Patriarchal Deconstruction in the song "Sit Still Look Pretty" by Daya

Ahmad Taufiq, Ashadi & Yeni Artanti
madtafiq@gmail.com
Faculty of Language, Arts, and Culture, Universitas Negeri Yogyakarta, INDONESIA

Abstract

Music plays a key role in shaping culture, reflecting societal norms, and serving as a tool for critique. This study examines how Sit Still, Look Pretty by Daya challenges traditional gender roles using Derrida's deconstruction theory, which questions binary oppositions and redefines female autonomy. By analyzing the song's lyrics and themes, this research explores how popular music can dismantle patriarchal norms and provide a more inclusive understanding of gender and identity. Using a qualitative approach and Derrida's concepts of différance and binary opposition, the study reveals how the song critiques societal expectations that prioritize women's physical appearance and passive roles, while emphasizing ambition and independence. Key findings include themes such as: 1) women and appearances, 2) women and identity, 3) women and self-sufficiency, 4) women and materialism, 5) women and control, 6) women and ambition, 7) women and gender expectations, and 8) patriarchy. The song goes beyond rejecting traditional norms; it reconstructs a framework of female identity centered on agency and empowerment. By destabilizing binary oppositions like active/passive and dominant/submissive, the song challenges listeners to engage with entrenched societal values critically. It highlights the importance of breaking free from patriarchal systems that perpetuate gender inequality and reimagines a world where women can define their roles and ambitions without societal constraints. This analysis demonstrates the potential of popular music as a transformative tool for deconstructing oppressive ideologies and fostering more inclusive identities.

Introduction

Music is a part of culture, reflecting the norms of society, and can serve as a tool to criticize them. Different styles and traditions of music demonstrate varied ways of social interaction. For example, the difference between music delivered orally and sung without notes and music fully improvised can reveal the structures and norms of that society (Hadar & Rabinowitch, 2023). Moreover, in popular music that has historically contributed to the reinforcement of patriarchal structures, lyrics and themes often place women in passive and dependent positions. However,

feminist critiques have emerged within the genre, challenging these norms and presenting counter-narratives. The lyrical structure of popular songs often reinforces patriarchal structures and gender role stereotypes, such as the relationship between men and power, the objectification of women, and sexual violence (Bretthauer et al., 2007) Daya's "Sit Still, Look Pretty" illustrates this trend, articulating rejecting traditional gender roles and promoting autonomy making it a particularly relevant text for feminist critique.

The present phenomenon is worthy of being an object of research, especially music because it is the media that is most often consumed by the wider community. Music also plays an important role in shaping individual emotions and collective experiences, as well as influencing the social perceptions of various individuals (Dudnyk, 2023). Popular songs that reach many people around the world shape the narrative of cultural attitudes toward gender, power, and identity. By challenging patriarchal views and changing gender stereotypes, the messages contained in music can encourage critical thinking and create diverse and more open perspectives. The song "Sit Still Look Pretty" is particularly relevant because it not only rejects the passive and dependent role that women have been given in music but creates a new view of women.

This kind of critique aligns with Derrida's deconstruction theory, which interrogates the two hierarchical options and seeks to expose the power dynamics inherent in the text. Deconstruction challenges the center of structuralist thought and the concept of binary opposition to provide a new interpretation of a text (Almabrouk, 2020). Deconstruction, introduced by Jacques Derrida, questions pre-existing structures of meaning, particularly binary oppositions such as male/female, active-passive, and dominant-submissive (Deer, 2020).

There are several studies with similar themes. Saimon (2019) analysis of the Bongo Flava song video "Niambie" using a multimodal critical discourse approach explores whether the song contributes to the co-construction or deconstruction of gender identity. The findings suggest that the footage co-constructs gender identity by portraying male dominance over females, reflecting patriarchal ideologies where men are expected to assert control over women in all aspects of life.

In her thesis, Sanchez (2020) analyzed the album Am I a Girl by Poppy, released in 2018, stands out in pop music for its striking imagery and ambiguous lyrics. In this album, Poppy explores themes of identity, gender, and social class by portraying herself as an evolved robot, which allows her to question rigid identities. This approach is in line with Jacques Derrida's concept of deconstruction that criticizes social norms, as well as Donna Haraway's "Cyborg Ontology", which questions the dualism of men and women. Poppy's deconstruction not only illustrates chaos but also opens opportunities for new perspectives on our identities, with her songs analyzed through various lenses, including queer theory, feminism, and post-humanism. Both studies focus on how popular music can be used to deconstruct patriarchal and gender norms and provide new understandings of identity that are more inclusive.

Thiong'o and Barasa (2021) the song "Gongo la Mboto" by Diamond Platnumz and Mrisho Mpoto is analyzed through Deconstruction and Relevance theories to explore its deeper literary meanings. It emphasizes the role of suprasegmental features, such as singing style and articulation, in shaping the meaning of Bongo music. The analysis follows four steps: identifying the message, examining voice production techniques, applying the theories to uncover implied meanings, and assessing the song's literary value at the audio level. The study highlights the need for a deeper literary criticism of songs, moving beyond just the lyrics to include the sound and melody, in response to advancements in media technology.

