

## **ANALYSIS OF POST FEMINISM AND PATRIARKI IN SONG "THE TEASER" OF JANNETA AND MAIA ESTIANTY'S WORKS**

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### ***Abstract***

Since the 2000s, there have been many songs whose lyrics contain the meaning of infidelity. In line with the problem of infidelity, the development of creation and the song industry also began to highlight the problems of infidelity. One of the famous songs was titled *Sang Penggoda* by Tata Janneta and Maia Estianty. Women inspired many songwriters to produce works of art, which then dominated the lyrics of pop songs, dangdut, skirts, and so on. No wonder the song lyrics that describe women are selling well in the music industry market. This study analyzes the representation of postfeminism and patriarchal ideology in the song lyrics of *Sang Penggoda*. The research method used is critical discourse analysis with the technical analysis of Norman Fairclough's model, with the approach of postfeminism theoretical framework, patriarchal ideology, and Michael Foucault's analytical theory. The results of the study show that the song is a media forming the feminist ideology of power, namely strengthening the first woman and marginalizing the second woman. Song writers have the ability to reflect on the ideology of listeners towards post-feminism ideology and patriarchal ideology and use it to encourage oppressed women to continue to struggle to build a new image of women who are strong, firm, and independent in making decisions in their lives.

**Keywords:** *model of Norman Fairclough, post-feminism, patriarchal ideology, ideology Michael Foucault*

### **INTRODUCTION**

Music is in human life, since ancient times music was used for entertainment media and communication media. Music as a medium of entertainment because music can stimulate the human brain to relax by the strains of music that cause listeners happy. Music is a type of intuition phenomenon to create, improve, and offer it is an art form. Music is not only a chant that can generate benefits for the world of industry, music will not escape the social conditions of the surrounding community as a reflection of the social reality that occurs. Music as an art is not only talking about beauty in tone lyrics and musicality, but there are goals and ideologies in it that are used as tools of struggle by some people, musicians, as were as artists.

Women inspired many songwriters to produce a work of art. No wonder the song lyrics that describe women are selling well in the music industry market. A text, according to Aart Van Zoest, has the ability to manipulate the reader towards an ideology (Sobur, 2004: 46).

Had a vacuum, Maia Estianty finally released a new song. Maya Estianty is a musician and entrepreneur. He is one of the singers of the Maia duo and was previously known as the keyboardist of the Queen duo. In a single entitled "Sang Penggoda" which was released on Wednesday 11 April 2018 in Van Wine & Beyond Kemang, South Jakarta (TRIBUNJATIM.COM), Maia contributed as producer who directs music and Tata vocal. Most netizens strongly support Maia Estianty's new work. They consider the collaboration music Maia and Tata is music that is pleasant and nice to hear.

The creation of a song lyrics is made based on market tastes, and there are also based on the ideology of the songwriter. The song is a product of interaction between songwriters and the ideology they carry and reality. The songwriter will interpret this reality and equate it with the ideology he has. Is it possible that the song "Sang Penggoda" is a song that expresses a view and ideology so that it makes the song the most popular song for the listener?

Songs are usually in the form of poetry where Poetry is one branch of literature. The Sang Penggoda song is one example of women's activities in literature. Sang Penggoda song reflects women as victims and displays a framework of equivalence relationships with a set of values, namely sentimentalism, feelings, and spirituality. Behind the tone of defense against women, it turns out that in hidden songs the power of lame, dominant, and powerful gender structures becomes a hidden reproductive force (Darma, 2009-158).

Feminism as a school tries to defend women from discrimination, marginalization, and repression carried out by patriarchy. They demand democratization and freedom to take part in the public space to achieve equality and equality of values and the freedom of women to choose to manage their lives both in the domestic space and in the public space.

Post feminism is the last movement of feminists who are considered the anti-feminist movement because it changes the icon of a new woman, who is a strong figure, successful in career, beautiful and attractive. They are considered to have everything, becoming a reference for young women today because they are as a ideal performance.

The new single titled "Sang Penggoda", did not take long, just a few days, even the song written with simple lyrics successfully captivated the hearts of music lovers. However, what is really intended for the song of Sang Penggoda? Through his personal Instagram account @maiaestiantyreal, Maia Estianty revealed that the song was presented to the great and strong

women whose love was lost due to the presence of the seducer. "Karma is real, no need to bother getting your hands dirty," said Maia (SOLO, solotrust.com).

