

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Feminism, a key of movement that advocates gender equality and equity, had begun in the late nineteenth century and had a lasting and continuous influence until now (Robertson, 2019). At the same time, this movement came up because there were gender inequality and inequity for women. For instance, women entirely had no rights in giving opinions freely unlike men, had no rights to vote in elections (read: disenfranchisement), had no rights to get a fair education, had no rights to work, had no equity of earning wages than men, and were told to behave (Islamia, 2017). In accordance with the claims of the feminist movement above, the development of feminism is divided into four waves with its different claims in every wave.

Ranjan (2019, p. 120) stated that the first wave of feminism originated in the 1850s had comprised several issues like suffrage in elections, working of pursuing education as same as men; furthermore, it started with 'Married Women Property Law' in the United States in 1809 and remained until 'Right to Vote' was granted in 1928. In the first wave, one of the prominent feminist figures is Mary Wollstonecraft that was born in 1759, and she is regarded as 'the fore-mother' of the British feminist movement. Based on the ideas of Rousseau, Wollstonecraft expanded Rousseau's democratic society but based on gender equality not only on women were often discriminated against at that time. In accordance with this Wollstonecraft published one of the prominent feminist treatises, *A Vindication of sexes*, and her ideas then shaped the thinking of the suffragettes, who campaigned for the women's vote. In 1960s-1980s, the

second wave feminism brought forward issues, such as inequality of laws, cultural inequalities, and women's role in society. Precisely, women asked for equal pay and the right to choose their own fate for their bodies, and it began in 1963 with the 'Report of American Presidential Commission' on the status of women that caused 'Equal Pay Act' (Ranjan, 2019, p. 120; Evans, 2014). In this second wave feminism, one of the prominent feminists is Betty Friedan. Born in 2006, Friedan was also known as American feminist activist and writer and published her 1933 book entitled, *The Feminine Mystique*. Being co-founded and elected as the first president of the National Organization for Women (NOW), her feminist key thoughts focused on women's role in society and emphasized a career-oriented independence for women and men instead of domestic life. Fast forward to the 1990s, the third wave feminism influenced by post-colonial and post-modern thoughts focused on the recognition of multiple feminisms and the complex relationships between the different systems of oppression, including body, race, gender, class, ethnicity, sexuality, and heteronormativity; moreover, they criticized the terms of 'bitch' and 'slut' in order to resist against the sexist culture and deprived it of verbal weapons (Maclaran, 2015). In the third wave feminism, one of the prominent feminists and raised by second wavers as well is Amy Richards. She was born in 1970 and was known as the American feminist activist, the author of *Manifesta: Young Women, Feminism, and the Future* (2000) along with Rebecca Walker, the president of a feminist lecture agency named 'Soapbox, Inc.', and the co-founder of 'Third Wave Foundation'. Being the co-founder of 'Third Wave Foundation', Richards' key feminist thoughts within the fund's goals promoted and focused on gender justice and a movement to end patriarchy, transphobia, homophobia, and misogyny as she believed that gender justice enables youths to gain knowledge and learn how to fight against social norms constructed and placed by the society. Afterwards, feminism has changed once again, and we live in this fourth wave of feminism. The fourth wave feminism started in 2012 and was not only focusing on women's empowerment but helping marginalized groups to get

more representation in the politics and business; however, a key component is the use of internet and social media to highlight and address those concerns (Ranjan, 2019, p. 120; Evans, 2014). In this fourth wave feminism, one of the prominent feminists is Vanessa Valenti (1980). Valenti, a feminist activist and blogger, launched Feministing.com within her sister, Jessica Valenti in 2004. The goals of the existence of Feministing.com within Valenti's key feminist thoughts are to support and encourage women and youth as the victim of any kind of sexual discrimination to speak their mind up through media; furthermore, it also becomes the platform to introduce some inspiring women that tackle any issues regarding sexuality, sexual abuse, sexual harassment, and others.