Last, Khurshid and Farid (2023) analyzed Taylor Swift's song 'Look What You Made Me Do' through the deconstruction approach proposed by Derrida. This approach is used to identify the underlying meanings and assumptions and examine the function of

language in their formation. The analysis is done in the lyrics to find elements that show tension or contradiction in the text, and uses language and symbolism to break down power structures and hierarchies. The lyrics portray the speaker as a victim, compelled to carry out specific actions. Meanwhile, the music video presents various versions of Taylor Swift, illustrating that her identity is dynamic and constantly evolving. Through deconstruction by using techniques like repetition and intertextuality, Swift introduces instability and uncertainty, urging listeners to reconsider their assumptions and critically analyze the functioning of power in society. This intricate song challenges traditional notions of power, agency, and identity.

While previous research has examined the underpinnings of patriarchy in music and the objectification of women, there still needs to be more discussion on how individual songs actively deconstruct this dualism. In particular, research has not thoroughly investigated the relationship between feminist narratives in popular music and Derrida's concept of difference and the elimination of hierarchical structures (Winters, 2016). This gap lies in the connection between Derrida's deconstruction and the analysis of lyrics and musical themes that challenge patriarchal norms. In addition, Daya's "Sit Still, Look Pretty" is an interesting example to analyze because the song uses binary inversion to challenge traditional gender roles and offer a new perspective on female autonomy, reflecting ongoing social debates and movements, such as the push for gender equality and criticism of patriarchy, thus making it an important text to analyze.

The way the song subverts expectations and redefines femininity makes it an interesting case study. While feminist music criticism often focuses on broader themes, the application of Derridean deconstruction provides a more nuanced approach to understanding how this song destabilizes the binary opposition between passivity and empowerment, ultimately constructing new meanings.

As such, this study offers a significant contribution to closing existing research gaps

and enriching the understanding of how popular music can be used to deconstruct patriarchal and gender norms while providing a new understanding of a more inclusive identity. The results of the analysis will lead listeners to question their assumptions about gender and power, calling for a critique of the patriarchal norms that dominate the music industry and society.

Methodology

This study adopts a qualitative research design, exploring and understanding meaning across several individuals or a group of people derived from a social problem (Creswell & Creswell, 2022). It utilizes deconstruction to examine the patriarchal structures in the song lyrics and explore how the song dismantles and reorganizes these binaries. Derrida's concepts of différance and binary opposition will be applied to identify and critique the power dynamics implicit and explicit in the text (Selvi, 2014). The idea of différance helps reveal how the song destabilizes the traditional divisions between masculine and feminine and active and passive indirectly or by inverting familiar meanings. In addition, the theory of binary opposition is used to criticize how society often glorifies one side of the division, such as masculinity, compared to the other, such as femininity.

The research data was collected from primary and secondary sources. The primary source is the song itself, which was obtained directly from Daya's official YouTube account to ensure the authenticity of the lyrics. The data then analyzed by listening to the song repeatedly and examining the lyrics to find and understand the patriarchal structure manifested in the lyrics. Thus, certain phrases in the song lyrics can be analyzed to reveal a sense of struggle and autonomy and how to contribute to a new understanding of female identity.

This approach not only deciphers the meaning of the lyrics, but also invites critical reflection on how individuals and collectives can fight for their autonomy and identity in a broader social context. In addition, this research uses several similar literature

studies, such as books and journal articles, to support the argumentation that has been built.

Results and Discussion

In analyzing the song "Sit Still Look Pretty" by Daya through the lens of Derrida's deconstruction, Derrida's theory makes a significant contribution by revealing the binary opposition between passivity and activity present in the lyrics. Binary oppositions for Derrida, such as normal-abnormal, are not natural truths but rather social constructions that benefit the dominant group, creating a hierarchy in which one side is considered superior (Manik, 2020; Aristizabal & Nicolle, 2019; Rahmawati et al., 2021). Furthermore, in the lyrics of Sit Still Look Pretty, there are various binary oppositions such as women and appearance, women and identity, women and independence, women and materialism, women and control, women and ambition, women and gender expectations, and patriarchy. Therefore, the lyrics show how the roles and expectations of women are often limited by patriarchal social norms, which reinforce gender inequality and hinder women's freedom to express their identities and ambitions.

This is also reflected in society's view of the "other" as a threat to the dominant identity (Goldstein, 2001). By using deconstruction, these binary oppositions reveal contradictions and open space for new perspectives that are more inclusive and recognize that values can change over time (Aprilia & Arianto, 2021; Aristizabal & Nicolle, 2019; Nouval & Utami, 2024; Pangesti et al., 2022).

Yovita et al., (2022) found that many women choose to live more freely without being bound by society's stigma. They want to be free to continue their higher education, become career women, or choose not to have children. There are also those who continue their education and have an income even though they are married or have children. On the other hand, most male respondents also support and respect their wives' freedom to be independent. Therefore, by researching Derrida's approach, we can understand how passive-active dualism reinforces power structures that limit women's roles. Furthermore, it can reveal how language in song lyrics reinforces views that restrict women's freedom by placing them in passive roles that are only expected to be silent and look beautiful, with no room to speak out or act actively.

