

THE IDEOLOGY OF GENDER DIFFERENCES IN INDONESIAN CULTURE

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Abstract

Gender differences become big problem which are still discussed by many intellectual circles. These differences exist in many life aspects such as culture, economic area, language, and art. Indonesian culture believes that woman and man have different role. Woman has lower position than man. It is shown from many songs which contain the ideology of woman's inferiority in the society. To establish the relation between song lyrics and ideology of gender differences, critical discourse analysis is applied to identify song writer's ideology about woman. As the result, there are four ideologies which humiliate woman's position. It identifies woman as second part in every life aspect which means woman has lower position than man.

Keywords: *gender differences, critical discourse analysis, ideology, song lyric*

INTRODUCTION

Song is something beautiful that can be a media to communicate someone's idea and feeling. As a text, song lyric is an easy way to share some experiences, desires, even an ideology. Through a song, people can doctrine, persuade, entertain, or just express their feeling to others. Indonesia is a multicultural country which consists of so many different cultures. Every region has its own culture, but still they have same perception about gender differences.

Indonesian song writers are more sensitive about cultural problem in this country. It is proved by the existence of many song lyrics which contain gender stereotype. Indonesian people believe that man has higher position in all aspects of life. Man is a main character of life, and it is a common thing in Indonesia. Gender differences also happen because of stereotype. It is a label or sign of a group or a certain job, and usually there is injustice behind it, for example men are a symbol of

power, strength, rationality, superiority, and domination of the rule in society. On the contrary, women are often labeled as an emotional, passive, inferior, weak, sensitive creature, and they depend on men. Women's role is limited in the family area under the men's power. From this fact, it means that a song lyric is a strategic tool and gives big impact to doctrine a certain ideology. In this research, the writer wants to analyze how pop songs and *dangdut* song view woman's and man's position.

That is to say, this research fundamentally explores the song lyrics analysis of *dangdut* and Indonesian pop songs. The writer focuses only on the words or phrases which explain about figure of a man and woman. The writer chooses *dangdut* song which contains new term for woman to analyze woman's role and position in a society. These *dangdut* and pop songs are used to analyze how the society believes the stereotypes of woman. In addition, this study essentially utilized Critical Discourse Analysis (CDA) to identify the relation between Indonesian culture and the ideology of song writers which

is believed by the society about the difference role of woman and man in many aspects of life.

For a long the time, the individual will be formed by his/her environment known as socialization, and it creates gender ideology. This ideology constructs social norms which differentiate man and woman. It causes the existence of label to identify man and woman through a stereotype that determines what should be done or not by man and woman, so they will not out of that determination. It is believed for many centuries and seems as a fate which cannot be thrown (Murniati, 2004: xviii-xix).

According to Handayani and Sugiarti (2002: 6) in *Konsep dan Teknik Penelitian Gender*, stereotype also known as negative label. It happens in gender stereotype, for example men are a symbol of power, strength, rationality, superiority, and domination of the rule in society. In contrary, women are very often labeled as emotional, passive, inferior, weak, sensitive creatures, and they depend on men. Men's domination also exists in language. Masculine language dominates the using of the language because of men's power in

society (Ibrahim and Suranto, 1998: xxxvii). For example, there are many compounds that describe occupations in English that are formed with *-man* as the second element such as *councilman*, *deliveryman*, *fireman*, *foreman*, *postman*, *chairman*, etc.

Besides, gender differences appear through sexism in language which apply to both sexes, in practice, as most scholars have noted, that refers to the negative connotations and negative stereotypes conveyed by words or statements referring to women (Fontecha and Catalan 2003, 772). It is supported by Piliang (1998: xiii) who says that cultural sexism appears because of the unstable role between man and woman. For example, scum of society refers to woman as *kupu-kupu malam* and it does not refer to man as *lelaki hidung belang*. The existence of unbalance role between man and woman which is confessed by society creates the ideology of patriarchy.