In essence humans want freedom, as well as for women. But the will of freedom is often hindered by the norms and the construction of the socio-cultural system of the people that surround it. Patriarchal ideology emphasizes male domination tends to make inferior women. Literally patriarchy is the power of the father. An ideology that assumes that women, youth, children, slaves, and servants are under the "law of the father" (Bhasin, 1996: 2).

## **METHOD**

### **1. Critical Paradigm**

This research uses a critical paradigm with a type of interpretive qualitative research. Qualitative research aims to explain phenomena through profound data collection. Critical paradigm emphasizes the interpretation of researchers on the object of research to obtain a comprehensive and intact understanding by looking at the form of representation in every phenomenon that occurs in society. (Kriyantono, 2010: 56)

The critical paradigm has its own view that the position of journalists and medias in the overall social structure and social forces that exist in society will affect the news. (Eriyanto, 2003: 31-32)

### **2. Critical Discourse Analysis**

The discourse in Critical Discourse Analysis (CDA), is not understood merely as a language study. Discourse is considered to be used for certain purposes or practices, including the practice of power. Critical discourse analysis is used to investigate aspects of language in connecting contexts with social groups that fight each other in submitting their respective versions (Eriyanto, 2003).

The important characteristics of critical discourse analysis are taken from Teun.A Van Dijk's, Fairclough, and Wodak writings. The first principle, discourse is understood as an action (action). This associates discourse as a form of interaction. Someone speaking or writing is seen as having a certain purpose and expressed consciously and contracted, whether to influence, persuade, debate, support, invite, react and so on. People talking or writing are interpreted to interact and connect with other people. (Eriyanto, 2003: 8). The creator of Sang Penggoda song is considered to have a certain purpose when he created the lyrics of the song, while the producer of the album in which the song was used as the flagship song was considered to have a certain purpose.

The second principle is context. There are two contexts that influence the production of discourse namely participant discourse, and social settings. Discourse is seen as something that is produced, understood, and analyzed in a particular context (Eriyanto, 2003: 8-9). At the time the song of Sang Penggoda was created, the possibility of the songwriter was experiencing an unfavorable social situation in a love relationship between two human beings, which finally gave birth to the lyrics of the song.

The third principle is history. Discourse is produced in certain contexts because the discourse is placed in a particular social context, and to understand the text is to place the discourse in the context of the accompanying history. A review of the visible social situation at that time was carried out to understand how the discourse was developed (Eriyanto, 2003: 10-11). By the time the song of Sang Penggoda was featured on a compilation album and became popular, social issues that were rife were about infidelity.

The fourth principle is power. Power is important to analyze to see what is called control in the discourse. The form of control over the discourse can vary. Can be control over context. Context can be easily seen, from who can speak, while who can only hear and say yes. Every discourse that appears in text, conversation, or whatever, is not seen as something natural, neutral and natural, but is a form of power struggle, because control is not always physical and direct, but also mentally controls (Eriyanto, 2003 : 11). Is the creation of this song a form of power to do women's equality or because of women's helplessness towards men? Is the producer's decision to make this song as the leading song for a music compilation album as a form of power to shape market tastes?

The fifth principle is ideology. Ideology in critical discourse analysis is a central concept, because text, conversation, and others are forms of certain ideological practices. The dominant group builds ideology with the aim of reproducing and legitimizing their dominance. As Yeun A. Van Dijk said, ideology is primarily intended to regulate individual practices and the problem of action of a group. Ideology makes members of a group can connect their problems, contribute in the form of solidarity and cohesion and will act in the same situation (Eriyanto, 2003: 13). Does the creation of this song of Sang Penggoda aim to form solidarity and unity in the act and attitude?

### **3. Norman Fairclough's Model Analysis Technique**

The research technique used was Critical Discourse Analysis with the model of Norman Fairclough. Fairclough focuses on discourse on language as a social practice. A person uses language as an action on the world.

Fairclough divides discourse analysis into three dimensions, namely text, discourse practice, and sociocultural practice. Vocabulary, semantic, and sentence order in the text are analyzed linguistically. He also includes coherence and cohesiveness, how the lines or sentences are combined to form meaning. This analysis basically wants to see how certain ideological content is displayed in the text (Eriyanto, 2003: 286).