Table 1. Gender Stereotypes in "Sitting Still Looks Pretty" by Daya

	Construction of stereotypes	Reversal	Lyrics
Women and appearances	Women must look good to get love	Women do not focus on outward appearances	Could dress up, to get love, and guess what?
	Women have to get up, dress up, and pretend to get attention	Women who do not need to dress up to get attention or acceptance	Could wake up, and make up, and play dumb Pretending that I need a boy who's gonna treat me like a toy
	Women must fulfil traditional roles such as sitting still and always looking beautiful	Women who reject traditional roles and choose to be active and ambitious	No, I don't wanna sit still, look pretty
Women and identity	Women must conform to stereotypes or roles defined by society	Women who refuse to follow traditional or stereotypical roles	I'm never gonna be that girl who's living in a Barbie world
	Women follow the path (cultural construction) set by others	Women who determine their own path and pursue personal freedom	Yeah, that is where I'm gonna be because I wanna be

	Construction of stereotypes	Reversal	Lyrics
Women and self-sufficiency	Women are perceived as needing men for love and attention	Women are able to stand on their own and not depend on men or anyone else.	Pretending that I need a boy who's gonna treat me like a toy
	Women need men to feel complete or valued	Women who are independent and don't need a man to feel complete	This queen don't need a king
	Women cannot be completely independent	Women choose to remain independent and not be tied down in relationships where they feel controlled.	I would rather fly solo
Women and materialism	Women want expensive items like diamond rings	Women who reject materialism and prefer values that are not associated with expensive goods	I know the other girlies wanna wear expensive things, like diamond rings
Women and control	Women lack the right and ability to control their own lives	Women refuse to be controlled or manipulated by men	But I don't wanna be puppet that you're playing on a string"
	Following established social expectations to achieve success	Rejecting social expectations and choosing your own path in life	You get off on your 9-to-5, dream of picket fences and thropy wives
Women and ambition	Women have to follow social expectations that limit them	Women who have big ambitions and are determined to achieve their goals	But this girl right here's gonna rule the world
Women and gender expectations	Women take care of all household chores according to traditional social norms	Women can engage in household chores without being limited to traditional gender roles	That Snow White, she did it right in her life Had seven men to do the chores cause that's not what lady's for
	Modesty or obedience associated with "sweet" characters and adherence to social norms	Character complexity that rejects stereotypes and states that simplicity does not mean weakness or conformity	And I might love me some vanilla, but I'm not that sugar sweet
Patriarchy	Men are perceived as the givers of control and authority in relationships	Women's leadership that asserts personal authority and independence	Call me HBIC (Head Bitch In Charge)

1. Women and Appearances

Daya's song "Sit Still Look Pretty" explicitly criticizes the patriarchal view that requires women to focus on their physical appearance rather than developing their abilities and potential. The song explores how

social expectations pressure women to adhere to traditionally passive and limited roles.

In the lyrics, "Could dress up, to get love, and guess what?" Daya highlights the social norms that require women to dress up and look good to get attention or love from men. This expectation reflects a patriarchal view that judges women based on their outward appearance rather than their personality or abilities. The discourse of beauty and femininity in women is strongly influenced by patriarchal cultural constructions that give men the power to recognize women's femininity (Musyarrifani, 2022). In a patriarchal society, men have the control to set and recognize standards of beauty and femininity. This makes women often strive to meet these standards to gain recognition and validation. Women continue to seek recognition of femininity from men, which ultimately reinforces patriarchal dominance and limits women's freedom to express their own identity without external pressure.

Furthermore, the lyrics "Could wake up, and make up, and play dumb. Pretending that I need a boy who's gonna treat me like a toy" illustrates the pressure women face to wake up, dress up, and pretend to be someone they are not to gain attention or acceptance. This reflects the dominance of patriarchy, where women are expected to sacrifice their comfort and identity to fulfill the beauty standards set by patriarchal society.

Daya then emphasizes rejecting traditional roles that demand women to sit still and always look beautiful. Daya, in her lyrics, expresses the desire to reject this passive role and choose to be active and ambitious. This is a direct criticism of patriarchal norms that limit women's roles to physical appearance and submission.

It was revealed that women's clothing reflects patriarchal values, dominance, misogyny, and the pressure to conform to feminine norms and socio-economic expectations. These values are found in many male-dominated societies, including Pakistan. Ashher's research shows that in many cultures, women's clothing is not only a marker of gender identity but also a tool to enforce patriarchal power. Women are taught to wear clothes that are "decent" and "modest" according to patriarchal standards, often at the expense of their comfort and freedom.

The song "Sit Still Look Pretty" challenges this view by encouraging women to reject traditional expectations and choose an active, ambitious, and authentic life path. The song invites listeners to question existing norms and pursue their dreams and goals unencumbered by narrow and oppressive beauty standards. This message is relevant across various cultural contexts, including in societies with strong patriarchal structures, where women's appearance is often a tool to enforce male power and control.