Fairclough (1989: 23) in his book *Language and Power* states: “Social phenomenon are linguistics, on the other hand, in the sense that language activity which goes on in social contexts (as all

language activity does) is not merely a reflection or expression of social processes and practices, it is a part of those processes and practices”. Discourse analysis is a way to analyze a text or discourse deeply. There are so many parts that can be discussed by using discourse analysis. It is not only to discuss the physical language such its sentences and meaning of the phrases that formed it, but also to analyze the social contexts of the discourse.

Fairclough (1995: 6) also divides discourse analysis into three elements. They are social practice, discourse practice and text. Discourse analysis relates with social practice, text, and production, distribution, and consumption of the text. Different person will have different interpretation in a text, so discourse analysis is used to make same perception in society. There is a tight relation among why the text is produced, then how come a text is preferred to be consumed. There is a purpose why the author creates a text. It can be produced to persuade, entertain, inform, argue, or just describe something. From those texts, readers should consider the nature of the social practice

Critical Discourse Analysis concerns in language using and writing as social practice. Using language as social practice creates a dialectical relation in certain descriptive event and situation, intuition, and social structure. Critical Discourse Analysis shows the ideology. This discourse can produce and reproduce the unbalance social class relation between man and woman, majority and minority group through the different representation in their social position.

Racial and unbalance social life is concerned as a common sense, obligation or natural reality (Van Dick, 1997: 258).

This diagram shows three distinctions but intrinsically interwoven levels of analysis: the text level, the discursive practice level, and the socio-cultural level. There are three phases of Critical Discourse Analysis according to Fairclough (1989: 25-26), they are descriptive, interpretation, and explanation phase.

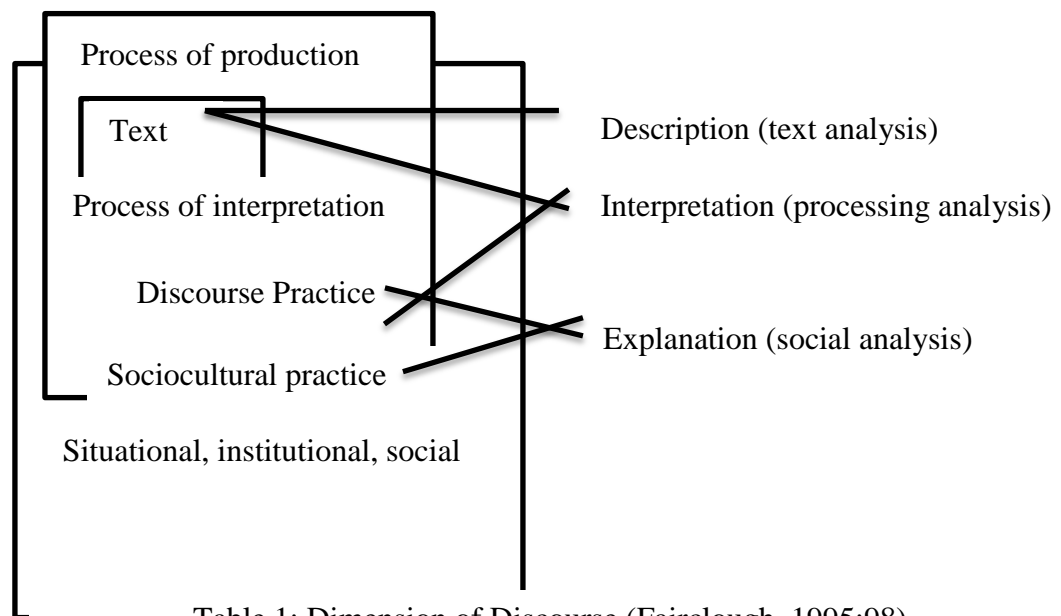


Table 1: Dimension of Discourse (Fairclough, 1995:98)

Is this table or figure ?

