

THE MULTIMODALITY SEMIOTIC ANALYSIS: OPPRESSION OF MENSTRUATING WOMEN IN VIERRATALE'S YOUTUBE MUSIC VIDEO "DATANG BULAN"

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ABSTRACT

In the era of pop culture, women are closely related to oppression in all areas of life by Patriarchal thinking. The menstrual condition experienced by women becomes a weapon of oppression to be able to limit and marginalize women in society. This condition is realized in Vierratale's YouTube music video entitled "Datang Bulan" which was released on June 30, 2023. Through the analytical knife of Kress and Leeuwen's Multimodal Semiotics and Intersectionality Theory, it can uncover the forms of oppression that have been carried out by the music creator. The results of this research analysis show that there has been oppression of menstruating women through the dichotomy of language in using the word woman, the glorification of menstruating women with new myths created and the disproportionality (marginalization) of women to be involved in voicing equality is clearly conveyed in the music video.

Keywords : *Menstrual Women's Oppression, Music Video, Kress and Leeuwen's Multimodal Semiotics, Intersectionality Theory*

1. Introduction

Women are often the object of oppression in society. This is due to the fact that women are still perceived to have less power than men in many areas, such as politics, education, and the workplace. This view is rooted in a culture where society continues to believe that men have control over many areas resulting in inequality in access and opportunities for women to advance in these areas (Apriliandra, 2021).

In Indonesia, research that illustrates oppression in the form of gender inequality in Indonesia is referred to in the 2016 Indonesian National Women's Life Experience Survey (2016 SPHPN) Study on Violence Against Women and Girls (2016), that one in three Indonesian women aged 15-64 years claimed to have experienced physical and sexual violence committed by or not their partners during their lifetime, and statistics also show that

around 9.4% of women experienced it in the last 12 months. The organization Equal Measures 2030 (2019), states that in 2017, women also still faced regulatory constraints and discrimination in the economic sector at 51%. At the level of customs and traditions, Balinese people consider purusa, or men, as the head of the family and can bear all family responsibilities, while women who do not have power will be more vulnerable to being placed under men (Ariyanti & Ardhana, 2020).

In the domestic area, women continue to experience oppression in the form of violence, exploitation and double burden (Pertiwi, 2015). In pop culture through the media, the depiction of women is often made sexism and gender bias. The appearance of women in the media by showing an attractive body shape for men is nothing but part of the goal of capitalism which is solely to seek maximum profit

(Farihah, 2013). Media sexism makes women victims. Women become icons of media industrialization that can generate a lot of profit. On the other hand, women's sexism in the media shows a portrait of women's social and cultural reality that is not encouraging. A big homework that requires synergy from many parties (Sari, 2012).

Music as part of pop culture products participates in shaping behavior in music fans where music as a popular culture product can construct the lifestyle of its target audience (Agustiningsih, 2018). This music is usually made by musical instruments or human voices and can please the ear and express ideas, feelings, emotions, or moods (Hidayat, 2014). Most music has song lyrics. The source of the message can inform the recipient of the message through song lyrics. Wellek and Warren (1989) argue that language in this context, especially the words used in song lyrics, has ambiguous and expressive properties and unlike everyday language, has a tendency to influence, persuade, or change the attitudes of the humans who interpret it. Ellen Koskoff's study helps explain how music can affect gender relations in four different ways. It can reinforce existing gender divisions, it can maintain the existing order and uphold more important values in society or it can serve as a platform for gender equality and empowerment (Harliani, 2019).

One of the things that is often mentioned in a song is women. There are still many songs that use women as objects and values that cause gender inequality, including subordination, marginalization, stereotyping, violence, overburden, and socialization of gender role ideologies. This is very sad because music can easily influence people's lives from various perspectives. On the contrary, some artists or bands make songs that honor women, such as Vierratale.

Communication consists of several constituents, including the source (source), message (message), channel (channel), and receiver (receiver). A source needs a medium to convey the message, and music is one of the many types of media that can be used to convey messages. According to Bernard and Steiner, communication is the dissemination of information, ideas, emotions, skills, and so on using symbols, words, pictures, figures, and graphics, among others (Mulyana, 2007).

Music band Vierratale has released many songs, including a song about menstruation. This song tells how the physical and condition of women when they are menstruating or menstruating in living their daily lives. However, here it is illustrated that the opposite gender, namely men, often cannot understand the situation where there are several moments when women feel disturbed by sentences or words, sounds and actions that can make themselves uncomfortable.