2. Women and Identity

In patriarchal societies, women's identities are often constructed based on stereotypes or roles determined by social norms (Sabou, 2019). Women are expected to be passive, gentle, and focused on physical appearance (Bahr & Pujiyanti, 2019). The lyrics "I'm never gonna be that girl who's living in a Barbie world" emphasize the rejection of this stereotype. Daya emphatically states that she will not be a woman who lives according to the ideal image created by patriarchal society, which is often described as a "Barbie world" where appearance and physical perfection are the main priorities.

The lyrics "Yeah, that is where I'm gonna be because I wanna be" show a strong desire to determine her path and pursue personal freedom. Daya refuses to follow the path set by others, which is often a cultural construction shaped by patriarchal norms. By rejecting traditional roles and pursuing personal freedom, Daya asserts the importance of women's right to define their identity without external pressure. In their research, Limbu and Shrestha (2022) found that society links women's identity to their marital status once they reach a socially determined age for marriage. This highlights the strong connection between marital status and women's identity, influenced by the male-dominated culture.

In addition, media-bound culture influences women's identities and desires in a patriarchal society, often leading to violence and the commodification of their bodies (Adhikari, 2016). The media also plays an important role in shaping idealized images of women that are often unrealistic and oppressive, such as the definition of the ideal body as perfect, and can stimulate women to feel dissatisfied with their bodies and normalize these standards (Grabe et al., 2008; Huang et al., 2021; McDonald, 2015). Representations of women in the media often emphasize physical and sexual aspects, which can negatively impact their status and choices. For example, the proliferation of skincare advertisements that use brand ambassadors of Korean actors and actresses is often used as a standard of beauty for women in Indonesia. They may feel that they must have white and smooth skin, as shown in these advertisements, to be considered beautiful and socially accepted. This can negatively impact their mental and physical well-being, leading to issues such as eating disorders, low self-esteem, and the excessive or unsafe use of beauty products. This symbolic violence can reinforce patriarchal norms and limit women's freedom to explore their true identities.

The media also often promotes images of women as passive and valued only for their physical appearance, which reinforces gender stereotypes and patriarchal norms. These narrow representations prevent women from exploring and expressing their true identities and limit their opportunities in various aspects of life, such as career, education, and personal life. To address these negative impacts, society must promote more diverse and realistic representation of women in the media. Women need to be supported to accept and celebrate their uniqueness without feeling like they must conform to narrow and unrealistic beauty standards.

3. Women and Self-sufficiency

In a patriarchal society, women are often considered to need men to get love and attention and feel complete, as depicted through literary characters in Anar's "White Harbor" and Poe's "Ligeia" (Isgandarova, 2021). However, Daya, through her lyrics, emphasizes that women can stand on their own and not depend on men or anyone else to feel complete. In "Pretending that I need a boy who's gonna treat me like a toy," Daya criticizes the view that women should pretend to need men to get love and attention. This stereotype reflects patriarchal norms that put women in a passive and dependent position, as if they cannot feel happy or worthy without the presence of men.

In contrast, Daya states in the lyrics, "This queen doesn't need a king," that women do not need men to feel complete or valued. The lyrics emphasize women's independence and right to feel whole and valuable without relying on men. This message is crucial in changing the perception that women always need support or recognition from men to feel meaningful.

Patriarchal norms often assume that women cannot fully live independently and always need men to feel safe and happy. However, the lyrics of "I would rather fly solo" emphasize the choice to remain independent and not be bound in a relationship where they feel controlled or restricted. Daya states that she prefers to live independently rather than in a relationship, which is her freedom and independence. Moreover, studies show that women who choose to live independently often have higher levels of well-being, both emotionally and financially, than those who feel compelled to be in relationships to fulfil social expectations.

For example, Sumartini and Prabaningrum, (2020) in their research revealed that the novel "Wajah-Wajah Perempuan" by Serayawati portrays Siska as an independent woman who thrives despite society's expectations of women needing men for love and attention. Not only that, Widyastuti (2020) in her analysis of the novel "Gadis Kretek" also mentioned the opposition of the main character "Dasiyah" to patriarchal norms by becoming an independent woman in the Kretek cigarette industry. The novel then shows self-sufficiency and the reconstruction of the stereotype of women who need men to fulfil their needs. However, Bahr and Pujiyanti (2019) explain that depending on men is not entirely wrong. However, dependency has negative consequences; for instance, men may

view them merely as objects or even as playthings that they can manipulate.

In a broader context, the song invites listeners to question and reject patriarchal norms that limit women's independence. Promoting independence and freedom allows women to explore and express their identities without being bound by oppressive external expectations. This message is relevant in a cultural context that is still strongly influenced by patriarchy, where prevailing social norms often limit women's freedom to determine their own identity and life path.

