
ANALYSIS OF SEXISM IN THE LYRICS OF "BOJOKU GALAK"

PROCEEDING
REINFORCING EDUCATION,
LANGUAGE, AND SOCIO-
CULTURE

Siti Risalatul Mu'awanah¹, Desi Puspitasari²

^{1,2} Institut Agama Islam Negeri (IAIN) Ponorogo, Indonesia.
Corresponding author's email: risamuawanah1999@gmail.com

ABSTRACT

Sexism is a form of gender discrimination that has occurred from antiquity. Sexism can be experienced by both men and women. Sexism occurs not only in action, but it can occur in the use of language as well. One form of discrimination that occurs in women is through the song. Many of the song lyrics that were created both in Indonesian and in particular Java is a whiny song, which exploits the suffering of life, especially women. The object of this research is the lyrics of Javanese Bojoku Galak by Via Valen . The song is accompanied in dangdut koplo. In the Javanese song depicts the nerimo's attitude of a wife in accepting destiny. The purpose of this study was to analyze the lyrics of songs containing sexism. The method used in this research is the qualitative method.

Keywords: sexism, women, song

INTRODUCTION

Talking about language is not just talking about sentence structure, but how the language is used regardless of differences, both women and men. As is known, language is a means of communication in human life, with human language can express ideas, thoughts, and so on without distinguishing the human being. Even though in reality many things that describe discrimination, both of which emphasize only women and men, even in the use of language there is also discrimination based on gender. This is better known as sexism.

According to Salama (2013), the term sexism was widely known when the Women's Liberation Movement occurred in 1960. At that time, feminist theorists stated that pressure on women had spread and occurred in almost all levels of society, so they started speak louder about sexism than *male chauvinism* (excessive pride as a masculine figure and glorifies the male gender. Defenders of *male chauvinists* are usually men who believe they are superior to women. Sexism refers to collective behaviour which reflects society as a whole.

According to Salama (2013), sexism is a form of prejudice or discrimination against other groups simply because of differences in gender or gender. In this case, usually women tend to be weak. The act of sexism, possibility, can come from stereotypes e regarding gender roles and the belief that certain genders have a better and superior position than others. Sexism can refer to someone who discriminates, whether expressed through actions, words, or only in the form of a belief / belief. Sexism can sometimes occur without the perpetrator being aware of it, whether intentional or not, so it can be concluded that sexism is a form of discrimination that can happen to anyone regardless of gender. This discrimination occurs sometimes without the perpetrator being aware of it directly. And this form of discrimination does not only occur in the treatment of a person's attitude, but can occur in other forms in the form of words, in this case language.

The opinion before is in line with Graddol and Swann (2003: 150), sexism is all kinds of discrimination against women and men because of their gender, and made for irrelevant reasons. Based on the above statement it is clear that discrimination can occur to anyone and regardless of gender, but in fact discrimination against women is more frequent. Discrimination is not only on the opportunity to get a job, but in daily treatment as well. This is in line with Mills's opinion in Kurniasari (2007), sexism (such as racism and other forms of language discrimination), is formed due to greater community pressure, institutional injustice regarding power, and finally, conflict over who has rights, certain resources and certain position. Mills prefers to describe language as a strategic tool by sexism activists and feminists, and as a means of fighting against meaning, fighting against someone who has rights in a certain environment, speaks in a certain way and controls certain jobs.

One example of a form of sexism that can be found is in the song lyrics. Talking about songs is closely related to the lyrics. Through the lyrics of the song, the songwriter tries to convey the realities of life both experienced by the songwriter and the realities of the lives of others. The message to be conveyed through the lyrics of the song is made or packaged using simple and easy to digest words, accompanied by beautiful music so as to produce a beautiful and interesting song. Behind the beautiful song is a message to be conveyed.

So far, many song lyrics depict sexism. The song lyrics not only tell someone's affection for others, but if we understand more deeply the lyrics in the song actually describe the suffering of a person, especially women. As is well known, women's songs are often depicted as having to surrender or obey men, especially their husbands. This is in line with Nasif in Rosramadhana (2016: 23), women are considered despised, deprived of education, deprived of their rights and freedoms, continue to obey men and serve their families. She only has what the man gives and does what she tells him to do. She remains mute, abused, and discouraged. From the explanation above, it is clear that the existence of a woman who is discriminated against by circumstances. A female figure who must obey men, especially her husband, a woman who loses her freedom to obey men. Even though this is a form of harassment, the female figure can only accept fate.