During those different waves of feminism, the different ideologies of feminism came into existence. Ranjan (2019, p. 121) mentioned the ideologies of feminism are Liberal, Libertarian, Materialist, Radical, Post-Colonial, Socialist, Marxist, Lesbian, Anarcha, Lipstick feminism, and others. Liberal feminism, also known as Mainstream feminism, is defined by its focus on achieving gender equality political and legal reforms without changing the society structure. Liberal feminism has its roots in the first wave feminism that focused particularly on women's suffrage and access to education. Additionally, Liberal feminists believe that female subordination is rooted in a set of customary and legal constraints in which it blocks women's entrance to and success in the so-called public world. Besides, Libertarian feminism stands for the equality of women's and men's rights to freedom from coercive interference due to their status as self-owners. Materialist feminism is the critical analysis towards capitalism and patriarchy as the central of women's oppression. Under Materialist feminism, gender is seen as a social construct, and society forces gender roles (e.g. bearing children); therefore, Materialist feminism's ideal vision is a society in which women are treated socially and economically the same as men. Radical feminism is defined by its focus on the idea of eliminating male supremacy in all social and economic contexts. Rooted in third wave

feminism, Radical feminists view society fundamentally as a patriarchy in which men dominate and oppress women. Radical feminists seek to abolish the patriarchy as one front in struggles (e.g. opposing the sexual objectification of women and raising public awareness about rape and violence against women) to liberate everyone from an unjust society by challenging existing social norms and institutions (e.g. challenging the concept of gender roles). Originated in 1980s, Post-Colonial feminism is a form of feminism that is developed as a response to feminism focusing solely on the experiences of women in Western cultures and former colonies. Hence, Post-Colonial feminism is the idea of resisting a racism and long-lasting political/economic/cultural effects of colonialism. Post-Colonial feminism is as a critique of feminist theorists in developed countries by pointing out the universalizing tendencies of mainstream feminist ideas, and they argue that non-Western women are literally misrepresented. Socialist feminism, rose in the 1960s and 1970s, is defined by its focus on the idea of ending both economic and cultural sources of women's oppression, and Socialist feminists argue that liberation can only be achieved by working to end both cultural and economic sources of women's oppression. Marxist feminism is the idea of ending women exploitation through capitalism and individual ownership of private property as the roots of women's oppression, and Marxist feminists believe that women have always had unpaid work and most low paying and boring jobs and do not have equal participation in the economic production process. Rose in the early 1970s-1980s (primarily in North America and Western Europe), Lesbian feminism is the idea of advocating lesbianism as the logical result of feminism; in addition, this ideology of feminism encourages women to focus their efforts, attentions, relationships, and activities towards their fellow women rather than men. Anarcha feminism is the idea of creating an 'equal ground' between all genders and pursuing social freedom and liberty of women with no need of dependence upon other groups or parties, and Anarcha feminists believe that the struggle against patriarchy is an essential part of class

conflict and the anarchist struggle against state and capitalism. At last, Lipstick feminism, rose in the third wave feminism, is the ideology of embracing the traditional concepts of femininity (e.g. sexual power of women) to help women's empowerment alongside feminist ideas. Unlike early feminist campaigns that focused on the basic fundamental rights of women, which is movement of 'Women's Suffrage', Lipstick feminism seeks to ascertain that women can still be feminist without ignoring their femininity, particularly in terms of sexuality.

Nowadays, feminism has evolved to become more than just about rights under the law, but also about equalizing privileges outside of institutions and removing female self-objectification, cat calling, slut-shaming, sexual assault, sexual harassment, sexual abuse, violence against women, women trafficking, negative body image, and others. Therefore, feminism now is no longer considered as the struggles of women, but it begins to reach such gender equity discourses (Rampton, 2008). However, according to Walker & Thompson (1984), feminism must maintain its three general ideologies in order to espouse the equality of women roles among men and the gender equity: (1) The need to recognize and disseminate the historical exploitation, the women devaluation, and the oppression of women; (2) The goals of improving women's social standing while working towards equality for all genders and groups; and (3) The active criticism of traditional intellectual pursuits and gender ideologies (as cited in Swirsky & Angelone, 2015). Essentially, the main goal of feminism then and now is to empower women (read: women's empowerment) out there without seeing their race, class, ethnicity, color skin, educational background, and even family background.

Women's empowerment, a process in which women can accomplish the ability to control, take ownership over resources, and make strategies of their own life choices, is a big deal for all women today (Kabeer, 2001, as cited in Mujahid et al., 2015). It involves the building up of a society and a political environment in which women can breathe without the fear of oppression, apprehension, exploitation, discrimination, and the general feeling of

persecution that leads to be a woman in a traditionally male-dominated structure; in addition, it also encompasses many dimensions, such as psychological, social, cultural, economic, political, and legal dimension. On the other hand, women's empowerment defines that women have a full control over their lives and their rights and are able to participate actively in social, political, and economic domains because it is about realizing true equality for men and women and guarding them against all aforementioned forms of violence (Malhotra et al., 2002; Dandona, 2015). Additionally, it is very essential for our society to ensure the sustainable development of the country. For instance, in most of the developing countries, high women unemployment rate along with limited investment in them comply women to depend on men due to early marriage, and early marriage itself is one of the crucial reasons of lower participation of females in the labor market compared to developed nations (World Bank, 2007; Doepke et al., 2012, as cited in Muhajid et al., 2015). Consequently, if the gender equality of women's empowerment cannot be achieved, the country also cannot ensure an equity for women, and social change will not occur. Empowering women can be expressed through many ways, such as in education, in economy, in politics, and even in art (e.g., music).