To analyze the song lyrics of Sang Penggoda, a method of syntagmatic analysis is used with pragmatic functional theoretical dimensions, which discusses the form of conversation and conversation behavior to find the purpose of the participants in a conversation.

Source practice is a dimension related to the production and consumption of text. Routines and work patterns that have been structured where reporters report, or from news sources to be written by editors, etc., texts are produced in a specific way. Then the text is consumed personally when someone consumes text. Discourse is formed through a complex and complex discourse practice (Eriyanto, 2003: 317). In this study, researchers will analyze the production of the song of Sang Penggoda, whether it has something to do with the life of the song creator, or other related parties, with the hope that researchers can dismantle the ideology of the creator. While in terms of consumption, researchers will dismantle the fan ideology of this song.

The analysis of sociocultural practice is based on the assumption that discourses that appear in the media are influenced by the social context that exists outside the media. The discourse that appears in the news is strongly influenced by social factors. Social aspects look more at macro aspects such as economic systems, political systems, or cultural systems of society as a whole (Eriyanto, 2003). In this study, researchers will analyze what social phenomena appear together with the emergence of Sang Penggoda this song. Because the appearance of a song is a construction of ongoing social reality.

## **RESULT AND DISCUSSION**

### **A. Analysis of the Song Title**

#### ***Sang Penggoda***

The choice of vocabulary in the title of the *Sang Penggoda* a human being who is despised or looked up on. Sang it self is a clotting word used in front of the name of a person, animal, or object that is considered alive, glorified, or ridiculed. The goda means inviting or interesting. Teaser means someone who invites to sin.

## **B. Analysis of the Song's Lyrics**

### ***Kau dulu pernah bilang, aku ratu di hatimu, sayang, dan aku ratu di istanamu***

Your character is a man who has made love with my character. A man has called the queen to my character, a woman who lives together in a palace, which can be interpreted as a household building. The word first means the past. In the past, there was a household building inhabited by a husband and wife, where the husband glorified his wife like the queen. The Queen is a noble title and can refer to two things, namely the woman who leads the kingdom or the wife of the king. The title that is equal to the queen for men is king. In its context as the ruler of the monarchy, the territory of the queen is a kingdom. In the first verse of this song, it shows that I am a woman with Michel Foucault's ideology, because I have power over my husband and his household life. Songwriters use these lyrics for normalization and regulation to show their power.

### ***Tak kan pernah tinggalkanku, sumpah mungkin kau lupa***

Oath is a statement that is officially stated by witnessing to God or to something that is considered sacred to strengthen his sincerity. The husband's oath not to leave my character turned out to be violated. When the husband leaves her the wife thinks that her husband forgets his oath. Forgetting means not in the mind because it's been a long time. The songwriter chooses an oath to show patriarchal ideology. While the choice of the word forget is used to show that the husband made a mistake without realizing it. Songwriters use these lyrics for normalization and regulation to gain sympathy.

### ***Dan ku pernah jadi yang tersayang, ku pernah jadi yang paling kau cinta***

In the past, my character was a wife who was most loved and loved by her husband.

### ***Mungkin kau lupa***

My character considers her husband to forget that he is the wife he has loved with all his heart. When this event occurs it is considered an error, meaning that my character does not assume that her husband's actions are not a mistake.

### ***Dan di saat sang penggoda datang, kau biarkan dia hancurkan istanaku***

Sang penggoda is a woman who becomes the third person present in the life of my character, and the husband lets the third person destroy his household. Song creators through the choice of words let and destroy want to show patriarchal ideology in their household life.

### ***Ternyata kau lupa aku ratumu***

I assume that her husband forgets that he is the wife he once honored. The repetition of the word forget, the character I want to emphasize is that the error does not lie with her husband but is caused by a third person.

***Kini aku telah pergi***

When the husband is seduced by another woman, my character chooses to leave her husband's life. My character is a person with a post-feminism ideology, because I have the power to be a free self. The creator of the song wants to show that my character is a strong, independent and courageous choice in his life.

***Telah kurelakan kau bersamanya***

My character gave up her husband to live with other women. This means that my character chooses to divorce her husband. Songwriters show their ideology that it is better to divorce than to live with a husband who has broken his oath.

***Kubiarkan dia merebut semua***

My character allowed the tempter to seize all that had been his, namely the husband and his household life. Lyrics of songs that describe the attitude of willingness and submission of my character, used by the creator for normalization and regulation to gain sympathy.

