

Conference Paper

The Representation of Women in Pendhoza's *Bojoku Galak*'s Song through Sara Mills's Critical Discourse Analysis Model

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Abstract

This study considers the representation of women in the lyrics of a popular dangdut song called *Bojoku Galak*. The study focuses on songs as a poetic form, and this song was selected owing to its popularity in Indonesia. The study uses a qualitative approach with the Sara Mills critical discourse analysis (CDA) model. Research data in the form of vocabulary, phrases, or sentences showing the image of women were taken from in the lyrics. The results showed that the representation of women can be seen from the position of subject-object, and writer-reader. The song represents male actors as subjects and women as objects to be blamed and depicted as ferocious, accusatory, selfish, and uncaring. This contradicts the established representation of women in Indonesian society, which represents women using images of patience, obedience, meek and soft.

Keywords: CDA Sara Mills Model, image of woman, descriptive qualitative methods

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Published: 11 November 2020

Publishing services provided by
Knowledge E

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Selection and Peer-review under the responsibility of the IC-HEDS 2019 Conference Committee.

1. Introduction

There is a close relationship between song and poetry. Fenton wrote [4] setting the words to tunes and singing them in unison, as a drinking song. This means that songs can be categorized as part of poetry. In this research, the object of research is the lyrics of a song entitled *Bojoku Galak* written by a music group called Pendhoza and popularized by a female singer, Via Valen. Researchers are interested in researching this song because it was one of popular song in 2018. It was exposed through television and online media. As a result of its popularity Nurdin [10] wrote that the Governor of Central Java, Ganjar Pranowo was surprised and concerned when he found out a child who was fluently in singing the song.

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Because of its popularity some scientific studies of the lyrics of this song have been carried out, focusing on issues of gender discrimination (sexism), criticism of feminism, and philosophical. Putri Haryanti etc. [11] conducted a study entitled *Penyimpangan Maksim Kualitas dalam Lirik Lagu Bojoku Galak*. In her research she discovered the importance of patience in choosing a partner, willing to accept a partner and teach loyalty. She also found a deviation of quality maxim that was a statement that could not be trusted and proven true. Next research about the song was done by Ida Herawati [7] and focused on the existence of sexism.

The song lyrics of *Bojoku Galak* is one of the songs created by Pendhoza, a band from Imogiri, Bantul, Yogyakarta established at the end of December 2012.

There are two versions of song lyric content in circulation, sung by a female singer, Via Vallen, and by its creator. For this research, the second version of song lyrics was examined because there are intrinsic differences between the first and second versions of songs. The reason for this lyric research is because the song is very well known / found in daily life for its readers or listeners. Moreover the original one is the first version sung by a male singer. Meanwhile the research in the framework of applying the Sara Mills Critical Discourse Analysis model has been carried out by many researchers, including Meutia [7] examining the *Ca Bau Kan* film with a focus on female representation that still need equality. Meanwhile Rohmah [12] examines the *Sindonews.com* newspaper with a focus on how women are portrayed in criminal news about rape. From the research she found that women were described as people who have a poor image. On the other hand, men are presented as subjects in a good image. Based on this background, the focus of this research is about how the image of women in the lyrics of the song *Bojoku Galak* is displayed when examined through Sara Mills's CDA model.

1.1. CDA Model Sara Mills (Feminist Stylistics Approach)

Darma [2] in her book wrote, *Critical Discourse Analysis (CDA)* by Sara Mills is an analysis that focuses more on feminist discourse. She explored how women are displayed in texts both in novels, pictures, photos, or in the news. Therefore, what happened is often referred to as a feminist perspective discourse. The focus of attention is to show how the text is biased in displaying women. Women are shown as a marginalized party. Discrimination through poor portrayal is the focus of her work. Quoted by Badara [1], Cook wrote that discourse analysis also examines who communicates with whom and why; in what types of audiences and situations and relationships for each of them.