Critical Discourse Analysis structure is used to systematize,

transform, and fade the reality analysis, arrange other people's idea and

behavior, and classify the society. Because of those reasons, Critical Discourse Analysis uses vocabulary, grammar, and textual structure as its analysis matter. Teun A Van Dijk (1998 :1-14) states that Critical Discourse Analysis is used to analyze some discourse such as politic, race, gender, social class, hegemony, ideology and the others.

There are some different definitions of ideology. In order to understand kind of the ideology the researcher will give an illustration. The example are two TV stations, Metro TV and TV One. These two stations use different terms in that case. TV One uses the term “Lumpur Sidoarjo” while Metro TV uses “Lumpur Lapindo”. The using of different terms shows their ideologies. Lapindo Brantas Company has the same owner as TV One. That is why TV One uses term “Lumpur Sidoarjo” to vindicate the owner’s name, ARB so society won’t blame their leader. On the other hand, Metro TV has different ideology to show the one who should take the responsibility in that case. This illustration supports the definition of ideology in neutral connotation which means the fundamental beliefs of a group

and its members (Van Dijk, 1998b: 7). On the other hand, according to Giddens’ definition (1997: 583), ideology in pejorative connotation is shared ideas or beliefs which serve to justify the interests of dominant groups. It makes easier for us to understand Gramsci’s concept of ideology. Here, ideology is used as soft power in the hands of the ruling class to dominate. Someone’s ideology influence mental representation of a discourse. Mental representation is existed because there is people belief of culture. Mental representation which is effected by culture is related to emotion. People will think and see something as their emotion. That is why discourse analysis is examining ideologies as a system of interacting symbols. Someone’s belief influences a thought and finally the author uses his/her belief to create a text or discourse. Through the words that he/she uses, we can see the pattern of interworking meanings of the author’s thought.

METHOD

Type of research that the writer used in this study is qualitative descriptive. The primary data sources of this research are dangdut song such as *cabe-cabe* by

iMei-mei, and pop songs such as *Kupu-kupu malam* by Peterpan, *Wanita* by Gigi, *Janji-janji* by Agnes Monica, *Wonder Woman* by Mulan Jameela, and *Dua Sejoli* by Dewa 19. This research uses *simak* method of collecting data because the main data is song lyrics from *dangdut* and Indonesian pop songs. The writer chooses the words, phrases, and clauses showing ideology of song writer about woman. Description method is applied in method of analyzing data. It is used to analyze the linguistic feature of the data. In method of presenting data, the writer uses informal method to facilitate the understanding of any research result in the form of words.

FINDING AND DISCUSSION

Indonesian culture (especially Javanese) is known with its difference between man and woman position in society. Indonesian people have believed for a long time that woman should respect the man because they are the head of the family. Man is strong and his decision should be followed by the woman. That is the role of Indonesian culture. Woman position in society is lower than man. Indonesian woman must have a great behavior and must be perfect in any

aspects. There are some ideologies considered woman's inferiority such as:

Ideology of Tendency to Blame Woman

These data are taken from *Cabe-cabean* song. Actually the term *cabe-cabean* itself has negative connotation and meaning. It is the repetition of CAFE which has some acronyms. It becomes popular in illegal street racing. This girl has same role as cheerleader. People in illegal street racing called her "chili girl" (adopted from word "cheerleader"). In that event there is a girl who becomes a present for the winner of the racing. She must do whatever the winner says including serve the winner's sexuality drive. In this modern era, CAFE is known as *cabe-cabean*. CAFE means *Cantik Bego* (beautiful but stupid), *Cewek Abg Bisa dipake* (girl who can be used for making love), etc. It proves that woman is identified with negative word so she is the one who should be blamed.