4. Women and Materialism

Daya's "Sit Still Look Pretty" critiques the stereotype that women want expensive items such as diamond rings to feel valuable or valued. Ching-Yaw Chen (2012) discovered that women tend to favor luxury items for personal use and everyday products for family use. Women's interest in luxury goods such as jewelry, expensive clothing, and precious accessories has deep roots in history and culture.

Since ancient times, jewelry and luxury goods have been used to symbolize social and economic status (Khaleq & Ali, 2023). Owning these items denotes wealth and power, and women are often expected to display their husband's or family's status through appearance (Renou, 2021). Moreover, in patriarchal societies, women frequently have restricted access to economic resources and power. Luxury goods can be a way for them to gain recognition and validation in a male-controlled environment (Rathje, 2023). Furthermore, media and advertising significantly influence women's desire to acquire luxury items. (Kuspriyono, 2022). Advertisements often associate happiness, success, and attractiveness with the possession of expensive goods, creating aspirations that may be unrealistic or unhealthy.

The lyrics "I know the other girlies wanna wear expensive things, like diamond rings" illustrate this general view. However, Daya emphasizes that some women reject materialism and prefer values that are not associated with expensive things. This rejection reflects a changing view of women's value and self-worth and a critique of excessive consumerism.

The song then encourages listeners to consider the values held by society and how it affects their perceptions and actions. By rejecting materialism, women can focus more on self-development and achievements, not on appearance or ownership of luxury goods. This message is particularly relevant in today's social context, where consumerism and social pressure to own luxury goods are often a source of stress and dissatisfaction. By encouraging women to reject materialistic views and choose more meaningful values, this song contributes to positive social change and women's empowerment to pursue authentic happiness and success.

5. Women and Control

This song's lyrics also critique social expectations that curb women's freedom and dictate how they should live. In many patriarchal societies, women are often placed in a position that does not allow them to take control of their own lives. They are expected to conform to traditional roles set by men and society, which limits their freedom and choices. Women often face immense pressure to conform to societal beauty standards and traditional roles, leading to negative impacts on their self-esteem and mental health, reinforcing rigid gender roles, and creating internal conflicts for women who feel compelled to adhere to these norms. This internalized pressure can lead to a cycle of compliance and dissatisfaction as women grapple with the expectations imposed by both society and family (Kamyab & Hoseinzadeh, 2023; Rudden, 2022). The lyrics "But I don't wanna be a puppet that you're playing on a string" emphasize the rejection of external controls that control women's lives. Daya states she does not want to be a "puppet" played by others, especially men.

Social expectations often dictate what is considered success and happiness in life. The stereotype that having a stable job (from 9am to 5pm), a fenced house and a wife to show off is the prestige achieved reflects a narrow view

of success measured by material and social status. The lyrics "You get off on your 9-to-5, dream of picket fences and trophy wives" illustrate the view that material achievements and rigid traditional roles measure success.

Daya, through this song, emphasizes that some women refuse to follow social expectations and choose their path in life. This rejection of traditional roles and external control shows the courage to determine their destiny and identity. Women who reject social expectations show they have the power and ability to live as they wish without complying with restrictive norms. The female characters in the song exemplify resilience against patriarchal norms, showcasing their bravery in rejecting male domination and traditional expectations (Monika & Rathee, 2024).

6. Women and Ambition

Daya's "Sit Still Look Pretty" conveys a strong message about women's ambition and how they refuse to be limited by traditional social expectations. The lyrics "But this girl right here's gonna rule the world" illustrate the determination and ambition of women who reject limiting norms. They are called limiting norms because they contain social expectations that often place women in limited roles, such as being a good wife and mother, without providing space to pursue their dreams and ambitions. Social norms expect women to focus on family rather than their careers, which leads to fewer women in the workforce. Even with economic growth, gender inequality continues, and women's participation in work hasn't improved much due to traditional views. These norms also make men seem more entitled to jobs, especially when fewer are available, which limits women's job opportunities (Bussolo et al., 2024; Cislaghi et al., 2022; Jayachandran, 2021).
  These norms can limit women's personal and professional development and prevent them from reaching their full potential. In many patriarchal societies, women are encouraged to conform to society's prescribed roles, which often prioritize the needs and desires of men. Cultural expectations often place familial responsibilities above professional aspirations, further limiting

women's opportunities for advancement (Nupen & Jagernath, 2022). Additionally, gender biases and societal expectations create significant obstacles that prevent women from accessing higher-level positions, thereby reinforcing traditional (Marcus, 2021).

Therefore, Daya deconstructs these norms through her lyrics, "But this girl right here's gonna rule the world", which shows that women can have the power and ability to pursue their dreams and achieve great things, including becoming leaders and change-makers in the world. Many real-life examples of women have achieved great success despite facing social and cultural barriers. Figures like Malala Yousafzai, a female education activist and Nobel Peace Prize laureate, and Kamala Harris, the first Vice President of the United States to be a black woman of South Asian descent, show that with determination and ambition, women can reach positions of power and make a real difference in the world.