Mills' CDA model emphasizes how women are displayed in the text. Mills saw that women have always been marginalized in the text and placed in the wrong position. In the text, they are not given the opportunity to defend themselves. Therefore, this discourse model is often referred to as a feminist perspective discourse analysis. Sara Mill calls her analysis with Feminist Stylistics. Sara Mills [8] says feminist stylistics aims to make the assumptions that exist in conventional stylistics clearer, by not only adding gender topics to the list of elements analyzed, but also using stylistics as a new phase in discourse analysis. The aim is to maximize the stylistics in language analysis.

Sara Mills developed an analysis to see how actor positions are displayed in the text, in the sense of who the subject of storytelling and who the object of storytelling is. Thus it will be obtained how the structure of the text and how the meaning is treated in the text as a whole. Sara Mills also looks at how readers and writers are treated in the text, how the reader identifies and places himself in the narration of the text. This kind of position will place the reader in one position and influence how the text is displayed. In the end, the way of telling and positions placed and displayed in this text makes one party legitimized and the other party un-legitimated, legitimate and illegitimate.

According to Sara Mills [8] the concept of the position of the reader placed in the news was formed by the author not directly, but vice versa. This happens through greeting in two ways. *First*, a text raises the discourse in stages with the truth in a hierarchical and systematic way, so that the reader identifies himself with the character or what is happening in the text. *Second*, the cultural code. This refers to the code or cultural value that applies to the reader's mind when interpreting a text. The author uses this condition when writing. Moreover she says *Feminist Stylistics* provides a way for those concerned with the representation of gender relations, in which linguists can develop their own set of tools that can expose the workings of gender at different levels in the text. Texts are attacked by socio- cultural norms, by ideology, by history, by economic power, by gender, racism, and so on. It does not mean that writers do not have any control over what they write, but writers themselves are also subject to interpellation and interaction with discursive forces. In more detail the Sara Mills Discourse Analysis Model is as follows:

Position: Subject -- Object: Sara Mills places representation as an important part of her analysis. How one party, group, person, idea, or event is displayed in a certain way in the news discourse that affects meaning when received by the public. However, in contrast to the analysis of the tradition of critical linguistics which focuses on the structure of words, sentences, or linguistics, Mills places more emphasis on how the positions of various social actors, positions of ideas, or events are placed in the text.

These positions ultimately determine the shape of the text that present in society. For example an actor who has a high position (subject) is displayed in the text. He will influence how he is displayed and how other parties are displayed.

Position of the Reader: An important and interesting thing in the model introduced by Sara Mills is how the position of the reader is displayed in the text. Sara holds that in a text the position of the reader is very important and must be taken into account in the text. Sara Mills rejects the views of many experts who place and study the context solely from the writer's side, while from the reader's side is ignored. In this model, the text is considered merely as a production from the author's side and has nothing to do with the reader. The reader is only and placed solely as a consumer which does not affect the creation of the text. The model introduced by Mills is just the opposite. The text is the result of negotiations between the writer and the reader. Therefore, the reader here is not considered merely a party that only accepts text, but also participates in transactions as will be seen in the text.

Using Althusser's analysis, Sara Mills emphasizes how actors are positioned in the text. This position is seen as a form of one's subject matter: one party has a position as an interpreter while the other party becomes the object to be interpreted.

In general, there are two things to be considered in the analysis, namely: *First*, how the actors in the news are positioned in the news, who the party positioned as an interpreter in the text to interpret the events, and what the consequences are. *Second*, how the reader is positioned in the text. News texts are interpreted here as the result of negotiations between the writer and the reader.

Based on the background above, the problem of this research is: how is the image of women in the lyrics of *Bojoku Galak* song? What is the positioning of male actors and women in lyrics? What is the positioning of the writer and reader in the lyrics of the song *Bojoku Galak*? What is the image of women built based on the positioning of the subject - object and writer - reader actors?