As cited by Vogue.com (2020), one of the famous female singers in 2020 that empowers women through music is Dua Lipa, and she argues that it is important for her to show unity between women through her music. According to Briefly.co.za (2020), Dua lipa that was born in 22nd August 1995 in London is an English singer, songwriter, and model. She is the first daughter from Dukagjin Lipa and Anesa Lipa, and she has two siblings in which they are Rina Lipa and Gjin Lipa (CapitalFM.com, 2020).

She began her musical career since she was 14 years old, and she began covering songs by other artists, such as P!nk and Nelly Furtado on YouTube. In 2015, she was signed with Warner Music Group and began working on her first debut been making waves in the music industry since the dawn of her career music with her strong belief in women's empowerment.

She, known as her 'dark pop' music style, has used her influential platform on multiple occasions to raise awareness of women's issues and speak up for gender equality and equity (Independent.co.uk, 2019). For instance, she celebrated her British Female Solo Artist win at the 2018 Brit Awards by encouraging women to start taking over the world, as she ever said that, "Here's to more women on these stages, more women winning awards, and more women taking over the world." (RollingStone.com, 2018). Not only winning 2018 Brit Awards for British Female Solo Artist, the 25-year-old British woman had achieved other awards, including 2017 BBC Radio 1's Teen Awards, 2017 SCTV Music Awards, 2018 MTV Europe Music Awards, 2018 Radio Disney Music Awards, 2019 and 2020 Grammy Awards, 2019 iHeartRadio Titanium Awards, 2019 Mnet Asian Music Awards, and 2020 MTV Video Music Awards. From the aforementioned statements, the writer chooses Dua Lipa because she often talks about feminism (e.g. raising awareness of women's oppression, gaining control over their life choices, etc.) in the song lyrics of her music in which those inspire and empower other women. In Vogue's 2018 interview, she claimed that, "Feminism for me is not a man-hating, it's just being like we (women) deserve the same opportunities." (Vogue.co.uk, 2018). Moreover, she added, "Contrary to some beliefs, feminism isn't about women classifying men as inferior, but rather urging society to ensure that they're treated equally." (Independent.co.uk, 2019). During her music career along with her feminist movement, she already has two studio albums filled with women's empowerment issue upliftment, which are *Dua Lipa: Complete Edition* (2017) and *Future Nostalgia* (2020).

After the success of *Dua Lipa: Complete Edition* that talks about women's empowerment issues and released on 19th October 2018, Dua Lipa brings women's empowerment upliftment again on her sophomore album entitled *Future Nostalgia*. Dua Lipa's *Future Nostalgia* released on 27th March 2020. The sophomore album influenced by dance hits of the 1980s and early 1990's revitalizes a disco pop dance to all her fans and leaves them in

awe (RiceThresher.org, 2020). It consists of eleven disco pop songs, which are *Future Nostalgia*, *Don't Start Now*, *Cool*, *Physical*, *Levitating*, *Pretty Please*, *Hallucinate*, *Love Again*, *Break My Heart*, *Good In Bed*, and *Boys Will Be Boys*. The 11-track record owes much of its success to the pervasive disco-inspired instrumentation woven into each song (DailyBruin.com, 2020). Before the second album was set to drop, it ever leaked online on Twitter a week earlier and made the British songstress sad. In Dua Lipa's Instagram live, she told her fans that the album would release on Friday, March 27th. However, good things come back around her because the critics calls the record as 'viscerally brilliant' and 'pop perfection' (BBCNews.com, 2020). Claiming the 11-track disco pop record, the writer agrees with the critics and underlies the album as the corpus of this study to analyze. Besides, past-and-modern disco pop combinations of the album attract the writer's interest to explore more. Additionally, the writer will also dissect the clauses and/or sentences in the song lyrics of her album revealing women's empowerment issues, finds out the implicit and explicit meanings regarding Dua Lipa's intention, and correlates her feminism and its implementation with the Beyoncé-as-feminist concept as the fourth wave of feminist movement in this study.