According to Nancy Love (2009), the control of women's sexuality becomes crucial to maintaining a racialized and purified state if "nation and race are understood in terms of family." In the globalized and "impure" West women's perspectives face challenges for the state to control national gender bodies. Western music video broadcasts are restricted by China's State Radio, Film and Television Administration to reaffirm national identity. These restrictions lead to "limiting representations of femininity", says Lisa Parks (2002). Women are often the measure by which one can gauge how much the Western paradigm has influenced culture (Lemos, 2011).

Menstruating women in Vierratale's music video, women's oppression through myths, women's powerlessness in the context of patriarchy, pop culture products contribute to preserving patriarchal understanding with the context of video media as a channel, reinforced by the

relevance of Crenshaw's intersectionality theory through 3 aspects, namely structural intersectionality, political intersectionality, and representational intersectionality, then understood through the lens of Kress and Leeuwen's multimodal semiotic data analysis (combining aspects, textual, video, image, illustration, sound,

2. Method

This research uses a qualitative and descriptive analysis of the results of observational observations and also a multi-modal approach, namely ideational analysis, interpersonal analysis and textual analysis. Multimodal deals with the way people communicate using different modes at the same time through semiotics in product design (Siagian & Sihombal, 2012).

At the same time through semiotics in product design (Siagian & Sihombing, 2022). It can also be associated with semiotic events that are used simultaneously. This approach helps reveal, explain, and uncover facts, events, phenomena, and events factually through data that is interpreted and described (Makmun & Isnaini, 2023).

The focus of this research is to see the meaning of oppression for menstruating women in Vierratale's music videos, which is studied based on the representation of each symbol displayed. The unit of analysis in this study is a music video on Youtube Vierratale entitled "Datang Bulan" which is reviewed from various aspects such as colors, images, song texts and messages that have implied meanings.

This research also uses multimodal semiotics as a data analysis tool. In this research, there are two types of data, namely primary data and secondary data. Primary data is obtained through observation and documentation in the form of text, video, images, and sound from video uploads on Youtube Vierratale using

intonation to see the phenomenon under study). This article will answer the question of how patriarchal culture is represented in carrying out oppressive practices on women who are menstruating, and identify the symbols conveyed by patriarchal thinking through pop culture.

multimodal semiotics. Secondary data was obtained from searching scientific journal articles, theoretical books, and news relevant to the research themes and topics. The technique or method of analysis used in this research is the multimodal semiotic data analysis technique of the Kress and Leeuwen model. This multimodal semiotic analysis is a tool to see something strange and needs to be examined, and examine specifically verbal and images in multimodal texts (Makmun & Isnaini, 2023).

3. Result and Discussion

Findings should be separated from discussion. Research findings or results are not raw data, but data that has been processed / analyzed with certain methods. Discussion is the result of interpretation of data analysis, if necessary linked to relevant scientific theories/concepts in the literature review. Findings and discussion must answer the formulation of the problem and have an impact on new knowledge. The content of findings and discussion can be in the form of interpretation of discussion results, tables, figures, diagrams, graphs, sketches, and so on.

The First Data Analysis

The opening video footage data below is obtained from the Youtube upload of Vierratale - Datang Bulan (Official Music Video) on June 30, 2023.



Figure 1. The Opening Video of Vierratale – Datang Bulan

1) Ideational metafunctions: In the opening video, it starts with the words "Vierratale" and "Datang Bulan" with smaller writing in darker yellow. The shot

starts with a foot that is walking and then embedded with text that reads:

"God made girls have monthly periods and give birth, because he knew guys weren't strong enough to handle it."

In the next shot with 7 represented participants, namely in the form of 1 woman, namely Widi as the vocalist, 2 men, Kevin and Raka and 4 people of unknown gender wearing animal head masks meeting in a room that tends to be poorly lit. Widi came wearing black clothes with a special accent using a bandana and also an iron chain that was attached close to the stomach. When she arrived, Widi had an expressionless face, happy to be seen for the discomfort felt as a result of menstruation in accordance with the title of the song that appeared in the opening video. 2 represented participants, namely Kevin and Raka wearing all black clothes, mentioned Widi with the aim of entertaining through a touch of music. Meanwhile, 4 represented participants wearing animal masks were silent without interacting.