7. Women and Gender Expectations

Traditional gender expectations often stipulate that women should handle all household chores (Syrda, 2023). These norms place women in a narrow domestic role, ignoring their potential outside the home. The lyrics "That Snow White, she did it right in her life, had seven men to do the chores cause that's not what lady's for" highlight the irony in traditional fairy tales where women are portrayed as "right" if they adhere to domestic roles. However, Daya challenges this view by pointing out that women's roles should not be limited to housework.

While women can engage in domestic work, this should not be a limitation or obligation dictated by traditional gender norms. Women should be free to choose their roles within and outside the home without social pressure. The lyrics show that women can participate in household chores while pursuing their personal ambitions and goals.

Traditional social norms often associate modesty or obedience with "sweet" and submissive characters, as fairy tales and folklore depict. These characters are frequently used to emphasize the importance

of women adhering to rigid social norms. However, Daya rejects this stereotype with the lyrics, "And I might love me some vanilla, but I'm not that sugar sweet," asserting that modesty or a fondness for simple things does not imply weakness or blind adherence to social norms.

The lyrics also emphasize the complexity of female characters who reject traditional stereotypes. Daya shows that women can have a simple side but still be strong and independent. This rejection of stereotypes is essential to show that women have many dimensions and cannot be limited by rigid roles. The construction of gender stigma often limits women's roles in society, placing them in a lower position than men. These stigmas create rigid expectations of how women should act and perform daily. For example, women who choose not to adhere to traditional norms are often considered inappropriate or disobedient. Therefore, deconstructing this stigma is important to change society's views. This song is a deconstruction tool that criticizes traditional norms and encourages women to pursue their freedom and independence. By rejecting gender stereotypes and expectations, the song helps pave the way for more inclusive and equal social change.

8. Patriarchy

Patriarchy is a societal structure where men have primary power and control over women in different areas of life, such as personal, political, and economic domains (Altay, 2019). Patriarchal norms are often deeply rooted in various cultures, where men are often given dominant roles while women are expected to comply and support (Chen et al., 2023). The expectation that men should be the head of the family and the primary decision-makers creates a significant power imbalance. Daya's song "Sit Still Look Pretty" challenges this patriarchal structure by addressing female leadership, authority, and independence themes.

The lyrics of "Call me HBIC (Head Bitch In Charge)" assert female leadership and reject the passive role often assigned to women in patriarchal societies. By declaring herself as

"HBIC," Daya asserts that women have the capacity and right to lead, make decisions, and control their own lives. The term, though provocative, is used to challenge traditional gender norms and show that women can be the ultimate authority in various aspects of life.

Conclusion

In the song "Sit Still Look Pretty" by Daya, there is a sharp critique of patriarchal norms that dictate how women should behave and judge themselves. Through her lyrics, Daya rejects traditional expectations that require women to focus only on their physical appearance and passive societal roles. Lyrics such as "Could dress up, to get love, and guess what?" highlight how women are often forced to meet narrow beauty standards in order to get attention or love, while the lyrics "No, I don't wanna sit still, look pretty" show a rejection of feminine roles that only emphasize obedience and dependence on men. The song also challenges gender stereotypes by emphasizing women's independence, as in the lyrics "This queen don't need a king," which asserts that women can stand on their own without needing a man to feel complete. By rejecting materialism and restrictive social expectations and promoting ambition and freedom, Daya presents an empowering message encouraging women to pursue their dreams without being pressured by oppressive patriarchal norms.

References

Adhikari, H. (2016). Media Bound Culture of Women's Identity and Desire. *Gender Studies*, *15*(1), 158–166. https://doi.org/10.1515/genst-2017-0010

Almabrouk, N. A. (2020). Understanding Derrida's "Structure, Sign, and Play." *English Language Teaching and Linguistics Studies*, *2*(4), p43. https://doi.org/10.22158/eltls.v2n4p43

Altay, S. (2019). Patriarchy and Women's Subordination: A Theoretical Analysis. *E-*

Şarkiyat İlmi Araştırmaları Dergisi/Journal of Oriental Scientific Research (JOSR). https://doi.org/10.26791/sarkiat.541704

Aprilia, C., & Arianto, T. (2021). Binary oppositions as the result of deconstruction analysis in the Goldfinch novel by Donna Tartt. *JURNAL BASIS*, *8*(1), 65–74. https://doi.org/10.33884/basisupb.v8i1.2812

Bahr, A., & Pujiyanti, F. (2019). Women Stereotypes Depicted in Daya's Song Entitled Sit Still, Look Pretty. *Proceedings of the First International Conference on Advances in Education, Humanities, and Language, ICEL 2019, Malang, Indonesia, 23-24 March 2019*. https://doi.org/10.4108/eai.11-7-2019.159631

Bretthauer, B., Zimmerman, T. S., & Banning, J. H. (2007). A Feminist Analysis of Popular Music. *Journal of Feminist Family Therapy*, *18*(4), 29–51. https://doi.org/10.1300/J086v18n04_02

