

## **THE IDEOLOGY HIDDEN BEHIND THE FEMALE SONG LYRICS IS BEHIND THE VEIL OF *KEKASIH GELAPKU* SONG LYRICS**

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### **Abstract**

This research shows about the ideology hidden behind the song lyrics. The research method used is critical discourse analysis with analytical techniques using a substantive theoretical framework, namely hegemony, ideology, and feminism as well as the theory of study analysis from Michael Foucault. The results showed that the song was a study to marginalize one woman, but strengthen other women. The ability to reflect the listener's ideology towards patriarchal ideology, and use it as a force of encouragement that being the second is not bad.

**Keywords:** *feminism, marginalization, patriarchal ideology.*

### **A. INTRODUCTION**

Indonesia has a lot of diversity, one of which is about songs. Starting from folk songs, *dangdut*, pop, religion, to rock with the various meanings. Songs are one of the ways a person expresses his feelings. A form of imagination, personal experience or other people are expressed in sad or happy sentences. It is different from poetry which has fragments of sentences broken with deep literary elements. A song will be more beautiful if it has been combined with music that counts of course.

The song is a product of interaction between songwriters and the ideology they carry and the reality that exists. The reality observed by songwriter and absorbed in the consciousness of the songwriter and then poured into the song lyrics. The songwriter will interpret the reality and equate it with the ideology he has. Then the song we hear is the result of the interaction between the creator's ideology and the reality that exists. Setiowati (2011, p. 1008).

The majority of Indonesian songs are always intense with the depiction of the female figure in it. Women are described as passive objects and always depend on men. The influence of patriarchy in Indonesian songs has unconsciously made a stereotype that women are only inferior. Since the days of patriarchy, women in

general have been forced to occupy the second place in the world in relation with men. This resulted in a general failure experienced by women to take place in the existence of freedom freely and independently when dealing with men in the field of intellectual and professional equality. (Setyorini, 2017, p.131).

In addition to portraying song lyrics that position women as the second place and must always submit to men, marginalization in real has a lot of happened.. The news about women always colors various media. Starting from cases of sexual crimes, online prostitution, murder, even did not escape from political problems in Indonesia.

In the world of cinema, women are not seen behind the production screen. Quoted from bbc.com November 2018 film studies always focus on men compared to women. One of reason is because men have mastered most aspects of the film, since it became a profitable business in the US in early era of cinema. This view is supported by a surprising number from some of research. The report in 2017 from women's study center on Television and film shows that 23 main festivals in the 2016-2017 filtered the average of six big screen films directed by women, more less than the average of 18 films directed by men. Then films directed by men is more recognized by the world.

Back to the object of research, one of the songs that featured women was a weak creature depicted in Ayu Ting Ting song that jump up her stage at the time. The song is titled "*Alamat Palsu*" with part of the lyric "... *Tapi mereka bilang tidak tahu, sayang mungkin diriku sudah tertipu*" ("... But they said they didn't know, unfortunately maybe I was fooled") it seems that women are an innocent object of image and always become victims of men. Even though the depiction was carried out by women but returning to the previous point the patriarchal impact made women comfortable in negative conditions.

This is the reason for the emergence of feminism discourse. The view of feminism is not new as a discourse research study. The birth of critical thoughts gave rise to women's emancipation, gender equality, and even equal rights as a postmodernist movement. Ahmad (2010, p. 20) stated that this postmodernist movement was seen in various fields, including music, cinematography, architecture and literature. But the image of women remains in serial number two. As stated by Ritzer and Smart feminism still committed to the modernist project, the application of knowledge to achieve a better future. (2014, p. 758).

The discourse of the hidden meanings in a song text is essentially related to social power often unbalance. Thus the disclosure of the ideology behind the text became a task of discourse analysis. Critical discourse analysis experts, such as N. Fairclough, R. Wodak, T.A. van Dijk, and T. van Leeuwen, always state that the main purpose of critical discourse analysis is to expose the opacity of discourses that contribute to the income of an unbalanced relationship between discourse participant. (Yuwono, 2008, p.2).