2) Interpersonal metafunctions :

Tabel 1. Interpersonal metafunctions in first data analysis

Distance	Gaze	The angle of interactions
The three participants, namely Widi, Kevin and Raka, are depicted in a medium close up which places the viewer as if he is observing the activities being carried out by the participant so that it can be said that there is a close social distance between the viewer and the participant.	In this illustration there is no eye contact between the viewer and the participant so that they do not demand us but rather offer something, in this upload they offer for the viewer to see what activities they are doing and chatting about.	The angle of video capture or processing between shots is made parallel, meaning that the position is the same as the viewer. There are shots where the position of the participant is made higher with the viewer, this means that the position of the viewer is lower than the participant.

Source: by Author

1) Textual metafunctions : Based on the composition between video shots, it can be seen that what is wanted to be conveyed is a conversation between represented participants, namely Kevin and Raka, who mention the arrival of Widi who is

behaving strangely due to menstruation by entertaining her through a touch of music. In the verbal analysis at the beginning of the video, the creator uses a foreign language, namely English, to have a conversation between the represented

participants. The use of the word "Girls" refers to the position of a group of girls who usually experience menstrual conditions every month. However, there is an inconsistency in the second shot, namely the use of "My Lady" to identify Widi's position as a woman who is menstruating who is more classy. The use of the words Girls and Lady is a representation where the creator wants to approach the viewer to be able to feel this conversation looks more high class by using English conversation, as if the viewer is present in this conversation to observe and process information on language skills that look more educated and classy.

The Second Data Analysis

In the first Intro music section at a duration of 0:53 - 1:17 below, obtained from the Youtube upload of Vierratale - Datang Bulan (Official Music Video) on June 30, 2023.



Figure 2. The Video of Vierratale – Datang Bulan

1) Ideational metafunctions: Based on the video footage, there is a represented participant, Widi, who is singing using a horned bandan and has a red flower on his head. Then there is another represented participant who uses an animal mask while holding a book with a front page that reads "coming month". Then in several other shots there are represented Kevin and Raka who are playing music and sitting as a transition between video shots.

2) Inerpersonal metafunctions:

Tabel 2. Interpersonal metafunctions in Second data analysis

Distance	Gaze	The angle of interactions
The three participants, namely Widi, Kevin and Raka, are depicted in medium close up. However, there are several shots of special parts of Widi made closer to extreme close up. So as to provide an element of closeness to the viewer.	In this illustration, there is a lot of eye contact between the viewer and the participant. But there are some shots when Kevin is playing a keyboard instrument, the object represented by the participant does not appear to look at the viewer. But the focus is on the instrument being played, as if inviting the viewer to be able to enjoy the music being conveyed.	The element of attitude can be seen in the placement of the viewer's point of view, some of which are made parallel to the represented participant. There are several shots where the viewer is under the view of the represented participant.

Source: by Author

3) Textual metafunctions : Textually based on the song lyrics in the form of :

Intro 1

Naha sakit, nahan sensi

Nahan moody, ha-ah-ah-ah

Sakit perut, sakit pinggang

Sakit hati, ha-ah-ah-ah

In the data of the opening music video footage of the first music Reff section at a duration of 0:18 - 1:37 below, obtained from the Youtube upload of Vierratale - Datang Bulan (Official Music Video) on June 30, 2023.

The Third Data Analysis



Figure 3. The Video of Vierratale – Datang Bulan

4) Ideational metafunctions: Based on the video footage, there are represented participants, namely Widi, Kevin, Raka and humans with animal masks. Widi's appearance is still using a black bandana with a red flower on it. There appears to be a shot where Widi does not want to be approached by anyone. Then, another shot is Widi who stops Raka while he is strumming the guitar.

5) Interpersonal metafunctions :

Tabel 3. Interpersonal metafunctions in third data analysis

Distance	Gaze	The angle of interactions
The three participants namely Widi, Kevin, Raka and the man in the animal mask are depicted in medium close up. There are several shots of special parts of Widi made closer to extreme close up. So as to provide an element of closeness to the viewer.	In this illustration there is a lot of eye contact between the viewer and the participant so it's like wanting to show things that want to be conveyed through the language of the object to the viewer..	The element of attitude can be seen in the placement of the viewer's point of view, some of which are made parallel to the represented participant. There are several shots where the viewer is under the view of the represented participant.

