

# ***Jogja Ora Didol* : a Discourse of Resistance to Domination Through Music Norman Fairclough's Critical Discourse Analysis Study**

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**Abstract:** The freedom of media since the death of the New Order has made its development so significant, especially in Indonesia. Artists have a platform to create creative ideas through media such as creating movies or music. The issue of power that is not in favor of the lower middle social class makes music present as a tool to respond to difficult situations and even become a tool of resistance to the government or those in power. This research is a qualitative study using Norman Fairclough's critical discourse analysis theory which has three dimensions in the text of the song *Jogja Ora Didol* by Jogja Hip-Hop Foundation. The musical background of Jogja Hip-hop Foundation and the language used in the song contain resistance. This study aims to see the extent to which the song *Jogja Ora Didol* influences and builds the power of resistance to the domination that exists in Yogyakarta. The song *Jogja Ora Didol* was created in conjunction with the many protests of empowered citizens against the massive construction of hotels in the Yogyakarta area. Resistance discourse is viewed from three levels, namely text, discourse-practice, and socio-cultural. This research aims to 1) Represent the text of the song *Jogja Ora Didol*, 2) The background of the creation of the song and 3) the influence of the song to create and build resistance. The results of this study show that the resistance of word units and metaphors form a unit of song text. In discourse practice, resistance is formed from the process of text production and consumption. Finally, in the sociocultural order, it is the macro factor that gives influence after the presence of *Jogja Ora Didol* song.

**Keywords:** Hip-Hop Foundation, Jogja Ora didol, Music, Resistance

## **1. Introduction**

The development of the media since the end of the new order regime has increasingly made the development of media on the internet. From the existing data, according to the Indonesian Internet Service Providers Association (APJII) stated that in 2018, internet user statistics were at 171.17 or 64.8% of the total population of Indonesia. One of the biggest uses of the internet is social media. Until 2010-2021, it was recorded that the use of the internet, especially social media, increased by 73.70%. Media freedom allows anyone to access and even create anything through the internet. Media forms a variety of relationships and creates culture in society. Culture is something that cannot be separated from humans, culture is formed due to social processes in society including how the media shapes it. Foucault (in Synott, 2007: 371) reveals that all cultures have built rules

regarding certain discourses of power, the body exists in the social realm between nature, culture, society and politics. Music is one of the cultural products of society whose development is quite significant. Even in the digital era, music has become one of the most efficient implied communication tools used by individuals and groups to convey something. John Dewey revealed that communication is a human defense tool in developing and living to create generations with social intuition and values (William, 2004). Many factors make mass communication continue to grow, through the internet various platforms such as the development of music as one of mass communication can be heard through *youtube, spotify, iMusic, Joox, and others*. Music is the most influential thing for human life, apart from being entertainment, music is even the reality of human life which can be seen from the genre and lyrics of the song. Music as a result of human culture, creates its own mass line. Opinions and protests are not impossible for a person or group to create music. Music was originally entertainment intended for royal people or as entertainment every weekend of the nobility. As it developed, music began to emerge with several genres and was performed in a non-empty manner (with lyrics and singer's voice). The emergence of these music genres helped build the emergence of metal music, hip-hop, pop-punk and so on. The freedom of the media has become a forum for artists or the general public to express their opinions through language, to convey facts that contradict the actual situation through the language used in the text, including a group of music groups with the Hip-Hop genre from Yogyakarta called Jogja Hip-Hop Foundation (JHF). JHF is famous for creating songs that touch on socio-cultural issues in Yogyakarta. Monarchy is something that still hegemonizes the people of Yogyakarta, resulting in conflicts between the community and the authorities because the massive development that continues to be carried out is not proportional to what is obtained by the citizens of Yogyakarta. The practice of power is inseparable from resistance. According to Henry, the protest movement is a collective response for disadvantaged groups to injustices related to social, economic and political status (in Sadikin, 2005: 26). The community fights against policies issued by the government that are carried out openly and secretly. This resistance involves various community groups, one of which is JHF who protested and resisted through a song entitled *Jogja Ora Didol*, which means Jogja is not for sale. In Indonesian, *Jogja Ora Didol* is a call to fight and protest about something that has been out of line in Yogyakarta since 2012. Jogja Berhati Nyaman became a factor in the emergence of *Jogja Ora Didol*. Since 2014, the song *Jogja Ora Didol* has been played in every corner of Yogyakarta as a reminder and invitation for people to open their eyes about the reality that is actually not okay. The language that forms the lyrics symbolizes how resistance is contained in language through the lyrics of the song *Jogja Ora Didol*.