The purpose of this research is to get a complete and clear understanding of the image of women in the lyrics of the song *Bojoku Galak* : assess the positioning of subject-object actors, review the position of writer – reader, and examine the image of women based on the results of subject-object and writer-reader positioned in the lyrics of the song.

2. Research Methods

This research data in the form of vocabulary, phrases, or sentences that show the shape and meaning of the position of the subject-object and the position of the writer-reader of the news displayed in the lyrics of the song *Bojoku Galak* by Pendhoza (10). Data source is the song lyrics taken from internet. Researchers use data collection techniques in the form of documentation of song lyrics. Researchers are directly involved in data collection. The data analysis techniques used are: 1. Reading the lyrics of the song *Bojoku Galak* by Pendhoza, 2. Identifying the shape and meaning of the female image contained in the song lyrics, 3. Grouping or classifying data in the form of vocabulary, phrases or sentences that express the image of women, 4. Conducting analysis of the results of step 3 above according to the Sara Mills model to be able to take step 5, which is drawing conclusions.

3. Results and Discussion

Analysis of Sara Mills's critical discourse, as explained above, focuses more on the study of feminism. Sara Mills's feminist perspective approach emphasizes how women are imaged in a text. Based on the concept of how the position of actors in the text, we will find who is dominant in telling events (as subjects) and which actors as objects.

The feminist approach provides an overview of how women's images are in the text. Based on the Sara Mills' CDA model above, it can be analyzed that the form of discourse analysis according to Sara Mills can be seen from the position of the subject-object and the position of the writer-reader as follows:

The table below showed some data. The lyric was written from the first point of view. It seemed the narrator tells about his own story. It also showed the narrator was positioned as the subject with all of his positive characterizations began from acquiescent to the real lover. Meanwhile the woman (wife) was positioned as object with all her negative characterizations. She was depicted as a frustrating wife, obnoxious to the out of sorts one.

Each actor did not have the same opportunity to present him/herself, his/her ideas or his/her presence, his/her ideas. The position of the writer and reader were displayed in the text as part of the subject.

TABLE 1: The image of subject-object and the position of the writer-reader

Lyrics	Subject & image	Object & image	Writer's position	Reader's position
	Man (husband)	Woman(Wife)		
Wis nasibe kudu koyo ngene			Part of / in favor of the subject	
Nduwe bojo kok ra tau ngapenake		Frustrating		
Seneng muring, omongane sengak		Obnoxious		
Kudu tak trimo, bojoku pancen galak	Acquiescent			
Saben dino rasane ora karuan	Feel bad			
Ngerasake bojoku sing ra tau perhatian		Unnoticed		
nanging piye maneh atiku wes kadung tresno	Merciful			
senajan batinku ngampet ono njero dada		Mood destroyer		
Yo wes ben nduwe bojo sing galak		Hot-tempered		
Yo wes ben sing omongane sengak		Obnoxious		
Seneng nggawe aku susah		Trouble maker		
Nanging aku wegah pisah	Reluctant to part			
Tak tompo nganggo tulus ning ati	Sincere			
Tak trimo sliramu tekan sak iki	Acquiescent			
Mungkin wes dadi jodone	Be a mate			
Senajan kahanane koyo ngene	-			
Sungguh keterlaluan bojoku seng sak iki		Outrageous		To the
Kleru sitik wae aku mesti diseneni		Easy to get angry		subject
Ameh dolan ra konco kok ora diolehke		Jealousy		
Senengane nuduh dikiro lungu ro liane		suspect Easily		
Yen wes ngono aku mung iso meneng	Relent			
Tak jelasno malah mung gawe kowe spaneng		Stubborn		
Dimatamu aku iki ora tau bener		Accuser		
Kabeh mbok salahno rumongso wes paling pinter		The most correct		
Ibarate dele seng uwes dadi tempe	Acquiescent			
Kudu tak lakoni yen pancen ngene dalane	Acquiescent			
Abote duwe bojo sing galak		hot-tempered		
Nek ra keturutan senengane mencak mencak		Be out of sorts		

