienced by second wave feminism (Brooks, 2009). Postfeminism was born because of feminist thinking and postmodernist thinking, this makes thinking or understanding about postfeminism no longer about the struggle of women to achieve equal justice and power over men, but again raises the issue of gender equality or equality. Women's

struggle to achieve freedom in the postfeminist era is described as an independent woman, who is able to determine her life choices without being overshadowed by male figures in decision making. Gender equality in question is the existence of equal opportunities between men and women without any differences. gender in any case. As Alice (in Brooks, 2009) said, the emergence of postfeminism was also marked by the success achieved by women in the second wave of feminism era in gaining their right to work. Women succeeded in occupying public office and the choice to use more of their personal space.

Postfeminism does not only focus on the issue of gender equality, but also focuses on the realm of sexuality and femininity in expressing itself (Fajaria, 2010). The issue of body sexuality that accompanies post-feminism is also present in the media in the form of magazines, billboards and television shows where the media introduces the figure of an independent modern woman complete with thick make-up and revealing clothes that stick to her body. It is the appearance of feminism depicted in the media that has succeeded in forming new thoughts among society, especially young women, about the image of

feminism today. Not only does it display beautiful and sexy female models as an image of post-feminism, the presence of female musicians who convey the issue of feminism through songs makes it easier for post-feminism to become attached to women in the world. The success of female musicians in conveying post-feminist ideologies to women throughout the world cannot be separated from the role of the media in covering their success as the most successful female musicians, covering them both on stage and when they are not successful in making them highly respected and glorified by society. The media conveys the depiction of sexy, energetic and independent women to the public through what musicians display.

THE RESULT

The patriarchal culture inherent in this nation also has an impact on the classification of women at a level below men. Women are often considered weak, in contrast to men who are considered strong because they have muscles or physical strength. As a culture located in the eastern region, Indonesia is very strong in Javanese culture, where this culture dominates the existence of men or is said to be a patriarchal

The Portrait of Feminism in the Pop Song Lyrics of the "Millennial Generation" Era in the Songs of Male Singers

culture system. The image of women in the Javanese concept of behavior has huge limitations. They have quite significant limitations when they want to channel their talents and interests (Purnama et al, 2022). A woman is symbolized as a figure who is gentle and obedient.

Judging from the history of the struggle of R.A. Kartini declared feminism to equalize the position of men and women. This was written in a book entitled "After darkness comes light". A book that provides a new picture of the views of women who should be equal to men. Where is the background of R.A. Kartini herself comes from the city of Jepara, Central Java. The city where Central Java itself is known as a city where Java is highly respected by the local community. R.A. Kartini was a pioneer and breaker of women's oppression who was able to elevate her people to obtain a decent level of education for women. R.A.'s struggle Kartini was able to grow and mobilize the spirit of struggle for the struggle of Indonesian women to fight against this binding and strong tradition. Come up with the idea of women's emancipation.

Equality of Women in Relations with Men

In this millennial era, freedom is increasingly open. Women and men

are increasingly equal in facing life. Women have an important role in life as depicted in several song lyrics in the 2000s. So through analysis of the three song lyrics it is found that:1. Through this song which was popularized by men in the 2000s, equality between women and men is depicted, this can be seen from the lyrics below:

*Namun hatinya yang kau pilih
Saat cintaku memanggilmu
Saat jiwaku memanggilmu
Hingga hatiku bertanya
padamu*

Based on the song fragment above, it can be seen that women have the same position in determining a relationship. Women have the right to choose which man is worthy of being their partner. They can determine that easily. In fact, in these lyrics, the complete owner of the relationship is the woman.

*Kau yang bermain dengan
hatimu (hatimu)
Yang dulu terluka dan ku
sembuhkan dengan waktu
Kini aku serahkan hatiku
Namun hatinya yang kau pilih*

The patriarchal culture of the system is increasingly being broken down with the lyrics in the quote above. Men who are usually identified

with having two or more wives seem to be abolished by this. Women are in control in a relationship. Men usually play a full role in relationships and can only surrender by waiting for confirmation from women. The patriarchal culture of male dominance has changed to a postfemist culture where women have the main role in a relationship. Women freely indicate which men they want and leave the men they don't want.

*Jangan pergi dari diriku
Tak sanggup harus hidup
tanpamu
Kar'na jauh lebih indah
Bila kita bersama
Seperti yang terjadi kemarin*

The dependence of men on women is clearly depicted through these lyrics. Men are depicted as unable to stand without women. Men are very dependent on women. Men's world will never be beautiful if women are not present in their lives.