Bussolo, M., Ezebuihe, J. A., Muñoz Boudet, A. M., Poupakis, S., Rahman, T., & Sarma, N. (2024). Social Norms and Gender Disparities with a Focus on Female Labor Force Participation in South Asia. *The World Bank Research Observer*, *39*(1), 124–158. https://doi.org/10.1093/wbro/lkad010

Chen, L., Tao, S., Wang, X., & Zhang, Y. (2023). The Influence of Chinese Patriarchal Society on Men and Women. *BCP Social Sciences & Humanities*, *21*, 687–693. https://doi.org/10.54691/bcpssh.v21i3702

Ching-Yaw Chen. (2012). Exploration of the differences in Taiwanese women's purchasing decisions towards luxury goods and general products. *AFRICAN JOURNAL OF BUSINESS MANAGEMENT*, *6*(2). https://doi.org/10.5897/AJBM11.1743

Cislaghi, B., Bhatia, A., Hallgren, E. S. T., Horanieh, N., Weber, A. M., & Darmstadt, G. L. (2022). Gender Norms and Gender Equality in Full-Time Employment and Health: A 97-Country Analysis of the World Values Survey. *Frontiers in Psychology*, *13*.

https://doi.org/10.3389/fpsyg.2022.689815

Deer, J. (2020). Deconstruction. In *Oxford Research Encyclopedia of Literature*. Oxford University Press. https://doi.org/10.1093/acrefore/9780190201098.013.1015

Dudnyk, Ye. (2023). The impact of musical art on the emotional world of a person and society. *The sources of pedagogical skills*. https://api.semanticscholar.org/CorpusID:266134894

Goldstein, E. L. (2001). The Unstable Other: Locating the Jew in Progressive-Era American Racial Discourse. *American Jewish History*, *89*(4), 383–409. https://doi.org/10.1353/ajh.2001.0064

Grabe, S., Ward, L. M., & Hyde, J. S. (2008). The role of the media in body image concerns among women: A meta-analysis of experimental and correlational studies. *Psychological Bulletin*, *134*(3), 460–476. https://doi.org/10.1037/0033-2909.134.3.460

Hadar, T., & Rabinowitch, T.-C. (2023). The varying social dynamics in orally transmitted and notated vs. improvised musical performance. *Frontiers in Psychology*, *14*. https://doi.org/10.3389/fpsyg.2023.1106092

Hossein Sabou. (2019). Our Sense of Identity: "Who am I?" Gender and Cultural Studies. *Journal of Applied Linguistics and Applied Literature: Dynamics and Advances*, *7*(1). https://doi.org/10.22049/jalda.2019.26497.1129

Huang, Q., Peng, W., & Ahn, S. (2021). When media become the mirror: a meta-analysis on media and body image. *Media Psychology*, *24*(4), 437–489. https://doi.org/10.1080/15213269.2020.1737545

Isgandarova, N. (2021). Gendered discourse through patriarchal society. *HOMEROS*, 29–34. https://doi.org/10.33390/homeros.4.1.04

Jayachandran, S. (2021). Social Norms as a Barrier to Women's Employment in Developing Countries. *IMF Economic Review*, *69*(3), 576–595. https://doi.org/10.1057/s41308-021-00140-w

John W. Creswell, & J. David Creswell. (2022). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications.

Kamyab, F., & Hoseinzadeh, A. (2023). The Psychological Impact of Social Expectations on Women's Personal Choices. *The Psychology of Woman Journal*, *4*(2), 169–176. https://doi.org/10.61838/kman.pwj.4.2.20

Khurshid, R., & Farid, A. (2023). Power And Identity In Taylor Swift's Song, "Look What You Made Me Do": A Deconstructive Analysis. *Global Language Review*, *VIII*(I), 258–266. https://doi.org/10.31703/glr.2023(VIII-I).24

Kuspriyono, T. (2022). Shopping Life Style dan Stimulus Media Iklan Terhadap Ekpetasi Pelanggan (Studi Kasus Produk Fashion). *MANAJEMEN DEWANTARA*, *6*(3), 192–205. https://doi.org/10.26460/md.v6i3.12183

Limbu, L. P., & Shrestha, P. (2022). Nexus Between Women's Identity and Marriage. *Research Nepal Journal of Development Studies*, *5*(1), 67–75. https://doi.org/10.3126/rnjds.v5i1.45956

Manik, R. A. (2020). Dekonstruksi makna pelacur dalam Atas Nama Malam karya Seno Gumira Ajidarma. *Jurnal Masyarakat Dan Budaya*, *22*(2), 87–103. https://doi.org/10.14203/jmb.v22i2.1068

Marcus, R. (2021). Gender, Social Norms, and Women's Economic Empowerment. In *Women's Economic Empowerment* (pp. 126–153). Routledge. https://doi.org/10.4324/9781003141938-8

McDonald, J. (2015). *Mass media's influence on women's body image in the western world (particularly focusing on U.S. and UK examples)*. https://consensus.app/papers/mass-medias-influence-on-womens-body-image-in-the-western-mcdonald/43fd1c4043bc56a385c2faec6e72c23e/