The research on the depiction of women in song lyrics was previously carried out by Netty Dyah Kurniasari (2009) entitled "Potret Perempuan dalam Lirik Lagu" which is a critical discourse analysis with the model of the Sara Mills about gender relations. The results of the study states that existence of women's construction and gender relations found in the "gaya" song lyrics were women having an affair that was considered abnormal and deviant. With the theme of lesbians and the eccentricity language that make capitalism orientation on market. So that people who did not know "Gaya" Jamrud song became know and profitable for those concerned..

The manifestation of the meaning of a text will give rise to various assumptions. Regarding the song which is a work of art, the study must use a special knife that has good thought and foundation. This statement refers to the role and purpose of the language used by songwriters. In addition to analyzing a language in the text of the discourse that relates to ideology in analyzing the argumentation, it will use a knife from Michel Foucault's view. Referring to the background explanation above, the purpose of this research is to dismantle the creator's ideology behind the song lyrics of *Kekasih Gelapku*.

## **B. THEORITICAL REVIEW**

### **1. Ideology and Marginalization**

Ideology here is general, abstract and values that are shared between group members provide a basis for how problems must be seen. With this view, discourse is not understood as something neutral and naturally, because in every discourse there is always an ideology to dominate and fight for influence. Therefore discourse cannot place language in a closed way, but must look at the context, especially how the ideology of the existing groups plays a role in shaping discourse. (Sobur, 2018, p.68)

Marginalization practices imply existence a division between our parties on the one hand and their side on the other, the next result is a bad depiction of other parties /

groups. The relationship with the practice of language user that used as a discourse strategy in marginalization, according to Eriyanto there are four. First, refinement of meaning (euphemism), namely the use of language subtly to mark or name a reality.

Second, dysphemism is the use of language that causes reality to become violent. Third, labeling, that is the use of offensive language to individuals, groups, or activities so that their image becomes bad, fourth, stereotyping, which is the equalization of a word that shows negative or positive (generally negative) traits. Badara, (2012, p. 58).

## **2. Discourse analysis**

In the analysis of language discourse is seen to have certain functions. In this case, the language is utilized for certain purposes, both ideological and political motives. Badara, (2012, p. 11). The discourse as "a series of speech acts that express a thing (subject) which is presented regularly, systematically, in a coherent unity, formed by segmental and non-segmental elements of language". (Sobur, 2018, p. 11).

Through discourse analysis we not only know how the contents of the news text, but also how the message is conveyed. Through words, phrases, sentences, metaphors what kind of news is delivered. By looking at how the structure of the language structure, discourse analysis can better see the hidden meaning of a text. (Eriyanto, 2001, p, 15)

## **3. Model of Discourse Analysis Michel Foucault**

Foucault is famous for his discussion in the external world, namely an extra discursive order or an intertitutional structure. From this concept that conversation -conversation arises, develops and is tangible. The discussion of foucault is somewhat different from the thinking of postmodernists and other poststructuralists. Because the concept of intertusional conversation has normative characteristics that are determined by the relations of power contained within itself. He follows Nietzsche's views and reverses common sense regarding the relationship between power and knowledge.

For foucault knowledge is power, power aims to overwhelm others. According to him knowledge constantly revolves around liberation and slavery. For example a conversation about sexuality can realize knowledge. This knowledge finally realizes power. Foucault concluded that the world was built by thousands of power relations and every power reduced resistance. (Darma, 2013, p. 150).

Power in Foucault's view is not understood negatively as in the Marxian perspective, but rather productive and reproductive. It is not centralized, but spread (omnipresent) and flowing normalized in the practice of discipline. Kamahi (2017, p. 117). In analyzing the problem of feminism, researchers took a genealogical approach to the categorization of women and gender, as well as patriarchy and oppression. In realizing the objectives there is still a strong gender separation, especially in decision making. For example, men are still positioned as important decision makers. (Setiawati, 2011, p. 2012).