*Kini harus aku lewati
Langkah demi langkah yang
menyepi
Membalut luka lagi
Yang kutahan hingga kini
Habis sudah nafasku
Menyebutmu namamu,*

In the lyrics of this song, women are like the breath of life for

men. Men can never live without breath in their bodies. Breath is the beat of the human body. If there is no breath, humans cannot continue their lives, therefore the importance of women is very clearly depicted in the music genre of the 2000s, where women are very influential on men's lives.

*Kau melanjutkan perjalananmu
Ku melanjutkan perjalananku*

In relationships there is no longer a monopoly in them. Both men and women have the same position as each other. They can decide and end the relationship without any differences in power. Everyone has the right to get the happiness they want, there is no longer any difference between men and women.

Girl Power At Post Modernism

Third wave feminism or what is said to be post feminism is a new face of the emergence of women from male culture. A female figure who has a feminine character but is identified with modernity and freedom to express herself in various forms and the way this is depicted in the form of third wave femininity. The impact of post-feminism itself is very visible from pop songs in the 2000s era which declared the importance of

The Portrait of Feminism in the Pop Song Lyrics of the "Millennial Generation" Era in the Songs of Male Singers

women through several songs popularized by men, for example.

*Adakah ku di dalam hatimu?
Perasaan yang tak kau izinkan
aku tuk tahu
Ku jadi teman berbagi sedihmu*

In these lyrics, men really hope that they are in a woman's heart. Men are not the ones who can determine the owner of their hearts, but they seem to be controlled by women and must obey them.

*Takkan hilang cintaku
padamu
Takkan hilang walau kau
memilih pergi
Takkan hilang
Sampai di ujung waktuku
Mencintamu*

Women's power is clearly reflected in the lyrics of songs from the 2000 era, in this song which was popularized by Budi Doremi. It can be seen how women really dominate the existence of men. Men are depicted as weak when they lose women. Even though the woman has left the man. Men remain loyal to wait for women and their affection also deepens. The figure of a strong and tough man seems to be criticized and eliminated. Women are now able to equalize their position with men.

Kasih sayangmu membekas

*Redam kini sudah pijar
istimewa
Entah apa maksud dunia
Tentang ujung cerita
Kita tak bersama*

The love and affection of a woman is so great that men are very hurt if they have to leave them, so the presence of women plays an important role in this matter.

*Semoga rindu ini menghilang
Konon katanya waktu
sembuhkan
Akan adakah lagi yang
sepertimu*

Women are so important that in these lyrics it is described that they cannot be replaced with anything. They are the source of energy in men. Men's dependence on women is a form of literary criticism that is reflected in their work through songs.

CONCLUSION AND SUGGESTIONS

Based on the description above, several song lyrics popularized by men have developed and built the existing concept of feminism through their songs. The concept of feminism itself is interpreted as a form of women's emancipation which is currently being fought to achieve gender equality. In the current era, post-feminism is more directed

towards identity as a woman who shows freedom and has the right to determine her own opinion and the dependence of men on women in the current era.

REFERENCES

- Ardianto, E., Komala, L., & Karlinah, S. (2004). *Komunikasi Massa: Suatu Pengantar. Simbiosis Rekatama Indonesia*.
- Budiman, K. (1999). *Kosa Semiotika*. LKIS.
- Bungin, B. (2007). *Penelitian Kualitatif: Komunikasi, Ekonomi, Kebijakan Publik dan Ilmu Sosial Lainnya*. Putra Grafika.
- Cangara, P. D. H. H. (2014). *Pengantar Ilmu Komunikasi (Kedua)*. RajaGrafindo Indonesia.
- Chandler, D. (2017). *Semiotic The Basic - Third Edition*. In Routledge, Taylor & Francis Group.
- Creswell, W. J. (2013). *Research Design Pendekatan Kualitatif, Kuantitatif, dan Mixed*. Pustaka Pelajar.
- Effendy, O. U. (2003). *Ilmu Komunikasi Teori dan Filsafat Komunikasi*. Citra Aditya Bakti.
- Effendy, O. U. (2017). *Ilmu Komunikasi dan Praktek* (27th ed.). PT Remaja Rosdakarya.
- Hamad, I. (2004). *Konstruksi Realitas dalam Media Massa*. Granit