Lyrics	Subject & image	Object & image	Writer's position	Reader's position
	Man (husband)	Woman(Wife)		
Gak usah digetuni aku kudu kuat ati	No regrets			
Nganti tekan mati sliramu tetep ning ati	Real lover			
Wis stel kendo wae tak nikmati uripe	Easygoing			
Senajane galak bojoku pancen seng ayu dewe	-	hot-tempered		
Kuat dilakoni nek ra kuwat ditinggal ngopi	Easygoing			
tetap cinta senajan bojoku galak	Real lover	hot-tempered		

4. Discussion

4.1. Form of female portrait in the lyrics of Bojoku Galak song

The form of female portraits in the lyrics of the song *Bojoku Galak* can be seen from two things based on the analysis of Sara Mills's CDA Model which theorized about the positions of actors both as Subject-Object, or writer-reader. Position as a subject will determine who the object of the text is, how meaning is treated in the text as a whole. Likewise with the position of writer - reader. The following presentation shows how these positions in the lyrics of the song *Bojoku Galak* are.

4.1.1. Subject Position - Object

The lyrics of this song reveal a husband's complaints about his wife's behavior (spouse). Of all the lyrics of the song lyrics displayed are the complainer as the subject, while his spouse (wife) is as the object of complaints, the object of storytelling.

The data of the table above shows the narrative through the perspective of the first person. The entire stanza is told by the husband while showing how his ideal self-image. He presents himself as a person who is full of love, faithful, patient, and defeatist. He is also able to accept whatever his wife's characteristic. On the other hand the wife who is positioned as the object of complaint is described as person who is bad-tempered, full of suspicion, not able to make her husband happy, and selfish. The table above shows part of that image, namely: not making a happy husband, stingy (rude in talking), and hot - tempered. Various other images from the later verses of the image of women in the lyrics of the song *Bojoku Galak* fiercely are displayed. These images contradict with the image of women displayed by Nugroho [9] about how the image of Javanese women

as harmonious, gentle, patient, acquiescent ones and good at controlling themselves. They are not ferocious as presented in the lyrics of this song. From a series of complaints that men show none gives women the opportunity to express their ideas, and opinions. Overall in this lyrics women are really positioned as objects with all the images attached to them.

4.1.2. The position of the creator - the reader / listener

The entire text of the song's lyrics uses the position of the subject and the object of storytelling and stops how the text is present to the reader (listener) to be interpreted. Based on her opinion about these elements Mills stated that the reader (or listener, in the context of the song) is not considered as the party who only receives the text, but also determines or conducts transactions as will be seen in the text. The content of the lyrics of this song, as described above, is told by one party through first-person perspective. It also did not show how the woman could present herself to give opinion upon the assessment of the men. This shows that the lyrics of this song describe a gender bias. Whatever done by man is as if true. This result also invites the reader to come together to agree with his positive characteristic.

4.2. The meaning of the image of women in the lyrics of the song Bojoku Galak

The meaning of the image of women in the lyrics of this song can also be seen from two things, namely: the position of the subject-object and writer-reader.

4.2.1. Subject Position - Object

From the results of the song lyric analysis tabulation, most of the vocabulary displays words that describe various images of women as objects. Through the sentences the images are affirmed when they are contrasted with the image of men as subjects. The subject as a victim of object treatment tells all his complaints about his partner from his own side without any expression, ideas, or self-defense from his wife. This means that the subject intends to present the image of women as such. According to him, his partner likes to be stubborn, to blame, to feel the cleverest, to be trouble maker. Some of the vocabulary above once again emphasizes how women are imaged in the lyrics of this song.

4.3. Creator Position - Reader / listener

As already mentioned above that in the lyrics of this song there is a gender bias due to unilateral telling of the subject. From this story it is illustrated that the reader only gets information from one party, from a single voice of the subject. This can also be interpreted that what expressed by the subject from the perspective of a first person is simply true. The reader can be led to defend his situation at the same time condemning the woman who is described as ferocious, suspicious, likes to accuse, selfish and other images.