This research aims to represent resistance with the advanced theory of critical discourse analysis, namely critical discourse analysis is how to combine and identify the relationship between actual texts, discourse practices involved in creating, writing, speaking, listening, and related social contexts (Yoce Aliah, 2014). This analysis emphasizes the meaning, symbols, concepts, characters, and phenomena related to the emergence of the song *Jogja Ora Didol*, which conceptualizes the social construction of

how the song *Jogja Ora Didol* becomes a collective agreement of community groups in Yogyakarta to build awareness and movement against capitalism. Previous research related to this study with the title *Jogja Ora Didol: Representation of Yogyakarta Community Resistance (Case Study of Jogja Hip-Hop Foundation Music Group)* (Farid Usada, 2015). However, this research is different from previous research. The focus of this research is to focus on the discourse of critical analysis of language and other discourses of Jogja Hip-Hop Foundatton song texts with the three-dimensional level of Norman Fairclough's discourse analysis.

## 2. Method

This research uses a qualitative method using the critical discourse analysis theory of Norman Fairclough model which has three dimensions in the text of the song *Jogja Ora Didol* by Jogja Hip-Hop Foundation (JHF). According to Sugiyono (2005), qualitative research is a type of research that is suitable for understanding a social phenomenon from the perspective of participants or situations in the object of research. The data consists of primary data, namely the lyrics of the song *Jogja Ora Didol*, and secondary data in the form of documents from JHF interviews and interview data from the *Jogja Ora Didol* movement community. In more depth, this research also uses the critical discourse analysis method which understands a discourse that exists through the media involved in social and cultural matters. According to Hamad (2005), this critical discourse analysis method will analyze at the level of history and context in a discourse. In this case, discourse analysis has the aim of exploring or uncovering related to the meaning that exists in the object under study. In this research, researchers will analyze and reveal more deeply related to the discourse of resistance to improper reality with the analysis technique of 1) data collection, 2) data reduction, 3) data presentation, 4) conclusion drawing or verification.

## 3. Results and Discussion

### 3.1. Resistance Discourse of *Jogja Ora Didol* Song by Jogja Hip-Hop Foundation Music group

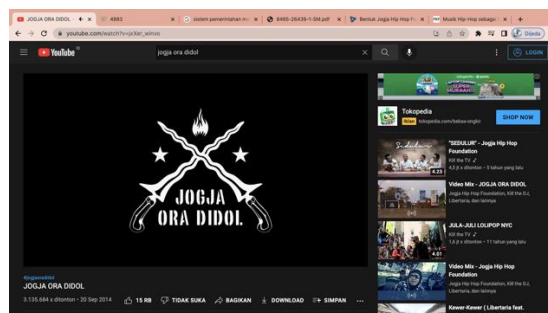


Figure 1. *Jogja Ora Didol* Song in Youtube

As a form of literary work, poetry is a statement of the poet's imagination. Poetry still accommodates the poet in the abstract, to concretize the events that occur in the poet's thoughts and emotions, and poetry is a means (Hasanuddin, 2002: 5). Thus, songs can

also be said to be literary works classified as musical poetry because they are formed from a collection of language lyrics that have rhythm and are a form of imagination of the author through language and music. Language becomes the highest aspect in discourse analysis, how a language becomes a tool to convey ideas. Fairclough builds discourse through three dimensions: text, discourse practice, sociocultural practice. According to him, language is not only a reflection but also an implication. Fairclough's discourse analysis emphasizes linguistics, understanding and social. The text is analyzed based on vocabulary, semantics, and sentence structure by involving coherence between sentences to form understanding. (Sumarti E, 2010)

At the first level of Fairclough's dimension is the text, at this level the analysis is carried out to represent the lyrics of the song *Jogja Ora Didol* how individuals or groups are depicted in the lyrics and how the relationship of all participants in the text and what identities exist and are depicted in the song. From the title, it can be quickly seen that this is a protest song or a cry "*Jogja Ora Didol*", meaning Jogja is not for sale with lyrics that are also repetitive. In stanzas 1, 2, and three