This song also shows us that the song writer wants to focus on the girl only. Although *abg* word refers to boys and girls, the words *genit*, *ganjen*, and *centil* explain that girl is the bad one. The one who has *genit*, *ganjen*, and *centil*

characteristic is a girl. Then, *cewek* is given other negative attributes such as *gampangan*, *murahan*, and *kampungan*. Because of those characteristics, the song writer wants to emphasize girl as the one who should be blamed. This ideology is described by the following table:

Table 2. Woman’s Attribute

<i>Abg</i> (The teenagers)	(are)	<i>Genit-genit</i> (flirty)
<i>Abg</i> (The teenagers)	(are)	<i>Kecentilan</i> (coquettish)
<i>Abg</i> (The teenagers)	(are)	<i>Keganjenan</i> (Girlish)
<i>Cewek</i> (girls)	(are)	<i>Gampangan</i> A hoe
<i>Cewek</i> (girls)	(are)	<i>Murahan</i> A bitch
<i>Cewek</i> (girls)	(are)	<i>Kampungan</i> (Plebeian)
<i>Pembawa</i> (carrier)	Process: Intensive	<i>Atribut</i> (attribute)

argument, the former governor of Jakarta in Tempo magazine which published in September, 16th 2011. He stated, “*Jangan pakai rok mini di angkot*”, when he gave a statement about a rape case. This statement gives negative judgment and blames woman directly without thinking about the guilty man. Woman was a victim in this case, but that statement makes the society thinks that woman becomes the reason why man did it. Besides, the using of the terms *cabe-cabe* and *kupu-kupu malam* which refers to woman becomes more popular than the term *lelaki hidung belang* which is equivalent with those two terms and refers to the man. The society becomes more concern about woman’s negative label than man’s negative label.

Ideology of Woman As An Object

The data are from *Wanita* song by Gigi. Although they use different process, but both processes conclude that man becomes subject or actor and woman always becomes an object and goal in a relationship.

This ideology also supported by the case that happens in Indonesia. We can see it through Fauzy Bowo’s

Table 3. Active Process

<i>Aku / pria</i>	<i>Menyentuh</i>	<i>Mu /wanita</i>
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<i>Aku / pria</i>	<i>Merasakan</i>	<i>Mu /wanita</i>
<i>Aku / pria</i>	<i>Mencoba</i>	<i>Mu /wanita</i>
<i>Aku / pria</i>	<i>Membuang</i>	<i>Mu /wanita</i>
Actor	Process	Goal

From the data above we can see that man always be the actor and do active process, while woman becomes an object of the man and do passive process. The word *wanita* contains the ideology that woman is an object for man. The word *wanita* comes from Sanskerta language “wan” which means desire or on the other word *wanita* can be defined as the one who is being desired/sex object (Zaitunah Shuban, 2004: 2). We can see that from the term *wanita*, itshows the objectivity of woman. The other proof is that woman becomes an object not only in the real life but also in literary work and art. Woman also becomes an object to attract consumer either in the literary works as novel or in many advertisements. It happens in almost all advertisements such as beauty products, soap, perfume, even

electronic tools as pump (shimizu) use woman as their model to be explored.

Ideology of Woman’s Stereotypes

From the song *Kupu-kupu malam* by Peterpan, there are some woman’s stereotype such as:

Woman is Identified with The Beauty

The first woman’s stereotype is beauty. This is related to the using of the word butterfly or *kupu-kupu* in this song. *Kupu-kupu malam* is a metaphor. In this song woman is a tenor, and *kupu-kupu* is a vehicle. Butterfly means a kind of wide winged insect and it has beautiful color (Badudu and Zain, 1996: 742). The beauty of its wings is something that cannot be opposed. It has many patterns and colors which attract whoever sees it. It is same as woman. Woman has beauty which can attract man even other woman. Ground of this metaphor is the beauty of woman and butterfly to attract.