***Oh ingatkah dulu pabila takkan pernah tinggalkanku***

My character asks whether he still remembers her husband's vow to never leave her

***Telah kuberi semua cintaku, hidupku dan matiku tak pernah cukup***

The person who has given all her love, life and death to her husband has never been considered enough to satisfy her husband's desires. The lyrics of the song that depicts my character who has sacrificed so much for her husband are used by the creator for normalization and regulation to gain sympathy while showing patriarchal ideology in his household life.

**C. Discourse Production Analysis**

**MAKASAR**, tribunnews.com. Had a vacuum, Maia Estianty with Tata Janeeta finally released a new song in a single titled "Sang Penggoda". Maia contributes as a producer who directs Tata Janeeta's music and vocals. The song "Sang Penggoda" was written by Jane Jane who reportedly originated from her personal experience with harmony created by Dulaelael. Tata Janeeta shared footage of the video "Sang Penggoda" on her social media account. Tata sings in a distinctive voice, as Maia shows her ability to play the piano.

**SOLO**, solotrust.com- The matter of the meaning of this song, according to Jane Jane, is more about the expression of feelings of a woman who had been loved, loved, and finally had to lose her love. Through me her personal Instagram his love was lost due to the presence of Sang Penggoda. Sang Penggoda song is indeed thick with a picture of a woman knocked out of her palace.

Many of the achievements made by the song beat these two talented musicians. Starting from sales on iTunes or You Tube views. Apparently, not only the achievements of this single, there are many unique facts behind it. Boobastis.com Singing the seducer was able to absorb 1.5

million viewers on You Tube in 3 days. In fact, it is rare for Indonesian songs to reach millions of views on You Tube on a daily basis. The MANS Entertainment Janeeta Agency announced that the song of Sang Penggoda was made into webseries. Executive producer Abdullah Mansuri, gave a statement "If the song of Sang Penggoda breaks through 20 million views on Yiu Tube then a webseries will be made with a similar title". Quoted from grid.id. This is realized because now, Sang Penggoda single has reached 27 million views. Despite the initial stages, many netizens are impatient with these webseries.

Boobastis.com Tata Janeeta and Maia Estianty had experienced a household break because of a third person. Even though Tata has returned to reconcile and Maia has started a new chapter in her life, the experience certainly cannot be separated from memory. Sang Penggoda song is intended for "teasers" in the world. Which woman is not traumatized if her third-person household life is touched? Especially if the figure is the closest friend.

Sang Penggoda song successfully delivered the post-feminism ideology, that happiness was created by oneself rather than taking away the happiness of others. During this time the public knew Maia had worked hard to endure the pain so she could live her new life and be as successful as she is now.

#### **D. Discourse Consumption Analysis**

SRIPOKU.COM The latest song by Tata Janeeta in collaboration with Maia Estianty has been looked forward to by her fans. The sterilization of the latest song that is staying up late as Maia Estianty's personal experience has been awaited by netizens. Wednesday (04/11/2018) this song was officially released, this is known from the Instagram account Tata Janeeta and Maia Estianty. Many netizens commented that the meaning of this song was Maia's personal experience when separated from Ahmad Dhani 10 years ago.

Reading the lyrics of Sang Penggoda song sung by Jane Jane leads to satire of the actors. At least that is the conclusion of the perception of Instagram followers, Maia Estianty after following the lyrics for the lyrics. Those who listen to the song immediately fall in love and join in so that no more women experience things like those experienced by Maia and Jane Jane. Here we can see the similarity of ideology, which is to be an anti-perpetrator.

In addition to analyzing the reactions of fans on social media, researchers also conducted interviews with several fans of Maia Estianty and Jane Jane. The following is an analysis of discourse consumption levels.

#### ***Informant 1: Housewife, 30 years, Bandung***

This mother liked Sang Penggoda song because she felt the lyrics matched her life experience, she was the victim of the crime 6 years ago. He must support a child alone. He said that he did not understand women who felt proud to have captured someone's husband. In addition, he was proud of Maia Estianty's latest work and felt happy to see Mother Maia able to rise, work, and be happy now.



***Informant 2: Student, 23 years old, Bandung***

This student liked the song of Sang Penggodabecause he had felt hurt because his girlfriend was taken by his own best friend. He assumed that if he faced a problem like Maia Estianty he could feel how sick the loved one had to be separated because of his own friends. A woman's instinct is the same even though she doesn't know each other. It's not a matter of moving on, but the name hurt will never disappear.