*"Jogja Ora Didol!!! Ini kotaku, kotamu, kota kita Jogja Ora Didol!!! Rumah Bersama untuk kita semua Jogja Ora Didol!!! Ini kotaku, kotamu, kota kita Jogja Ora Didol!!! Jogja Istimewa, Tetaplah Sederhana Pasar-pasar padha ilang kumandange Malah kalah karo mall sing padang lampune. Simbok-simbok kepeksa nguculi jarike Dha ganti katok gemes macak kaya SPG. Merapi gregetan, blegere ilang Ketutupan iklan, dadi angel disawang Neng duwur dalam, balihone malang Sampah visual pancen kudu dibuang."*

The lyrics in stanzas 1 to 3 above are a visualization of the situation in Yogyakarta by using metaphor (connotative) or eating that arises from the reader's thoughts (Suwandi, 2008) and contains pragmatics of locution, according to Austin & Searle locution is the delivery of intent directly and not implied (in Rahardi, 2009). Jogja as a common home that should be preserved but in reality it is not. Modernization began to grow in Yogyakarta with the construction of malls and modern shops displacing traditional markets so that it affects the wheels of life of the elderly who have to find a livelihood in the market, this is conveyed connotatively in the text again which reads "*Pasar-pasar padha ilang kumandange Malah kalah karo sing mall padang lampune. Simbok-simbok kepeksa nguculi jarike dha ganti katok gemes macak kaya SPG*" In this context, the reality on the ground is that the people of Yogyakarta must follow the increasingly advanced era even though not all can follow this pattern. "*Merapi Gregetan*" which signifies a symbol of nature, even the mountains that surround the Special Region of Yogyakarta are barely visible because of tall buildings, billboards and other visual garbage which is emphasized by the sentence "*Pancen kudu dibuang*" this sentence contains perlocutionary meaning, namely sentences that influence listeners or readers to do something (Nadia, et.al, 2020). Everything that is no longer on track should be. Furthermore, in the next sentence *Lan, lan, hotel, hotel bermunculan. Suk-suk pari ambruk karo pemukiman Lahan hijau makin dihilangkan. Ruwet, macet*" is an

illocutionary speech act, namely giving news with the intention of the listener doing something (Nadia, *et.al* 2020). On the [bapedda.jogjaprovo.go.id](http://bapedda.jogjaprovo.go.id) page, it is noted that active hotels in Yogyakarta continue to increase every year, until 2022 there are 1,833 hotels. The lyrics in the illustrate that green open land in the Yogyakarta area is also getting less over time plus the increasing volume of vehicle density makes roads open for parking. .  
*"Jogja berhenti nyaman, kuwi dudu nggonmu.* It's not just the property of capital, it's a shared home for all of us." The slogan *Jogja berhati nyaman* seems to have no meaning anymore because of the power that began to take root shifting cultural values, the word "Rumah" is a majas that explains that Yogyakarta is like a home for everyone who visits so that it must maintain comfort like a home and be maintained and emphasized by the sentence *"Jogja berhenti nyaman"*. The next stanza presents how a person behaves culturally or lives as a Javanese.

*"Hamemayu, hayuning bawana. Ditata, dititi, ditentrem kerta raharja. Seiring dengan semangat jamannya Apakah jogja siap Istimewa. Horotoyoh, kemajuan tak terhindarkan. Nanging jati dirine aja nganti ilang. Kabudayan kudune tetep dadi gaman. Kanthi tansah ngugemi paugeran"*

Yogyakarta, known as the city of culture, has never been separated from the order of life in it as they coexist with traditions and binding things from the noble heritage. The stanza above emphasizes the seriousness of JHF to maintain the identity of Yogyakarta. *"Hamemayu, hayuning bawana"* is a philosophy of Javanese society that should be upheld by all people, including the ruler. Development is carried out with real and beneficial goals in the abstract, humans must be able to maintain and care for the spiritual environment as *bawana* (Endraswara, 2013). *" Horotoyoh, kemajuan tak terhindarkan. Nanging jati dirine aja nganti ilang* is a warning to all people who must stick to the noble standards (Frans Suseno, 2003). The stanza contains perlocution, which is language that can influence readers to do something (Heny KN&Cahyo H, 2019). Furthermore, in the final stanza, JHF clearly and firmly warns the authorities to review the massive development.