As is well known, there are many stories of women who experience discrimination, including¹: Kartini is known as a woman who pioneered equality between women and men in Indonesia. This started when Kartini felt the amount of discrimination that occurred between men and women at that time, where some women were not allowed to receive education at all. Kartini herself experienced this incident when she was not allowed to continue her studies to a higher level. Kartini often corresponded with friends abroad, and finally these letters were collected by Abendanon and published as a book with the title "Habis Gelap Terbitlah Terang". History of the RA Kartini struggle. During her life began when she was 12 years old when she was prohibited from continuing her studies after previously attending the Europeesche Lagere School (ELS) where she also studied Dutch. The prohibition for Kartini to pursue her ideals in school came from the person closest to her, namely her own father. Her father insisted that Kartini stay at home because she was 12 years old, meaning she could be secluded. During the time he lived at home, little Kartini began writing letters to his correspondence friends who were mostly from the Netherlands, where he came to know Rosa Abendanon who often supported whatever Kartini planned. It was also from Abendanon that little Kartini began

¹ Kartini Quoted from <http://ppmkip.bppsdp.pertanian.go.id/artikel/artikel-umum/sejarah-senepertjuangan-ra-kartini>, RA. Kartini who was born on April 21, 1879 in Jepara, Central Java. RA.

reading European books and newspapers, which sparked a new fire in Kartini's heart, namely about how European women were able to think very forward. The fire got bigger because he saw Indonesian women at a very low social level.

From the Kartini story above, it can be concluded that since ancient times discrimination against people, especially women, has occurred. Women who are not given the opportunity to obtain higher education. Discrimination comes not only from outsiders, but also from the immediate environment, namely family.

Another example of discrimination against women is in the song. The following is a snippet of the lyrics of the song created by Ismail Marzuki.

Wanita dijajah pria sejak dulu

Dijadikan perhiasan sangkar madu

Tapi ada kala pria tak berdaya

Tekuk lutut di sudut kerling manita

The lyrics of the song show the social reality that in society, the existence of women is still below that of men, male superiority in controlling women, this has happened since time immemorial. There are still many examples of song lyrics that describe discrimination against women.

Talking about song lyrics, of course, does not escape the language used. Language that is easily understood by the community, it will be very easy to enter various levels of society. However, whether we realize it or not, sometimes through this language there is something that can discriminate against someone. There are so many examples that sometimes without realizing it, it discriminates against someone. Sometimes you don't even realize it yourself.

As is well known, one of the goals of the song lyrics is to convey the message from the songwriter. And the songwriter also makes song lyrics based on events or phenomena that occur in society. So far, the phenomenon of songs in Indonesia, both in Indonesian and in regional languages, contain a lot of sappy song lyrics, in the song lyrics exploit the suffering of human life, especially women who are portrayed as objects, passive, and dependent on men. And in general the lyrics of Indonesian songs also tend to present themes of love, surrender to a woman, and sometimes rejection. This does not only happen in Indonesia, but almost all over the world.

Based on the facts above, the researcher is interested in examining song lyrics in Indonesia, especially those in regional languages, namely Javanese. There are so many songs both local and regional especially Javanese that describe the suffering or hardships of human life, especially women. Research related to songs has been done a lot of them.

This is also what makes researchers interested in deep researching the song *Bojoku Galak*. The song was created in 2012 by Pendhoza consisting of Lewung and Sandi. The song sung by one of the famous dangdut singers Via Valen, is a Javanese song that is quite well known by the public. The song was confirmed not only by Via Valen, but also by other singers. Not only those who can speak Javanese like it, even those who cannot speak Javanese also enjoy singing the song.

The song *Bojoku Galak* depicts a woman's surrender in accepting a fate that must continue to give in. The song *Bojoku Galak* is accompanied by dangdut koplo music. Dangdut koplo itself is one of the most phenomenal types of dangdut music. According to Wikipedia, Dangdut Koplo was born in Indonesia in 2000 and was promoted by East Java music groups. In its development it has spread to the Pantura area. And in the end it became phenomenal throughout Indonesia and even abroad. Lots of songs made with this genre. Songs, both

Indonesian and regional, are very easy to find with the dangdut koplo wing. The song lyrics also vary. Depends on the songwriter.

In the song *Bojoku Galak*, the researcher wants to see the extent of the form of sexism in the song. And in the end, the aim of this research is to analyze the form of sexism in the song *Bojoku Galak*.