In giving the portrayal of women, Lisara (2014) conducted a research titled *The Portrayal of Women in Katy Perry's Selected Song Lyrics*. The corpus of her research is the songs in Katy Perry's *One of the Boys* album (2008). Using the postfeminist theory and gender study perspectives, she found that the five portrayals of women, as follows: (1) Women are presented in attractive physical appearance; (2) Women are treated as sexual object; (3) Women are engaged in significantly passive behavior; (4) Women are presented as having negative attitudes which are women's need and dependency on men; and (5) Women are presented as having positive attitudes to cover their dependency on men. Moreover, her research concludes that *One of the Boys* album (2008) supports portrayal of women to be in accordance with patriarchal society's expectation, performs traditional gender assumption to be feminine,

depicts men as more inclined to leave their lovers and women remain painful as a consequence, exhibits low self-esteem feelings of women, and admits to a certain dependency on men. The differences between the previous study and this study lie on the topic, the use of theory, and the corpus.

In the process of changing women stereotype in patriarchal society, women should unite to resist and tackle it and also empower other women. Bahr's and Pujianti's (2019) analyzes women stereotype and women-stereotyped resistance in their study, *Women Stereotypes Depicted in Daya Song's Entitled 'Sit Still, Look Pretty'*. Dividing into three categories of stereotype, they found that the song tackling the stereotypes, as follows: (1) Women cannot pursue their own dreams (occupational stereotype); (2) Women are socially constructed to follow the beauty standard and dress up to get love (beauty stereotype); and (3) Women are dependent and are merely seen as the object of men (personality trait stereotype). The study reveals that the songwriters (mostly men) and the singer try to infuse the idea of empowered women through working women that have a big dream, able to define her own beauty rules, dressing up for self-fulfillment, being independent, and valuing themselves as a subject. The differences between the previous study and this study lie on the topic, the use of theory, and the corpus.

Musa (2020) talks about promoting women's empowerment of a Nigerian Hausa singer's songs and performances in her study titled *Promoting Women Empowerment through Songs: Barmani Choge and Her Performances*. The study highlights Barmani Choge's achievements as singer and provides an insight into the socio-cultural aspects of Hausa society through her songs. Musa found that Barmani's songs serve as entertainment and admonishment to other women. Furthermore, the Nigerian singer primarily focuses on empowering women through education and trade. The differences between the previous study and this study lie on the use of theory and the corpus.

The previous study entitled *Female Empowerment in Selected Beyoncé's Song Lyrics: A Semiotics Study Analysis* by Prasetyo (2016) revealed the five selected song lyrics that are *Grown Woman*, *If I Were a Boy*, *Ring Off*, *Run the World (Girls)*, and ****Flawless* using women's empowerment based on the six dimensions of empowerment proposed by Malhotra et al. and constructing women's empowerment by the meaning of signified signs and symbols based on Barthes' theory of the Semiotic Orders of Signification. In addition, he found that women's empowerment in the selected song lyrics is mostly in economic and socio-cultural dimensions. According to its result, it could conclude that Beyoncé encourages women to be financially independent in order to take full authority over their lives and rights to freedom. The differences between Prasetyo's study and this study lie on the corpus of the study. Whilst his corpus is in the selected Beyoncé's songs, this study focuses on the whole album by Dua Lipa. Both of the studies use Barthes' Semiotic Order of Signification and Malhotra's Female Empowerment Dimensions however this study uses the fourth wave of feminist movement as the foundation and correlates it with the album.

As the aforementioned previous studies, the writer conducts this research because the previous studies rarely focus on the women's empowerment issue upliftment in the song lyrics of a whole album of an international singer and use the fourth wave feminist concept which is Beyoncé-as-feminist concept as the analytical theory for the data analysis in which the fourth wave feminist concept's key component is the use of internet and social media to highlight and address the issue. Additionally, the corpus of this study is *Future Nostalgia* by Dua Lipa and includes its English song lyrics. Besides, this study focuses on the portrayal of the women's empowerment, the types of the women's empowerment, and the correlation between her album with the fourth wave of feminist movement. Using Semiotic Order of Signification postulated by Roland Barthes, this study analyzes the song lyrics that are considered to be a text, and it has many signs, which represent the meaning of words. In addition to this, the study will

discover the types of the women's empowerment by using Three-Dimensional Model of Women's Empowerment (i.e. personal, relational, and societal empowerment) proposed by Huis et al., and the study will also deploy the theory of Female Empowerment Dimensions (i.e. legal, socio cultural, familial/interpersonal, economic, political, and psychological dimension) proposed by Malhotra et al.