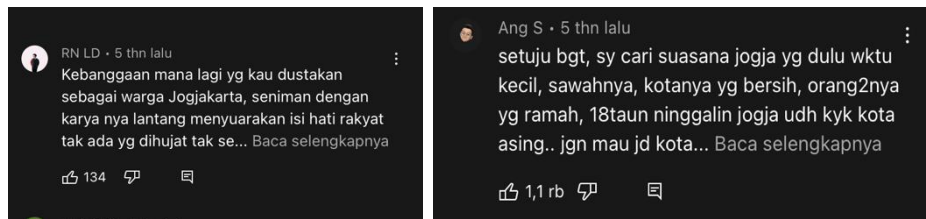
*Manunggal kawulaning gusti dadi siji. Bercermin di kalbu rakyatnya ojo lali  
Gugur gunung akeh uwong tandang gawe. Holopis kunthul baris amrih becike  
Sing neng nduwur aja leda-lede. Mundak luntur kinormatane  
Warga wis golong-gilig nyambut gawe. Wujud tresna marang Jogja negrine  
Telah kunyanyikan Jogja istimewa. Wujud perjuanganku dan tanda cinta  
Tetaplah Istimewa untuk warganya. Tetaplah Istimewa dan sederhana*

The final verse of *Jogja Ora Didol* emphasizes the philosophy of leadership and governance in Yogyakarta, that the leader must merge with the people. This is the value of *"Manunggal kawulaning gusti"* by doing everything based on the voice of the people. But in the current social issues, this philosophy is no longer relevant. Social campaigns have sprung up, demanding the return of Yogyakarta's values. Social inequality, water

drought, and public space have become persistent problems. The strong language in the sentence "*Sing neng nduwur aja leda-lede. Mundak luntur kinormatane*" demands the government to introspect with the existing situation and look at the people who have worked hard to live in Yogyakarta. The phrase *Jogja Ora Didol* throughout the song as the most prominent and repetitive sentence emphasizes that JHF wants to invite the entire community to voice and fight against deviant power.

The relation of interpreting the song that the relationship between the songwriter and the listener, the writer tries to convey the message with easy sentences and can be accepted by all groups of people. In the sentence "*Ini kotaku, kotamu, kota kita*" the meaning of the word "ku" is unilateral ownership, "mu" means giving ownership and we make common ownership. At this level the author positions himself as "*Warlok*" (Warga lokasi) or the people of Yogyakarta. Thus, writers and listeners have the same position as the people of Yogyakarta to freely protest and fight back. At the level of identity, as ambassadors of Nagari Ngayogyakarta Hadiningrat they reflect the protests of the people of Yogyakarta (Farid Usada, 2015). Through songs to unite so that in the lyrics of the song many repeat the phrase "*Ini Kotaku, Kotamu, Kota Kita Semua*" fight to do what should be done to get the rights and restore Yogyakarta to its rightful place.

The second dimension of Discourse Practice according to Fairclough that at this level is divided into two discourse focuses, namely production and consumption (Ardhina S & Ni Wayan S, 2017). Text production is more directed at the background of the creation of the song *Jogja Ora Didol*. Data were obtained from interviews in Farid Usada's thesis (ISI Yogyakarta 2015) and data from interviews with resource persons as drivers of the Jogja Asat movement. The production of the text in the song *Jogja Ora Didol* was motivated by the emergence of campaigns by social groups who felt the negative effects of massive development, starting from JLFR (Jogja Last Friday Night) who protested to get their cycling space back through murals and vandalism and made protest banners. Then the emergence of the Jogja Asat movement by Yogyakarta environmentalists, voicing about water drought at points around the hotel. Artists also started to protest about space culture. JHF as Nagari Ngayogyakarta Ambassador embraced all elements through a song with a provocative and persuasive title. *Jogja Ora Didol* itself is a sentence that is openly, loudly, and loudly resisting written based on suffering, knowledge, and experience as a citizen of Yogyakarta as well as all symbolic resistance carried out by social groups (murals, vandalism, and banners). "*Jogja Ora Didol*" was chosen to be one of the songs in the JHF trilogy in addition to *Jogja Istimewa*, *Song Of Sabdatama* so that *Jogja Ora Didol* is a form of relation (cause-and-effect) of the two songs that have been created before. The second level is consumption, the song *Jogja Ora Didol* was uploaded through Arief Kiano PA's youtube in 2015 with a status of 3.1 million views. This means that the song Jogja Hip-Hop Foundation is well received by the people of Yogyakarta and even in Indonesia. With about 1000 comments, conveying messages, support, and opinions related to resistance.