#### **4. Song lyrics**

The lyrics of songwriters have the power to form the consumer's (audience) ideology in the desired direction. If the composer of the song had the same experience as a marginal person, loved a man so much that he was willing to love him even if it meant being second. Or at least his family background was that of a second person, the song's creators had post-feminism ideology, since he wanted to use its power to encourage women not to be riled by being second, as long as they were happy. (Setiawati, 2011, p. 1012).

Each element in the song's lyrics is continuous, thus giving each other its own meaning. The creator of this song USES and plays the proper language for beautifully illustrated lyrics that are easily understood and absorbed by the appreciative speaker. So a desired message can be conveyed well. Imam (2012, p. 5).

Song lyrics circulated on the market are more about the theme of romance and describe women as objects, passive, dependent on men, and dominated in sexuality. The majority of Indonesian songs qualify for romance that describes the construction of gender in society. (Kurniasari, 2009, p. 26).

#### **C. METHOD**

It used a qualitative perspective with a critical paradigm, in which one of the key purposes of qualitative research was gained a comprehensive and whole understanding of the phenomenon at hand. These qualitative perspectives also view social symptoms as dynamic and progressive not as unchanging in the development of time conditions and time. This critical discourse analysis method, was widely developed to read critical social issues. Not only does it care for festering meanings, but also the ideologi construction that exists within text. Fikri (2015, p.24)

#### **D. DISCUSSION**

The object of analysis on this study is the lyrics to my dark lover's song from *Ungu Band* with these lyrics as follows.

##### ***Kekasih Gelapku***

*Ku mencintaimu lebih dari apa pun*

(I love you more than anything)

*Meskipun tiada satu orang pun yang tahu*

(Even though no one else knows)

*'Ku mencintaimu sedalam-dalam hatiku*

(I love you deeper in my heart)

*Meskipun engkau hanya kekasih gelapku*

(Eventhough you're just my secret lover)

*Kutahu 'ku takkan selalu ada untukmu*

(I know, I cant be always be there for you)

*Di saat engkau merindukan diriku*

(Whenever you miss me)

*Kutahu 'ku takkan bisa memberikanmu waktu*

(I know, I cant give you time)

*Yang panjang dalam hidupku*

(for long in my life)

*Yakinlah bahwa engkau adalah cintaku*

(Believe that you're my love)

*Yang kucari selama ini dalam hidupku*

(that I search all my life)

*Dan hanya padamu kuberikan sisa cintaku*

(and only for you i give my remaining love)

*Yang panjang dalam*

(a long in)

*Hidupku*

(my life)  
Ha-a-a ...  
Hidupku  
(my life)  
Ha-a-a ...  
*'Ku mencintaimu lebih dari apa pun*  
(I love you more than anything)  
*Meskipun tiada satu orang pun yang tahu*  
(Even though no one else knows)  
*'Ku mencintaimu sedalam-dalam hatiku*  
(I love you deeper in my heart)  
*Meskipun engkau hanya kekasih gelapku*  
(Eventhough you're just my secret lover)  
*'Ku mencintaimu...*  
(I love you...)

Analysis is done on the discourse text and item linked to the cultural socio-text. A social phenomenon that appears simultaneously with the presence of the song. A song is a construct of an ongoing social reality.

### **1. Discourse Analysis**

A third person phenomenon, an affair, as if it were an undying story in life. from the search song of the songwriter entitled along with the song Sheila on 7 entitled “*Shepia*” jump up in his time. Even on the radio the playback is still in popular interest with women. The song will be analyzed according to the writing procedures of every two verses that make it a sentence.

***Ku mencintaimu lebih dari apapun, Meskipun tiada satu orang pun yang tahu***  
(I love you more than anything, Even though no one else knows)

My direct character is I am the character of a man who loved a woman so much. In other words, his pusher was so clear that he was his mistress. Hidden in a circle of affection without anyone knowing it. That woman over there could be subordinated from her lover who is my life.

Maybe a figure I'm stuck in an arranged marriage or if I just did have the right to make both women the more deserving of her love.