METHOD

The method used in this study is a qualitative research methodology, which is a Via Valen song text entitled *Bojoku Galak*. The purpose of the qualitative method is to understand the phenomena experienced by research subjects such as behavior, perception, motivation, action, etc., holistically, and by means of descriptions in the form of words and language, in a specific natural context and by utilizing various natural methods. (Moleong, 2006: 6)

FINDINGS AND DISCUSSION

So far, there have been many song lyrics depicting sexism. The lyrics of the song not only tell someone's affection for someone else, but if we understand more deeply the lyrics in the song actually describe the suffering of a person, especially women. It doesn't matter what kind of music, pop, rock, jazz, or dangdut.

The song under study is the lyrics of a Javanese song sung by Via Valen, entitled *Bojoku Galak*. The theme of the song, which consists of 9 stanzas, generally depicts a woman or wife who is resigned to accept fate or destiny. Even so, the woman or wife still accepts all the inconveniences. *Bojoku Galak* song is a song that uses the Java language. As it is known, in Javanese society the position of a woman is lower than that of a man. And it has been embedded in society so that it is accepted and tolerated for granted. For example, in Javanese cultural terms, there are those who say that the wife is a *kanca wingking* (back friend) as a friend in managing household affairs, especially children's affairs, cooking, washing and others. Another term that is intended for women *suargo nunut neroko katut*, this term is also used for wives, that the husband is the one who determines whether the wife will go to heaven or hell. Based on the above statement, it fits perfectly with the verses of the song below.

Wis nasib e kudu koyo ngene

Nduwe bojo kok ra tau ngepenakke

Seneng muring omongane sengak

Kudu tak trimo bojoku pancen galak

In the above verse the song writer conveys a message, a woman who has a husband but she feels the discomfort caused by her husband who is often angry. In this stanza it also appears that the surrender of a wife or woman who accepts fate or destiny. Destiny is in the form of a husband who is often angry and fierce. The discomfort took the form of sarcastic talk.

If you pay attention to the above verse, it is quite in accordance with the condition of Javanese women who are gentle, obedient, calm, silent, do not like conflict, emphasize harmony, uphold family values, are able to understand and understand others, polite, high self-control / controlled, not arguing and should not exceed men as a sign of respect, and high endurance to suffer.

Saben dino rasane ora karuan

Ngerasake bojoku sing ra tau perhatian

Nangin piye maneh atiku wis kadung trimo

Senajan batinku ngampet ora njero dada

In the stanza above, it still shows the discomfort of a wife or woman. Even though in her daily life she faces these discomforts, the wife still tries to accept or surrender. This was done because the wife had already accepted the situation. As it is known, Javanese women are sometimes conditioned to be able to accept and should not argue even though they are in a state of suffering. RA Kartini has also experienced this, who was forced to accept a decision from her parents, namely her father, who required her to discontinue higher school and prepare to accept seclusion.

Yo wes ben nduwe bojo sing galak

Yo wes ben sing omongane sengak

Seneng nggawe aku susah

Nanging aku wegah pisah

Submission of a wife is also seen in the third stanza of the song *Bojoku Galak*. Resigned to having a fierce husband, resigned to accepting cynical words from her husband, and resigned to be made difficult by her husband. This third verse also shows a wife's strong desire to persist with this situation, namely by not wanting to be separated from her husband. This is very suitable for Javanese women in general, namely a figure who is gentle, obedient, calm, silent / calm, does not like conflict, emphasizes harmony, upholds family values, is able to understand and understand others, polite, high self-control / controlled, and don't argue.

Tak tompo nganggo tulus ning ati

Tak trimo sliramu tekan saiki

Mungkin uwes dadi jodone

Senajan kahanane koyo ngene

In the fourth stanza above it has almost the same meaning as the third stanza in the song *Bojoku Galak*. The wife sincerely accepted her destiny. The roles and status of women idealized by Javanese culture are gentle, obedient, calm, quiet, and do not like conflict. Women are expected to be able to understand and understand other people, especially husbands. High self-control to be able to stay in control of feelings so that you can look patient, strong, and sincere in accepting fate or destiny.

Sungguh keterlaluhan bojoku sing saiki

Kliru sitik wae aku mesti diseneni

Ameh dolan ro konco kok ora diolehke

Senengane nuduh dikira lungu ro aliyane

In the next verse of the song *Bojoku Galak* displeasure, shows the wife who is blamed by her husband. Making the slightest mistake will always be blamed. The fifth stanza also shows the jealousy of a husband to see his wife traveling with other people. As is known in Javanese society there is what is known as *wani ditata* (dare to be regulated). That is, he allows himself to be regulated in a rule that determines where his position is and what his responsibilities are. For a woman, especially a wife, it can be seen that a woman does not have the right to enjoy life.