**Figure 2.** YouTube viewer comments

From the comments on the youtube page of the song *Jogja Ora Didol*, there is no conflict or disagreement. Comments contain descriptions of Yogyakarta that are increasingly changing and hopes to maintain the culture that exists in Yogyakarta. Even people outside Yogyakarta support to fight against massive development that has an impact on changes. With this song, a relationship is built in the community to move to do something, even the emergence of this song has an impact on the birth of other resistance movements and works of art such as documentary films as a symbolic resistance tool, of course with a strong spirit held as a wise indigenous people.

The third dimension is sociocultural practice, according to Fairclough sociocultural practice is the provision of texts to be understood and how to produce them, it aims to build power in society so as to dominate and hegemony through the ideology of a text (Angger S&Poppy F, 2017). Fairclough divides into levels in this dimension, namely situational, institutional, and social systems. Basically, the text will be influenced by the characteristics behind it so that it will be different from one another, when the discourse manifests itself as an action then it is an attempt to respond to the situation (Eriyanto, 2012). At the situational level, the song *Jogja Ora Didol* was released in 2015, at which time since 2014 Yogyakarta experienced social conflict. There were rejection actions at several points due to massive development. Establishing hotels in residential areas, narrowing public spaces, and even commercialization of cultural heritage. This became the main reason for the creation of the song *Jogja Ora Didol* to respond to the unrest of the people of Yogyakarta and fight against the excessive attitude of the authorities. At the institutional level, this phenomenon is not far from politics. A monarchical government has the potential to separate the caste of society, making the poor poorer and the rich richer (Sandy KS & Evi P, 2020). Although it sounds formal, Jogja Hip-Hip Foundation (JHF) is a community and not a formal institution. JHF purely criticizes without being sheltered by any institution, all songs created are interrelated about social and inequality. As an artist, there is no other way to fight back than with art. Historically, hip-hop music is music that was born because of criticism of a situation in a certain area (Kardi laksono, 2015), JHF was born with the same spirit as creating traditional and modern music because both will continue to coexist, especially in the Yogyakarta area. At the social level, seeing Yogyakarta since 2012, there have been conflicts in various aspects such as intolerance and the rapid development of tourism has made it lose its identity as a cultural city. Yogyakarta is considered a simple city with its uniqueness, even without massive development it will not make Yogyakarta marginalized. The song *Jogja Ora Didol* was created to maintain the cultural identity of Yogyakarta,

Jogja was born as a city that still maintains the spirit and philosophy of its ancestors with a heterogeneous society. JHF tried to convey the demands of the community along with the release of the song *Jogja Ora Didol*. The emergence of *Jogja Ora Didol* is not just a song, the spirit of resistance continues to be shouted until now in every harmful policy with the taqline *Jogja Ora Didol*. From there, the policy on hotel construction was addressed and many resistance songs and other movements emerged because of the awareness of many people about social issues.

#### 4. Conclusion

Based on the analysis, Jogja Hip-Hop Foundation's resistance discourse through the song *Jogja Ora Didol* can be seen from the linguistic aspect. The language used in the text uses provocative, persuasive sentences, and pragmatic speech acts of illocution, locution and perlocution to present a form of resistance or resistance. In addition, to represent the image of Yogyakarta, it uses the association majas. The language of *Jogja Ora Didol* song text is strongly influenced by politics, social and culture. The problems that have developed in Yogyakarta since 2012 with many protest movements appearing are purely the background of the song that can be created. Jogja Hip-Hop Foundation, puts the same point of view with the listeners as the people of Yogyakarta who want to break the capitalism that mushroomed in the Yogyakarta area. The discourse in the song text is viewed from the social structure in the form of existing writings, song texts and vandalism, while social practices are in the form of movements of various communities with the *Jogja Ora Didol* taqline which is still used today. The power of language from the lyrics of the song *Jogja Ora Didol* influenced the people of Yogyakarta. After its appearance, "*Jogja Ora Didol*" was used as a slogan to protest against other movements that emerged and influenced the creation of artists' works as symbolic resistance.

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