***Ku mencintaimu sedalam-dalamnya hatiku, Meskipun engkau kekasih gelapku***  
(*I love you deeper in my heart, Eventhough you're just my secret lover*)

The feeling of second girl, he's the guy I pour out my heart that he feels the same way. She realizes that the woman she cares about is her lover. However, if we observe my figure here he merely displays as such a second woman for his love. The memorization is so evident in the other hidden person behind this song, the first lover.

***Ku tahu ku takkan selalu ada untukmu, Di saat engkau merindukan diriku***  
(*I know, I cant be always be there for you, Whenever you miss me*)

At the fifth and sixth verses, my figure explained that he could not forever be there for his second woman. In terms of his love, it must be Shared with other women who are rightfully entitled to him. Or indeed this man has an excessive desire for women, so that each other cannot be set free.

***Ku tahu ku takkan bisa memberikanmu waktu, Yang panjang dalam hidupku***  
(*I know, I cant give you time for long in my life*)

My figure well knows that not being able to give away a long time in his life is another connotation that he can't have forever. The meaning of love is so great that it cannot fully make your loved one. There's a good chance I've got a man in marriage he doesn't think I can just break up with.

***Yakinlah bahwa engkau adalah cintaku, Yang kucari selama ini dalam hidupku***  
(*Believe that you're my love, that I search all my life*)

The word rest indicates the power to a woman that she must believe in my love. From the eighth verse of this song, it shows that I am in this song a man with hegemoni ideology. In the context of this song women are so weak and willing to be made mistress.

Showing women only inferior to superior men. The labeling has been internalized into the community's thinking, and is being used by those in the hegemoni's position.

***Dan hanya padamu kuberikan sisa cintaku yang panjang dalam hidupku***



*(and only for you i give my remaining love a long in my life)*

In this last lyric the songwriter seeks to transfer their ideology and pass it on to the lag consumer. The mugging ideology of the hegemonic creator has made clear the effects of patriarchy here. His cause with more power man can make women bow to the love he has... though the body does not always keep him company. Although the norm forbids infidelity and leaves a third person in the love affair of two humans, yet here I am in a relationship. Love relations here can also be from a variety of aspects such as matter, or sex.

## **2. Analysis Socio-Cultural**

This analysis socio cultural calls for an event that happened either during a song or now. In 2007 this song became their signature album. That year was a heated, passionate discussion that took part in the media coverage about the affairs of both artists and state officials. The list of polygamy has also been ruled by the early 2000s. Wong solo then neatly spoke out of his polygraphs and assumed it was good. In 2018, great cleric arifin, the inspiration proclaimed about its polygamy and even through media, she promoted that polygamy was better if it got along than having an affair. Berger said that the media was designed to form the reality for the creator of the message. Especially with the drama show even a reality show about affairs or polygamy.

Along with the reality of the creation of songs about the third person or infidelity have been associated with Indonesian songs until this millennial. This purple song called illicit lover is only one of many songs about the third person chosen by the author. Another reason is the historical element that is so inherent in its time. Not surprisingly, this phenomenon still features the romance of Indonesian society. Both top and bottom. Along with my dark lover's song, many singers also created songs featuring an affair or a willingness to be polygamous. It was like the second song by astrid, then rossa released a new album entitled in the name of love.

Both songs engender ideologies of post-feminism because they are women who have the power to be free to be independent without worrying about the norm. Makes it look bad because she was willing to cheat and accepted to be second. That is the reason these songs may become popular even today for bringing up current phenomena, and they are as toxic to listeners as to how they respond the songs.

## **Clossing**

Women don't really have a choice in a relationship. Outwardly they are a clan that has always been synonymous with gentleness, pampering and a longing to be acknowledged by a partner. From this song women appear to be objects and my figures of men become the subject storytellers who have the power over women. My dark lover's song is a way of saying grace to the first girl and empowering the second girl. The song's creators want to use its power on the women that being the mistress far gets great love from the first lover. I figure I wouldn't have Shared his love if he was sincere to the first woman, who eventually formed patriarchate ideology because men are so benefiting, because they can free themselves to have more than one woman.

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