

Indonesian audience response: god is a woman by ariana grande (2018)
= Respon audiens Indonesia: god is a woman oleh ariana grande (2018)

Ayu Octavia Anantaputri, author

Deskripsi Lengkap: <https://lib.ui.ac.id/detail?id=20493653&lokasi=lokal>

Abstrak

Indonesia adalah negara yang mengakui kepercayaan agama, seperti Islam, Kristen, Hindu, dan Budha. Namun, populasi yang dominan adalah umat Muslim; dengan demikian, norma sosial yang berlaku kurang lebih mencerminkan kepercayaan mayoritas. Budaya asing, khususnya budaya barat, sering dianggap tidak pantas dan tidak sesuai dengan budaya Indonesia. Salah satu contoh terbaru adalah lagu "God is a Woman," yang menyampaikan pesan pemberdayaan perempuan. Lagu tersebut dianggap kontroversial karena membawa nama Tuhan dan menyamakannya dengan sifat manusia, termasuk memiliki jenis kelamin. Selain itu, lagu ini berisi konten yang eksplisit secara seksual yang dianggap tabu. Meskipun ada banyak tantangan agar lagu ini dapat diterima di masyarakat, lagu ini masih banyak beredar di kalangan generasi muda di Indonesia. Menurut teori respon audiens Stuart Hall, ada tiga jenis audiensi yang menerima, menolak, atau menegosiasikan sebuah karya. Dalam penelitian ini, akan dibahas bagaimana pemuda Indonesia menegosiasikan lagu yang sebenarnya kontroversial tetapi tetap menjadi favorit mereka.

.....Indonesia is a country that recognizes religious beliefs, including Islam, Christianity, Hinduism and Buddhism. However, the dominant population is Muslims; thus, the prevailing social norms more or less reflect the majority's belief. Foreign cultures, especially western culture, are often considered to be inappropriate and not in accordance with Indonesian culture. One of the most recent examples is the song "God is a Woman," which conveys the message of female empowerment. The song was considered controversial because it brought the name of God and equated it with human traits, which include having a gender. In addition, this song contains sexually explicit content that is considered taboo. Although there are many challenges for this song to be accepted in the community, surprisingly, it is still widely circulating within the younger generation in Indonesia. According to Stuart Hall's reception theory, there are three types of audiences who accept, reject, or negotiate a work. In this research, we will discuss how Indonesian youth negotiate songs that are actually controversial but remain their favourite.