Yen wes ngono aku mung iso meneng

Tak jelasno malah mung nggawe kowe sepaneng

Di matamu aku iki ora tau bener

Kabeh mbok wes paling pinter

Still clearly visible in the sixth stanza, the resignation of a wife in accepting the situation. It is described as a husband who feels so high in his position compared to his wife. The husband feels as if he is on the side that is considered the truest and smartest, so that the wife just silently accepts the situation. In everyday life, a woman, especially a Javanese woman, is portrayed as being gentle, obedient, does not like conflict, has high self-control, and is willing to suffer.

Ibarate dele sing uwis dadi tempe

Kudu tak lakoni yen pancen ngene dalane

Abote nduwe bojo sing galak

Lek ra keturutan senengane mencak-mencak

This seventh stanza, it is still clear that the condition of a wife who accepts fate, although on the way it is not easy to accept that fate. In this verse also depicts a husband who is powerful, this can be seen in the lyrics of the song *lek ra keturutan senengan-mengak-mengak*. These lyrics clearly state that if the husband's wishes are not obeyed by the wife, then the husband will be angry. The fate that the wife receives, even though it is difficult, still has to be carried out and the superior attitude of men who want to dominate, feel a higher position than women, and have the right to rule.

Ra usah digetuni aku kudu kuat ati

Nganti tekan mati sliramu tetep neng ati

Senajane galak bojoku

Pancen sing ganteng dhewe

This is because the wife loves her husband so much that she is determined to love him and will never regret it. An image of a woman who is more concerned with the interests of others, especially her husband, is loyal, and has high patience and keeps trying to prevent conflicts from occurring.

Kuat dilakoni

Nek ra kuat ditinggal ngopi

Tetep cinta senajan bojoku galak

In the last verse of the song *Bojoku Galak*, depicts the wife who is still trying to live her destiny or the fate of having a fierce husband. Even though on the other hand, the wife is still an ordinary human being who is sometimes not strong enough to undergo destiny or fate. In Javanese society, a woman is described as having a good image, namely obedient, calm / calm, able to understand the condition of others, especially her husband, and loyal.

CONCLUSION

Based on the results of the analysis, it can be concluded that the lyrics of the song *Bojoku Galak* illustrate that there is discrimination against women. The woman in the song is described as a figure who is loyal, resigned to accept fate, does not like conflict, emphasizes harmony, upholds family values, is able to understand and understand others, high self-control / control, does not argue, endures suffering, and is obedient. Meanwhile, men or husbands are described as superior who want to win alone, emotionally, jealous, and selfish. The figure of the husband is depicted as liking a figure who is arbitrary in treating his woman.

Through this research, it is hoped that it can be an input for other research related to songs. Through this research, I also want to inform you that there is still discrimination, especially women, in this case through songs. It is hoped that there will also be other studies, especially songs composed by female song writers, so that they can be used as a comparison between male song writers and female song writers.

REFERENCES

- Graddol, David dan Joan Swann. (2003) *Gender Voices*. Pasuruan. Penerbit Pedati.
- Kurniasari, Netty Dyah. (2003) *Relasi Gender dalam Lirik Lagu Jamrud*, Skripsi: Surabaya.
- Liandra, Deta, dkk. (2016). *Analisis Lagu Petang Lah Petang*, E-Jurnal Sendratasik FBS Universitas Negeri Padang, Vol.5 No.1 Seri A September 2016.
- Moleong, Lexy J, (2006) *Metodologi Penelitian Kualitatif*, Edisi Revisi, Bandung. Penerbit PT Remaja Rosdakarya.
- Nasution, Rosramadhana, (2016) *Ketertindasan Perempuan Dalam Tradisi Kawin Anom, Subaltern Perempuan pada Suku Banjar dalam Perspektif Poskolonial*, Jakarta. Yayasan Pustaka Obor Indonesia.
- Salama, (2013) "Seksisme Dalam Sains" dalam *Sawwa: Jurnal Study Gender*.
<http://journal.walisongo.ac.id/index.php/sawwa/article/view/659/597>, diakses tanggal 23 Mei 2021.
- <https://www.slideshare.net/93220872/peran-wanita-dalam-budaya-suku-jawa> diakses tanggal 18 Mei 2021.
- <https://id.wikipedia.org/wiki/Dangdut> diakses tanggal 23 Mei 2021.
- <http://ppmkip.bppsdp.pertanian.go.id/artikel/artikel-umum/sejarah-singkatperjuangan-ra-kartini> diakses tanggal 25 Mei 2021.