***Informant 3: housewife, 32 years old, Bandung***

This mother liked the song of Sang Penggodabecause she was a victim of the actor. He chose to divorce rather than live in marriage. He felt his pride was trampled by his husband. He was disappointed in her husband when he had become a successful person instead, expelled and preferred the actor rather than himself. Even though her husband's success was inseparable from her do'a-do as a wife who loved her husband and family. But what was the reply? According to him, this song really represents the feelings of all women in Indonesia. And he believes that karma exists.

From the informants' brief statements above, it can be concluded that the informants are people who have a post feminism ideology. They try to be a subject, as a self free to determine their own destiny. Women through these statements have actually sued the ability and power relations or by the term: breaking silence through speaking and writing.

## **E. Sociocultural Analysis**

Research in sociocultural discourse is focused on what events are taking place. The success of a music work is not only determined by one or two factors. In addition to quality, the foresight of musicians in arranging the song is also a determinant. But there are times that accompany success is momentum. Composition of song lyrics that describe curhatan Tata Janeeta as the creator which was later connected with the phenomenon of pelakor who is currently rife on social media, produced this song as a warm conversation.

The word "actor" or "male contender" is a trend on social media. It may well have been the words that spread and continued to be used since the celebrity video Jennifer Dunn was being hit by a daughter of a man who had an affair with her. After the incident, many similar videos popped up, not only celebrities who became the public spotlight, ordinary people also took part in the demonstration of the action of the actor, the video was neutralized through social media and led to warganet blasphemy and insults.

**Antaranews.com** Researcher in the field of gender studies Sabila Tri Ananda said the use of the word "actor" for labeling includes forms of verbal violence and mosquitoes. Misogini is hatred or dislike of women. In his article, linguistic researcher Nelly Martin said the term pelakor was used to humiliate and blame women and not blame men who committed adultery,

or the man was absent in the story. In linguistic terms, 'pelakor' marginalizes women while chlorinating men.

Abuse by referring to the third person in a relationship as a "perpetrator" which is rife in social media is often done by women as well, even the abuse reaches the real world. Women who have been "colonized" in patriarchal culture have helped perpetuate the patriarchy value, oppress, and oppress other women.

In the case of actors, this identity as superior is formed by Warganet. In addition, people's tendency to imitate the actions of others. The use of the word pelakor can be classified as a form of verbal violence against women. The impact of cyber crime can bring down the lives of women, victims can be victims repeatedly and these events can occur for life.

Since the 2000s, many singers have also sung songs about affair. Among them is Rossa. Rossa once song Pudar, released around 2004, tells of a woman who is bored with her partner and plans to have an affair with another man. Besides Rossa, there is the Sheila on 7 Band Group which is famous for the song Sephia, a dark lover, so the community labeled the third person as Sephia.

Infidelity-themed songs were popularized and thrown into the market by producers from the music industry. A song that is featured in a record album is usually determined by whether the song "has poison" in it. Every successful song usually has a song section that is easy to remember, that part can be a song theme, song title, lyrics, or musical arrangement. Songs that tell stories about phenomena that exist in society will become popular.

## CONCLUSION

In line with the permissiveness of the affair problem, the development of song creation and song industry also began to highlight the problems of infidelity, then consumed by the public and became popular. Sang Penggoda song is a post feminism discourse as one way out in dealing with the problem of oppression of women by the patriarchal which covers the entire system of power that appears in all sectors of life. Sang Penggoda song is one example of women's activities in literature which displays a framework of equivalence relations with a set of values, namely sentimentalism, feeling, and spirituality.

Behind the tone of defense against women, it turns out that in hidden songs the power of a lame, dominant, and powerful gender structure becomes a hidden reproductive force. Abuse by referring to the third person in a relationship as a "actor" which is rife in social media is often done by women as well, even the abuse also reaches the real world. Women who have been "colonized" in patriarchal culture have apparently perpetuated this patriarchal value by value, oppression and oppression of other women.

Mass media has an important role in socializing certain values in society. An ideology becomes strong because it is legalized, distributed persuasively, even glamorously to the public. Ideology was appointed, explained, and given very good legitimacy by the mass media. Electronic media has the ability to invite the attention of audiences to listen carefully to symbols and ideas effectively.

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