1.2 Research Question

1. What are the explicit and implicit meanings in the song lyrics of Dua Lipa's *Future Nostalgia* album that revealing women's empowerment?
2. How is women's empowerment portrayed in the song lyrics of Dua Lipa's *Future Nostalgia* album?
3. How are types of women's empowerment explored in the song lyrics of Dua Lipa's *Future Nostalgia* album?

1.3 Purpose of the Study

Considering the research questions above, this study aims to analyze a women's empowerment in Dua Lipa's *Future Nostalgia* album, including the implicit and explicit meanings of the song lyrics, the types of women's empowerment, and the correlation between the song lyrics of Dua Lipa's *Future Nostalgia* album with Beyoncé-as-feminist concept as the feminist concept of the fourth wave.

1.4 Scope of the Study

This study focuses on a meaning of women's empowerment in the song lyrics of Dua Lipa's *Future Nostalgia* album by using Semiotic Order of Signification postulated by Roland Barthes, discovers the types of the women's empowerment by using Three-Dimensional Model

of Women's Empowerment (i.e. personal, relational, and societal empowerment) proposed by Huis et al. and Female Empowerment Dimensions (i.e., legal, socio-cultural, familial/interpersonal, economic, political, and psychological dimension) proposed by Malhotra et al., and correlates the women's empowerment in Dua Lipa's *Future Nostalgia* album with the Beyoncé-as-feminist concept as the feminist concept of the fourth wave. Furthermore, the data are the clauses and/or sentences in the song lyrics of these eleven songs in Dua Lipa's *Future Nostalgia* album (*Future Nostalgia*, *Don't Start Now*, *Cool*, *Physical*, *Levitating*, *Pretty Please*, *Hallucinate*, *Love Again*, *Break My Heart*, *Good In Bed*, and *Boys Will Be Boys*). Whilst, the data sources are those eleven songs in Dua Lipa's *Future Nostalgia* album.

1.5 Significance of the Study

The outcomes of the study are expected to contribute benefits in several aspects, as follows:

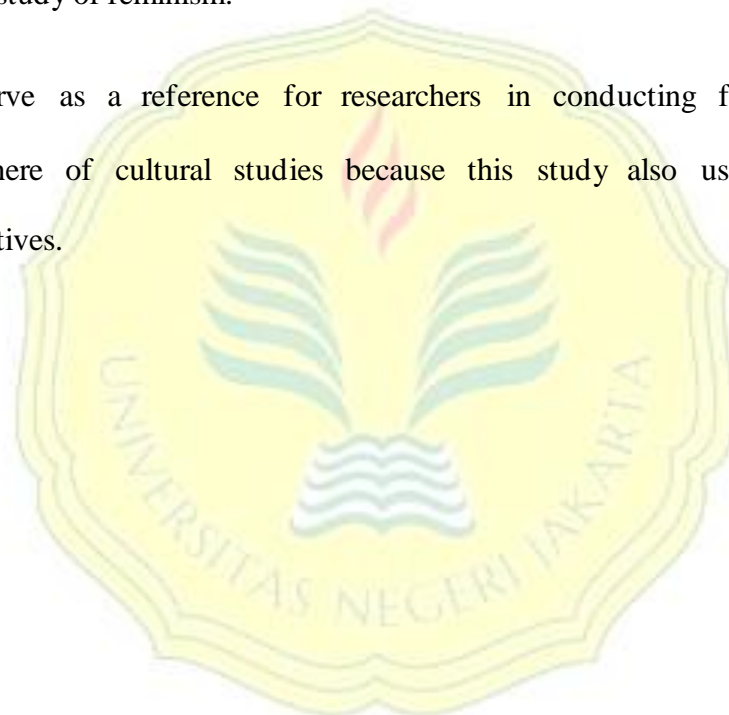
1. Theoretically:

- a. To enrich the readers' knowledge about the women's empowerment issues (including the action of raising the status of women, raising awareness, body positivity, life-decision making, etc.), specifically in song lyrics.
- b. To give a further understanding towards Semiotic Order of Signification postulated by Roland Barthes through the song lyrics, Three-Dimensional Model of Women's Empowerment proposed by Huis et al., Female Empowerment Dimensions proposed by Malhotra et al, and Beyoncé-as-feminist concept as the feminist concept of the fourth wave.

- c. To give a further understanding towards the history of feminist movement, especially in the fourth wave of feminist movement.

2. Practically:

- a. To contribute to the enhancement of the amount of sex and gender studies as this study encompasses sex and gender studies, particularly in the study of feminism.
- b. To serve as a reference for researchers in conducting future research in the sphere of cultural studies because this study also uses cultural study perspectives.



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