Source: by Author

6) *Textual metafunctions* : Textually based on the song lyrics in the form of :

Reff pertama

Jangan mendekat

Jangan berisik

Jangan bikin pusing

Nanti ku marah

The Fourth Data Analysis

In the Second Intro music section at a duration of 1:38 - 1:53 below, obtained from the Youtube upload of Vierratale - Datang Bulan (Official Music Video) on June 30, 2023.





Figure 4. The Video of Vierratale – Datang Bulan

1) Ideational metafunctions: The three participants, namely Widi, Kevin and Raka, are depicted in medium close up. However, there are several shots of special parts of Widi made closer to extreme close

up. So as to provide an element of closeness to the viewer. This condition is without Kevin and Raka playing musical instruments, while Widi is singing. There appears to be an object at the top of the black clouds and lightning that gives a tense and dark picture. The three of them do not show smiling faces, looking expressionless.

2) Interpersonal metafunctions :

Tabel 3. Interpersonal metafunctions in fourth data analysis

Distance	Gaze	The angle of interactions
The three participants namely Widi, Kevin, Raka and the man in the animal mask are depicted in medium close up. However, there are several shots of special parts of Widi made closer to extreme close up. So as to provide an element of closeness to the viewer.	In this illustration there is a lot of eye contact between the viewer and the participant so it's like wanting to show things that want to be conveyed through the language of the object to the viewer..	The element of attitude can be seen in the placement of the viewer's point of view, some of which are made parallel to the represented participant. There are several shots where the viewer is under the view of the represented participant.

Source: by Author

3) Textual metafunctions Textually based on the song lyrics in the form of :

Intro kedua

Nahan gossip, nahan gibah

Nahan prasangka

Hormon naik, hormon turun

Hormon labil, ha-ah-ah-ah

The Fifth Data Analysis

In the second Reff section at the duration of 1:54 - 2:10 below, obtained from the Youtube upload of Vierratale - Datang Bulan (Official Music Video) on June 30, 2023.

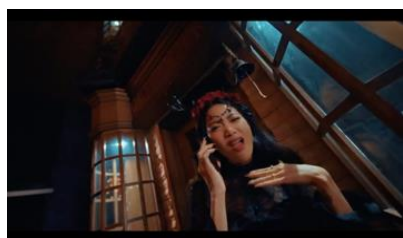


Figure 5. The Video of Vierratale – Datang Bulan

1) Ideational metafunctions:

The three participants, namely Widi, Kevin and Raka, are depicted in medium close up. However, there are several shots of special parts of Widi made closer to extreme close up. So as to provide an element of closeness to the viewer. This condition is without Kevin and

Raka playing musical instruments, while Widi is singing. Widi appears to be holding a telephone while singing, some angles are made varied with a slight tilt. While there are several

shots in Kevin's special section focusing on music and his piano playing skills.

2) Interpersonal metafunctions

Tabel 5. Interpersonal metafunctions in fifth data analysis

Distance	Gaze	The angle of interactions
The three participants namely Widi, Kevin, Raka and the man in the animal mask are depicted in medium close up. However, there are several shots of special parts of Widi made closer to extreme close up. So as to provide an element of closeness to the viewer.	In this illustration, there is a lot of eye contact between the viewer and the participant so it is like wanting to show things that want to be conveyed through the language of the object to the viewer.	The element of attitude can be seen in the placement of the viewer's point of view, some of which are made parallel to the represented participant. There are several shots where the viewer is under the view of the represented participant.

Source: by Author

3) Textual metafunctions

Textually based on the song lyrics in the form of :

Reff kedua

Jangan mendekat

Jangan berisik

Jangan bikin pusing

Nanti ku marah

The Sixth Data Analysis

In the data of the Outro section of the music video opening at the duration of 2:11 - 2:40 below, obtained from the Youtube upload of Vierratale - Datang Bulan (Official Music Video) on June 30, 2023.



Figure 6. The Closing Video of Vierratale – Datang Bulan

1) Ideational metafunctions

In the opening video upload above, there are 3 represented participants with matching black outfits. Widi is still wearing a horned headband with a red flower on the head.