The other example that woman is identified with beauty is there are many advertisements which use woman as an object to attract and influence the society that woman should be beautiful. Ratna Noviani (2002: 14) states that the advertisement can change someone’s

behaviour to participate in the consumption activity through the image of woman. One of the ways is by using the beauty of the woman as an image of the woman in mass media to grab public interest. Woman's figure in mass media causes woman becomes an object of beauty, for example in *Lux* advertisement. In this soap advertisement, woman is figured with beautiful face, slim body and soft white skin which can attract man. From that advertisement, there is a statement *perempuan haruslah cantik dalam penampilan* (woman should have beautiful appearance).

Basuki (2005: 5) states that there are some terms for woman in Javanese cultural concept. One of the terms for woman is *putri*. *Putri* comes from word *pametri* which means "*pemelihara*". Woman should take care of her body to keep it soft and smooth. This term is also related to the word *wanodya* which means able to take care of the beauty of her body and soul. In Javanese cultural concept, it is written that "*sira dèn bisa angadi-adiing lair batinira, karena paraning parasdya manuhara*", means woman must take care of her body and soul, beautifies her face to be impressive and

attractive for man. This discussion shows us that Indonesian culture also supports that woman is identified with beauty, moreover she is demanded to take care of her beauty in order to attract and impress man. That is why beauty becomes criteria to be the true woman.

Woman is Identified with Gentleness

The next woman's stereotype is gentleness. The writer will focus on the phrases *Bibir senyum kata halus merayu memanja*. From butterfly we can also find gentleness. Butterfly never flies in high speed. It flies in slow and gentle movement, if we want to figure it out, butterfly movement refers to a gentleness of a woman. The words *kata halus* and *merayu* in the song also refers to woman's gentleness. In *Kamus Bahasa Indonesia* (Badudu and Zain, 1996: 1141), *merayu* means *membujuk dengan kata-kata manis, kata-kata yang lemah lembut* (flattering with sweet words or soft words). This meaning shows us that woman is identified with the using of sweet word to others. This condition is also supported by Christina and Ardhian in *Kuasa Wanita Jawa* (2004: 168) that woman's stereotype consist of sympathetic, warm, gentle, friendly,

loyal, and sweet word. The word *memanja* also refers to a gentleness of a woman. According to Kamus Bahasa Indonesia (Badudu and Zain, 1996: 861), *memanja* means *sifat yang akrab dan mesra kepada seseorang karena tahu bahwa orang itu terlalu sayang padanya* (close and intimate behavior to someone because she knows that she is beloved).

Basuki (2005: 5) tells about ten synonyms of the word *wanita* in Javanese language. One of them is *kusuma* which means flower. Javanese expression said, “*badanira iku pengawak sekar, lan dèn-bisa asung ganda arum marang lakinira, nadyan wacana iya dèn-arum, saéngga kaya gandaning sekar warsiki*”. It means woman’s body is fragrant like a flower, has sweet word as Gambier flower. From this synonym, we can conclude that woman is demanded to be gentle and polite in speaking. All of the words *bibir senyum, kata halus, merayu, and memanja* refer to gentle action of a woman.

Woman is Identified with Emotion

This discussion will focus in the words *tersenyum di dalam tangis*. Crying is a way to express emotion especially for woman (Christina and Handayani, 2004: 165). This statement is supported by the article of Korps Sukarela Universitas Brawijaya in their website published on June 27th 2014. They write that woman is more emotional than a man because she often cries. Woman cries about 47 times in a year and man cries 7 times only in a year.

In *Parenting with Heart* (2014: 142), Elia and Anna state that there are a lot of parents who still have opinion that boys are not allowed to cry because it is girl’s characteristic. The quotation “*Ih kayak perempuan. Gitu aja kok nangis sih. Jadi laki laki yang kuat dong jangan kayak perempuan. Malu ih....*”, shows that there are a lot of people who identify girl or woman with crying (emotion). Boy or man shouldn’t do that because it shows a weakness and a shame behaviour on the contrary that man should be brave, strong, rational, and face everything without tears.