The use of the pronoun "I" also implies the meaning of the truth of what is complained at the same time the invitation for the reader to be on his side.

5. Conclusions and Suggestions

5.1. Conclusion

Based on research using Sara Mills's CDA model of the lyrics of the song *Bojoku Galak*, it can be concluded that, based on the position of the subject-object and the position of the writer - the reader is described how the image of a woman. A man is described as a subject that has a positive image, ranging from gentle son to merciful. Instead women are positioned as objects with bad-tempered images, angry, accusatory, selfish, and lack of attention to her husband. All of these images contradict the prevailing image in society, that woman must be patient, obedient, patient, accept what we are, and other softness images.

5.2. Suggestion

In order to get a comprehensive image it is essential to carry out deeper researches upon songs - as part of pop culture - that illustrates the reversal of stereotypes about women. Women also must do understand and have the courage and knowledge to be different from their image constructed by society. Enhancing and contributing knowledge through deeper understanding about popular songs can be the very first step in accelerating a better civilized community. Meumupuk kesadaran perempuan secara bersama di era penyebaran yang mudah dilakukan.

Appendix

Lyrics	English
Wis nasibe kudu koyo ngene	It must be the fate
Nduwe bojo kok ra tau ngapenake	Having a no-fun wife
Seneng muring, omongane sengak	Who is often angry and grumpy
Kudu tak trimo , bojoku pancen galak	I have willingly accept that he is hot-tempered
Saben dino rasane ora karuan	Every day, I have uncertain feelings
Ngerasake bojoku sing ra tau perhatian	That my husband does never care
nanging piye maneh atiku wes kadung tresno	Yet, I can do nothing as I am into him much
senajan batinku ngampet ono njero dada	Though I hold back everything
Yo wes ben nduwe bojo sing galak	Just let it be, to have a hot-tempered husband
Yo wes ben sing omongane sengak	Let it be, to have a grumpy wife
Seneng nggawe aku susah	Who often makes things difficult for me
Nanging aku wegah pisah	But, I don't want to get divorced
Tak tompo nganggo tulus ning ati	I accept everything sincerely
Tak trimo sliramu tekan sak iki	I accept your presence till now
Mungkin wes dadi jodone	Maybe, you are indeed destined to me
Senajan kahanane koyo ngene	Though things are all like this
Sungguh keterlaluan bojoku seng sak iki	My wife is too unreasonable
Kleru sitik wae aku mesti diseneni	I get scolded even for small things
Ameh dolan ra konco kok ora diolehke	I cannot hangout with friends
Senengane nuduh dikiro lungu ro liane	And always get accused going out with someone else
Yen wes ngono aku mung iso meneng	If things turn out that way, I can do nothing
Tak jelasno malah mung gawe kowe spaneng	It is useless to give any reason, so stressful
Dimatamu aku iki ora tau bener	In your eyes, I am never right
Kabeh mbok salahno rumongso wis paling pinter	You blame everything, thinking you are the smartest one
Ibarate dele seng uwes dadi tempe	As the die is cast
Kudu tak lakoni yen pancen ngene dalane	I have to endure everything
Abote duwe bojo sing galak	It is hard to have hot-tempered wife
Ne ra keturutan senengane mencak mencak	If I don't do his command, he will be angry
Gak usah di getuni aku kudu kuat ati	I have to be strong, don't be irritated

Lyrics	English
Nganti tekan mati sliramu tetep ning ati	You are forever in my heart till death
Wis stel kendo wae tak nikmati uripe	Just be relaxed, I just enjoy my life
Senajane galak bojoku pancen seng ayu dewe	He is hot-tempered but the most beautiful one
Kuat dilakoni nek ra kuwat ditinggal ngopi	If I am strong enough, I will just face it, yet if I am not, I will just sip my coffee
tetap cinta senjata bojoku galak	I will always love my wife though he is hot-tempered

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