Monika, M., & Rathee, Dr. N. (2024). Defying Societal Expectations: A Study Through Sudha Murthy's Female Characters. *Educational Administration: Theory and Practice*. https://doi.org/10.53555/kuey.v30i4.8055

Mora Aristizabal, & Catalina Nicolle. (2019). *Descifrando el intersticio entre ciudadanía y apatridia pontificia universidad javeriana facultad de ciencias políticas y relaciones internacionales carrera de relaciones internacionales* [Thesis, Pontificia Universidad Javeriana]. http://hdl.handle.net/10554/49642

Nafi Ibdiyana Musyarrifani. (2022). Pengaruh Citra Tubuh terhadap Budaya Konsumsi pada Perempuan. *SASDAYA: Gadjah Mada Journal of Humanities*, *6*(1), 67–80. https://doi.org/10.22146/sasdaya.v6(1).67-80

Nouval, L., & Utami, M. (2024). Deconstruction of the Main Protagonists in Ausma Zehanat Khan's The Unquiet Dead. *Muslim English Literature*, *3*(1), 82–94. https://doi.org/10.15408/mel.v3i1.39451

Nupen, D., & Jagernath, J. (2022). Invisible Barriers: Societal Norms Versus Female Workplace Progression. *International Conference on Gender Research*, *5*(1), pp163-170. https://doi.org/10.34190/icgr.5.1.155

Pangesti, N. R., Putra, C. R. W., Hiasa, F., & Andriani, Y. Y. (2022). Keindahan yang Semu: Analisis Dekonstruksi Derrida. *Jurnal Bahasa Dan Sastra*, *10*(1), 80. https://doi.org/10.24036/jbs.v10i1.115760

Qutayba Abdul Khaleq, A., & Mohsen Ali, N. (2023). Luxury in jewelry design. *Al-Academy*, *108*, 385–396. https://doi.org/10.35560/jcofarts108/385-396

Rahmawati, D., Wulandari, M. M., & Maysafira, A. L. (2021). *Defamiliarisasi Konsep Gila Dalam Cerpen Gila Oleh Han Gagas*. https://api.semanticscholar.org/CorpusID:237784424

Rathje, A. (2023). Luxury Consumption and Elite Lifestyles. In *Etruria and Anatolia* (pp. 166–181). Cambridge University Press. https://doi.org/10.1017/9781009151016.015

Renou, J. (2021). Rings of power. In *Everyday Political Objects* (pp. 13–29). Routledge. https://doi.org/10.4324/978100314742 8-2

Rudden, M. G. (2022). Misogyny and Gender Role Straight-Jackets: A Psychoanalytic Perspective. *Psychoanalytic Inquiry*, *42*(7), 557–566. https://doi.org/10.1080/07351690.202 2.2121146

Saimon, M. (2019). *Gender Identity: A Multimodal Critical Discourse Analysis of Bongo Flava -Song Video Niambie*. https://api.semanticscholar.org/CorpusI D:197696917

Selvi, Y. (2014). Derrida effect over feminist theory and art: deconstruction. *Idil Journal of Art and Language*, *3*(11). https://doi.org/10.7816/idil-03-11-05

Stevie Eve Sanchez. (2020). *"This is how we play destroy": Deconstruction and the construction of a cyborg future in Poppy's Am I a Girl?* University of Northern Iowa.

Sumartini, S., & Prabaningrum, D. (2020). Independence Of Female Character In Serayawati P. Tisna's Wajah-Wajah Perempuan: A Feminist Criticism. *Proceedings of the Proceedings of the Third International Seminar on Recent Language, Literature, and Local Culture Studies, BASA, 20-21 September 2019, Surakarta, Central Java, Indonesia*. https://doi.org/10.4108/eai.20-9-2019.2296865

Syrda, J. (2023). Gendered Housework: Spousal Relative Income, Parenthood and Traditional Gender Identity Norms. *Work, Employment and Society*, *37*(3), 794–813. https://doi.org/10.1177/095001702110 69780

Thiong'o, K., & Barasa, D. (2021). Poetic meaning implied in suprasegmental features in selected segments of the song "Gongo La Mboto" by Diamond Platnumz And Mrisho Mpoto. *African Musicology Online*, *10*(2), 51–73. https://doi.org/10.58721/amo.v10i2.1

Widyastuti, T. (2020). Independent Woman in Novel Gadis Kretek by Ratih Kumala. *Proceedings of the First International Conference on Communication, Language, Literature, and Culture, ICCoLLiC 2020, 8-9 September 2020, Surakarta, Central Java, Indonesia*.

https://doi.org/10.4108/eai.8-9-2020.2301441

Winters, J. (2016). Book Review: Resilience and Melancholy: Pop Music, Feminism, Neoliberalism. *Feminist Review*, *112*(1), e23–e24. https://doi.org/10.1057/fr.2015.67

Yovita, K., Dwi Angelica, A., & Gabrella Pardede, K. (2022). Stigma Masyarakat Terhadap Perempuan Sebagai Strata Kedua Dalam Negeri. In *Universitas Negeri Surabaya 2022 |* (Vol. 401).