Man’s Appearance and Money are Woman’s Temptation

Table 4. Woman’s Temptation

<i>Hatiku / wanita</i>	<i>kan tergoda</i>	<i>Ketampanan dan hartamu</i>
Phenomenon	Process (Desiderative)	Senser

The above example is taken from *Janji-janji* song by Agnes Monica which presents some woman’s stereotypes. From the table above, we can see that woman’s heart or woman itself is an object of desiderative process. Desiderative process is dominated with desire, while man’s appearance and money become the reason and motive which cause this desire.

Indonesian people especially women or girls are crazy in Korean actresses. Korean boy band and actors become new superstars for Indonesian women. The only reason why they like them are they have a handsome and cute face. Their handsome face can attract many women not only in Indonesia but also in many other countries. It proves that handsome face of man also a temptation or attraction for woman. Another word supporting this ideology is

Indonesian culture quotation as “*Ada uang abang sayang, takada uang abang ditendang*”.

Woman Is Seen as Doll

In this discussion, the writer will focus on the metaphor of woman is man’s doll (*Kau pikir aku bonekamu*). Woman is figured as same as a doll. Woman is a tenor and doll is a vehicle. The ground of woman and doll is that they can be played. Doll is a toy, so it is natural to be played by children. Meanwhile, woman also becomes an object to be played by man. This song explains about man plays with woman. Man can tease, trick, touch, and flatter woman as he wants (*Jangan samakan aku dengan gadis lainnya yang kau pikat dan kau jerat, kau sentuh kau cumbu*).

Julia in her book *Jender dan Pembangunan*, states that women are bonded by moral values which is created by the society for them (1996: 65). It means that woman cannot act or do something based on her desire only. She must act based on society values because it decides social status for woman. It is same as doll which cannot decide what she should act. She does as the player’s desire or placed.

Woman Is Easy to Tease

Table 5. Tease Process

<i>Rayuanmu / pria</i>	<i>Mencairkannya</i>	<i>Aku / wanita</i>
Senser	Process (Emotive)	Phenomenon

The table above (the data are taken from *Wonder Woman* song by Mulan Jameela) presents some stereotypes of woman. We can see that woman's heart or woman itself is an object of desiderative process. Desiderative process is dominated with desire. While man's appearance and money become the reason and motive which cause this desire. It happens consciously. It means that naturally, there is a desire to man's appearance and wealthy in woman itself. Trisno and Pius (1994: 410) define *tampan* as lovely face or dashing. In the same Indonesian Dictionary by Trisno and Pius, *berharta* means wealthy (1994: 176). Both words bring positive value for the man. Man is figured as a person who has lovely face and wealthy. That sounds as perfect modality to attract women.

Actually, it is right that woman has tendency to choose wealthy man for her future. That is why there are many

powerful men such as our country official use their money to get every woman they want (<http://www.riniwp.com/-wanita-diuji.xhtml>). There is an article news about Indonesian celebrity entitled *Sibad Nyaris Tergiur Kencani Lelaki Diiming-imingi Uang 100 juta* (<http://swara.com>). She states that "*Tergiur sempet dan saat itu aku ditawarkan 100 juta. Siapa sih yang nggak mau dengan uang segitu, tinggal 'gitu' doang,*" katanya usai peluncuran Album *Goyank Dangdut di bilangan Menteng, Jakarta Pusat, Rabu (20/5/2015)*.

This statement strengthens the stereotype of woman that money becomes her temptation which really difficult to be ignored. Because of this stereotype, many cases of the relationship of government officials and celebrities appear. There are many celebrities besides Siti Badriah who has ever been enticed with a huge number of money by government official, they are Soimah, Indah Dewi Pertiwi, Juwita Bahar, etc.