2) Interpersonal metafunctions

Tabel 6. Interpersonal metafunctions in sixth data

Tabel 5. Interpersonal metafunctions in sixth data analysis

Distance	Gaze	The angle of interactions
The three participants namely Widi, Kevin, Raka and the man in the animal mask are depicted in medium close up. However, there are several shots of special parts of Widi made closer to extreme close up. So as to provide an element of closeness to the viewer.	In this illustration there is a lot of eye contact between the viewer and the participant so it's like wanting to show things that want to be conveyed through the language of the object to the viewer.	The element of attitude can be seen in the placement of the viewer's point of view, some of which are made parallel to the represented participant. There are several shots where the viewer is under the view of the represented participant.

Source: by Author

7) *Textual metafunctions*

Textually based on the song lyrics in the form of :

Closing :

Wahai lelaki

Tolong mengerti

Dia sang rembulan

Yang telah tiba

Na-na-na-na, na-na-na-na

Na-na-na-na, na-na-na-na-na

The Oppression in Menstruating Women

Based on the results of the analysis that the author has done previously, so in this section the author will try to elaborate on the discussion of intersectionality based on the results of the multimodal semiotic analysis above. Through ideational, interpersonal, and textual analysis, the forms of oppression contained in the messages displayed by Vierratale's video titled *datang bulan* can be identified.

Intersectionality studies are concerned with the intersection between forms of oppression, domination, or discrimination that have different levels of power determined by the intersectional systems of society, such as race, ethnicity, social class, and others (Ferre, 2018:132). According to Crenshaw, he divides intersectionality into three, namely structural intersectionality, political intersectionality, and representational intersectionality. First, Crenshaw (1991, 1245). First, Crenshaw (1991, 1245) explains structural intersectionality where women face a series of oppressions in their lives, ranging from poverty to employment problems. Second, according to Crenshaw (1991, 1251-1252), political intersectionality occurs when women are in conflict over political agendas. Race and gender often become conflicts and are fought for in the political field so that women continue to be marginalized.

The third is representational intersectionality, meaning that women are only a minority and women's issues are not significant (Afiyatin, 2019). In addition, representational intersectionality also includes the way the development of popular culture shapes the image of women in race and gender, which results in the marginalization of women

themselves because they ignore their main interests. In the context of Vierratale's music video *Come to the Moon*, there has been a dichotomy of language in defining women. When the awareness of equal rights between men and women emerged among the English-speaking community, there was also a different awareness in language (Hijriyah, 2017). This is shown in the choice of the words *Girls* and *Lady* which aims to represent the female vocation.

Based on the music video, language dichotomy occurs in the use of the word *Girls* which is considered to represent a large group of women. Meanwhile, the opening of the music video conversation uses the word *Lady* which is shown to call *Widi* a woman. The word *Lady* refers to the meaning of woman belonging to upper class (Hijriyah, 2017). The use of the word *Lady* does not represent gender inclusion in the language used during the opening conversation in the music video. The use of the word *Lady* creates a view of honorable and dishonorable women based on certain social classes.

The use of the word *woman* in English in the video is not singular, but constructed with more than one identity which causes oppression in the linguistic aspect. This can be deliberately constructed by Kevin Aprilio as a producer in the music video in perpetuating the understanding of patriarchy through pop cultural products.

In accordance with Representational Intersectionality, this means that women are only a minority and women's issues are not significant. In addition, Representational Intersectionality also includes how the development of popular culture shapes the image of women in race and gender, which results in the marginalization of women themselves because they ignore their main interests (Mustaqim, 2018). Mansour Fakhri in *Gender Analysis and Social Transformation* explains that the concept of gender is understood as a trait attached to men and women that is socially and culturally constructed (Mahmudah, 2019).

Intersectionality theory, this theory focuses on women who experience oppression from all directions in their lives. According to Mustaqim, Structural Intersectionality explains

about structural intersectionality where women face a series of oppressions in their lives (Mustaqim, 2018). This is shown in the production process of glorification of menstruating women which is made biased and excessive through verbal and non-verbal. The biological fact that menstruation is part of the biological-coded cycle experienced by women does not mean that there is a process of clarification on menstruating women. Menstruation is actually a biological process related to the achievement of sexual maturation, fertility, body health, and changes (growth) of the female body (Rahmatullah, 2013).

Glorification can be seen through the lyrics of the music video :

Intro bagian satu

"Sakit hati haa aa.."

Intro bagian kedua

"Nahan gosip, nahan ghibah"

"Nahan prasangka aaa.."