Double Burden of Woman Is A Common Thing

This stereotype will focus on the phrase of *aku bukan wonder womanmu*. Woman is a tenor and wonder

woman is a vehicle. Wonder woman is a fictional superhero appearing in American comic books publisher by DC Comics. She is gifted with a wide range of superhuman powers and superior combat and battle skills. The ground between woman and wonder woman is her ability to take care of everything as wonder woman definition according to English Dictionary, which means a woman who can be a successful wife and have a professional career at the same time.

Mansour Fakhri (2008: 12-13) states that woman is a queen of household. She has full responsibility as a queen to serve the king and whole family member. In this case, serve means settle everything in her household. She not only gives house members an order to manage house works, but also finishes it by herself.

There is an opinion that "*Wanita yg baik dan hebat itu adalah wanita yg bisa lakukan semua hal sendiri, dari urus anak & suami - beres2 rumah - masak - dan segudang pekerjaan IRT lainnya*", (Kawanku magazine, December 2011 edition). Woman is identified to take responsibility in domestic area such as

cooking, parenting, washing, ironing, cleaning, and many others without any help from man. Christina (2004: 210) states that the word *wanita* comes from the word *wani tapa* (dare to practice asceticism). The meaning of this opinion is woman can sacrifice or suffer. This meaning has close relation with woman's role in domestic responsibility. In Javanese language, there are ten synonyms from the word *wanita*, one of them is *pangreksa* which means guardian (*penjaga*). The wider meaning of *pangreksa* is woman is demanded to manage her household well and serve her husband. Besides, woman still has other responsibility as society member.

Woman burden is added by society opinion that all kinds of "woman's job" as domestic role have lower value than man's job (Fakhri, 2008: 21). Responsibility in managing the household becomes a duty of woman only. Man has no intervention in it. Woman must take care of herself, her whole family, and still has to finish her social duty at the same time, this reality becomes a common thing in the society. This stereotype is believed as woman's role and fate that should be done.

Ideology of Woman’s Submission to The Man

Table 6. Woman’s Role in Life

<i>Hawa</i> (Eve)	<i>Tercipta di dunia</i> (was created in the world)	<i>Untuk menemani sang Adam</i> (To be in Adam’s side)
<i>Dirimu/woman</i> (you)	<i>Tercipta oleh Tuhan</i> (were created by God)	<i>Tuk temani aku</i> (to be by my side)
Participant	Processes	Circumstances: prepositional phrase

From the table above we can conclude that the song writer believes that from the beginning woman is created to be man’s complement. Implicitly, the song writer considers woman is just seen as an object who has to be by man’s side. The process tells us about the creation of a woman. From the beginning woman is the

participant only in that process. As the theory of Halliday’s that participants are directly involved and inherited in the process, so women are the object of creation process for men.

Frisca Melani in her thesis (2008:12) quotes an interview of Ahmad Dhani, the founder and leader of Dewa 19 and Republik Cinta with Manly Magazine. He states

”Dalam Islam, pemimpin adalah laki-laki. Laki-laki itu adalah leader. Masalahnya tidak semua laki-laki itu “laki-laki”. Kodratnya laki-laki itu khalifah atau pemimpin. Wanita tidak akan sama dengan laki-laki. Bagaimanapun dia diciptakan untuk menemani laki-laki. Jadi tidak akan sama. Tugas laki-laki adalah menjadi pelindung wanita. Tuhanpun tidak pernah memilih seorang wanita untuk menjadi nabi”.

In that statement Ahmad Dhani believes that woman never has the same level with man. Man's fate is to be a leader, while woman should be in his side as a complement. He considers man as strong and powerful individual that should protect woman. Our society also has this same perception as Ahmad Dhani.

In the next song lyric, it is written *renungkan sejenak arti hadirku disini* and *jangan pernah ingkari dirimu adalah wanita*. The first sentence is a directive sentence and the second sentence is a warning sentence. According to Old Javanese English Dictionary (Zoetmulder, 1982), the word *wanita* means *yang diinginkan* or someone who is desired by man. It is obvious that woman can be used by man. On the other hand, woman is an object (for man). Meanwhile, Esterlianawati (2008) adds that the word *wanita* comes from Javanese Language which means *wani ditata* (dare to be set). This

definition shows that submission of the woman to the man exists because woman still needs to be disciplined or set by man. Woman is considered as individual that cannot organize herself, that is why she needs a man to become her leader and protector.

The next focus is a metaphor phrase *perhiasan sangkar madu*. Why does *wanita* consider as *perhiasan sangkar madu*? By using the theory of vehicle, tenor, and ground, the writer will analyze this phrase. Woman is a tenor, while *perhiasan sangkar madu* is a vehicle. In this metaphor, woman is treated as bird and decoration of the cage. A bird cannot be free if the owner of the cage doesn't open the cage. It is same as woman's life. She cannot do everything without man's agreement and permission. This cage is a symbol of marital system. A bird is locked up in the cage, while a woman is bounded in marital systems and rules. Woman should respect, obey, and

afraid of man. On the other word, woman is bounded with some rules which are believed that woman must face down in front of man. This is the ground of metaphor between woman and bird.

The second metaphor is woman as decoration of the cage. Decoration is something that makes the place seems beautiful and perfect. This is same as woman. Woman is demanded to be perfect in her marital life. There are some natures of a woman, they are 3M, *Masak* (cook), *Manak* (give birth), *Macak* (put on make up). This is also supported by Siti Swandari in Kompasiana published in June, 25th 2015, she says that man sees woman as a Goddess but stupid. Woman is praised as a Goddess, but she is considered as stupid person because she must live in her household. Woman's role just limited in 4 K: KIRCHE, KURCHE, KINDER, and KIEIDER. It means *Gereja/Agama* (religion),

Dapur (kitchen), *Anak-anak* (children), and *Pakaian* (dress and make up). She must be perfect in manage household works, serve her husband, take care of the children, and take care of herself. If she can do all those things, she is labeled as great woman who can make the marital life be perfect.

Logical meaning of this metaphor is there is a difference status between man and woman till she cannot neglect her fate as woman and wife. Because of this bound, woman's role is limited in the domestic area (inside home) only, but she is demanded to be perfect as a decoration that makes a place becomes perfect. Both metaphors show an amplifying gradable of softening (*penghalusan*). Woman that locked up in a golden cage has same meaning as woman has lower status than man in soft word because she must obey man's order.

The last focus is in conjunction *walau*. Descriptively,

the word *walau* is a conjunction to connect two sentences, they are: *harusnya dirimu menjadi perhiasan sangkar maduku* (main clause) *walaupun kadang diriku bertekuk lutut dihadapanmu* (sub clause). Back to the context previously, woman is created as a complement of a man, and the main clause shows woman's role in marriage life. Woman is an ornament in man's place. Javanese proverb says that woman is "*konco wingking*" which means friends behind or friend for man who take care of household. Woman's role is limited on the domestic jobs only. On the other hand, sub clause of the sentence explains that woman is able to make a man knees to her. Both sentences are connected by the word *walaupun* which shows contradiction meaning. To understand the implicit meaning of the text in the sub clause, we must concern about gender stereotypes in Indonesian culture.

CONCLUSION

In Indonesian culture, there are four ideologies which humiliate woman's position, such as ideology of tendency to blame woman, ideology of woman as object, ideology of woman's stereotypes, and ideology of woman submission to the man. For the stereotypes of woman there are woman that is identified with beauty, gentleness and emotion, man appearance and money are woman's temptation, woman is seen as doll, woman is easy to teased, and double burden of woman is a common thing. All of the stereotypes and ideologies of song writers have the same result. It identifies woman as the second part in every life aspect. In conclusion, the writer can notice how the society's stereotype influences music production and how song lyrics influence opinion of the society about woman is related to man's and woman's role. Through the song lyrics, woman still notice as lower figure than man in Indonesia.

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