Reff

"Jangan mendekat, jangan berisik"

"Jangan bikin pusing nanti ku marah"

The lyrics invite the perception of oppression towards menstruating women through the construction of new myths that menstruating women must face. Menstruation is also a means of control of certain cultures and societies over women (Rahmatullah, 2013). Through the lyrics above, it illustrates that women are vulnerable to problems during menstruation. Menstrual pain is the most common gynecological complaint and is widely experienced by women (Murwitasari, 2017). When the menstrual process takes place, a series of emotional situations arise, there are women who feel proud because experiencing menstruation means a sign of adulthood. However, there are also those who experience anxiety, irritability, and sensitivity to surrounding situations that they consider uncomfortable (Murwitasari, 2017).

The emotional situation conveyed in the song lyrics positions menstruating women as vulnerable to emotional problems, namely through the depiction in the lyrics "Heartache haa aa...". Emotional situations in this case are feelings that are sometimes less controllable by

individuals, such as angry emotions or being overly sensitive to a social situation. As a result, individuals may experience difficulties in adjusting to their environment. Thus, women's emotional responses to menstruation vary so that they cannot be generalized, depending also on their physical condition and also the response of their social environment (Murwitasari, 2017).

Entering the intro of the second part, through the lyrics "*Nahan gossip, nahan ghibah. Nahan prasangka aaa...*" brings up a new myth depicted through women in a menstrual condition so that there is a greater potential for prejudice by gossiping or gossiping. Women are considered to need to restrain or control this condition of desire. Too narrow and contradictory understanding, different responses about menstruation affect the emotions of women who experience menstruation. Emotional and behavioral symptoms are premenstrual symptoms that arise from within in the form of a woman's feelings, including unstable mood, irritability, depression, anxiety, impaired concentration, insomnia, and others (Isnaini, 2021). On the contrary, it is necessary to have social support for women during menstruation (Murwitasari, 2017). So there is no correlation with gossiping or prejudice pinned to menstruating women.

The chorus does not show any support for menstruating women, through the lyrics "Don't come closer, don't make noise. Don't make a headache, I'll be angry". The lyrical description is very close to the patriarchal view that tends to marginalize women, especially during menstruation. The physical condition of feeling pain during the exfoliation of the uterus during menstruation, the construction of new myths accompanied by the oppression of women through marginalization adds to the potential for women's powerlessness.

Through non-verbal visuals, it is conveyed by the visualization of Widi wearing all black (dark) clothes and the use of chain accents on the stomach. This illustrates that Widi as a woman who is experiencing menstruation looks full of darkness. The nuances of lightning and dark black clouds visualized at the top look like a catastrophe. The visualization of women coming to

menstruation was made to look so dark with the look on Widi's face who never once smiled happily when she came to menstruation.

Political Intersectionality can occur when women are contested in the political agenda. Race and gender are often conflicted and fought for in the political sphere so that women continue to be marginalized. Its relevance to Vierratale's music video is verbally stated in the lyrics, where Widi represents menstruating women who are not given proportional space to be able to voice equality. Through the lyrics "*Ooo Lelaki ... Tolong mengertia ... Dia sang rembulan... telah tibaa...*" there is a positioning of women under men through the image of asking men for help in order to understand the situation of women who are menstruating. Menstruating women cannot confront the situation. Although women try to fight against oppression on the political agenda, often the struggle continues to be marginalized by patriarchal understanding (Mahmudah, 2019).

4. Conclusion

In the era of digital pop culture, the exploration of music continues to grow rapidly. with the existence of youtube as a medium for audio-visual delivery, the format for delivering music is increasing. this is also supported by the delivery of lyrical compositions and creative video displays, as vierratale has done with his new work. There are still many women's issues in the pop culture era that have not been well conveyed. Through Kress and Leeuwen's multi-modal semiotic approach, it can dissect aspects that have a connection to the oppression of menstruating women that have been carried out in the vierratale music video entitled "datang bulan" through the lens of Crenshaw's intersectionality theory through the dichotomy of language in using the word woman, the glorification of menstruating women with new myths created and the disproportion (marginalization) of women to be involved in voicing equality clearly conveyed in the music video. Through these findings, it can illustrate that women are increasingly

made helpless because of the construction of the issue of menstruating women that is instilled by patriarchal thinking.

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