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Critical discourse analysis on gender relations: women's images in Sasak song

Khirjan Nahdi¹, Usuludin Usuludin², Herman Wijaya³, Muh. Taufik⁴

¹²³⁴Universitas Hamzanwadi

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ABSTRACT

Sasak song as one form of artistic discourse is used as an instrument of male domination of women in gender relations through various forms of imaging that do not benefit women. The image is understood through the process and mechanism of work of critical discourse analysis. This study aims to reveal the image of women in the Sasak song by discovering the tendency of social construction in gender relations between men and women based on the principles of Critical Discourse Analysis. Through the position of the Sasak song text, the importance of the text, and the consequences of the text in the social reality of gender relations between men and women, found six images of women in the Sasak song text, namely women as male subordination; women as inferior, resigned women, cheap women, dependent women, and women without choice. As a text, discursive reasoning, and social reality, the results of the study show the tendency to dominate women who give birth to forms of discrimination. The six images of women in Sasak song texts are contained in works of art for the purpose of disguising the tendencies behind artistic elements, so that they are accepted as truth and reasonableness in history inherited between generations.



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Corresponding Author:

Khirjan Nahdi,

Email: khirjan.nw@gmail.com

Introduction

Gender relations according to the critical discourse analysis in this study are paralleled as offered by feminists in a literary approach that tends to be affirmative action (Irigaray, 1985; Kristeva, 1980). Both feminists present an affirmative action agenda as a form of disappointment with other approaches that alienate themselves from social structures. The results of this study can be a reference for the structural and cultural movement agenda in the fight for equality between men and women relations through awareness and critical power through the use of language, especially in Sasak song texts. Culturally the meaning of discrimination occurs, weakening, denial, and even domestication of women by men through song lyrics, especially Sasak songs. Kaplan & Robert (2002) call it ambiguous because modern Sasak society should reconstruct the meaning of language that is more communicative, balanced and mutually 'regard', not reason that tends to hegemony texts and language meanings that weaken, deny, and domesticate the opposite sex. Ambiguity in the perspective of cultural studies with the Sasak Song instrument is parallel to the perspective of Critical Discourse Analysis (CDA). (Fairclough, 1995; Wodak & Meyer, 2001) call it the giving of meaning to language based on contextual and historical experience with certain perspectives, including discriminating against women. Giving meaning to language like that, Boldyrev & Dubrovskaya (2016) call it an attractive relationship between language and socio-cultural context. Specifically, Mills (1995); Rezanova & Kogut, (2015) shows, language texts are deliberately created by showing men and women in different positions in social structures, and have a negative effect on social construction on an ongoing basis. This study aims to reveal the image of women in the Sasak song by discovering the tendency of social construction in gender relations between men and women based on the principles of Critical Discourse

Analysis . To achieve the objectives of this study, in addition to the basic theory of Critical Discourse Analysis according to experts who first coined it, this study also reviewed the working principle of Critical Discourse Analysis by researchers and previous authors, as (Alwasilah, 2004; Huckin et al., 2012; Jones, 2007; Pennycook, 2001), and they agreed that Critical Discourse offers an analytical model of discourse as an effective instrument of coercion of the will.

Discrimination and misalignment of men and women through Sasak Songs form habits that do not benefit women, appearing as a common symptom with a variety of causality. Lomotey, (2019); Mango, (2017), with different theories and methods of study reference shows the reality of gender relations inequality. Mango found conditions of uncertainty and rejection of women's position in society. Jordanian women are weakened and must be under the control of men. The findings are relatively the same by Lomotey, (2019) through the text of the Spanish proverb. panish society creates an agenda and narrative of discrimination by calling women in a very low position compared to men. Thoughts and actions as the findings of the study above result in the position of women being disadvantaged. The phenomenon of child marriage, divorce, to low welfare is a causal social reality through bad imaging of women, as the same thing happens through the Sasak Song text. The study of women's image in the Sasak Song and the negative effects in gender relations shows the injustice of the position of women and men in the social structure of the Sasak community. This study does not merely display the meaning of the Sasak Song text that discriminates against women, but it traces the process of production, consumption of texts, and causal effects based on the discursive background. In terms of developing gender equality relations, this phenomenon is hampering the achievement of several indicators of gender equality between men and women as global development goals through the Sustainability Development Goals (SDGs) program in NTB (Alisyahbana, 2017), although at the same time, there is still a structural and cultural agenda to seek equality through the use of various social capital (Nahdi, 2016). Imaging does not benefit women through the Sasak song which is a serious problem and has a causal effect on the low education of women. If this condition is not intervened through new awareness with equal discursive, Sasak Song becomes an instrument of legitimacy of discrimination by its own people. Through a shared awareness of various logical references (religious, social and cultural) a critical power is built not to treat women as imaged in the Sasak Song.

The Sasak song referred to in this study is in the form of poetry or poetry, or song lyrics as is usual song lyrics. Satria (2017) through its study of one type of Sasak song (Lelakaq), the dynamics of Sasak song are based on the source of texts from traditional to modern times as a naturalized treasury on the side and contents. Darma views the text as a natural dialectical process, starting from the text, the text gives birth to reasoning, reasoning in the long term is considered true, and gives birth to various social practices. Text dialectics, discursive, and social practice in a social context are not merely related to the context when the text was born but have historical links to the previous context. To find out the relationship between the dialectical process of text, discursive, and social practice in today's context and the previous context, Fairclough, (1995) emphasizes the importance of investigating the process of text production by understanding the socio-cultural context of a textual dialogue with discursive and social practice. Sasak songs as texts and dialectics born in the context of traditional to modern Sasak societies today are naturally colored by the practice of discrimination against women in social relations with men. The marriage process through the "merariq" tradition and the practice of polygamy are two examples. Apart from the various concepts that are understood about "merariq", history in the social context of the Sasak community does not deny that there is an imbalance in terms of marriage agreements between interested parties because the marriage procession in the "merariq" tradition begins with men inviting women to leave before marriage without their family's consent. Likewise with polygamy, only a small proportion of adult men who are married have agreed with his wife that he will remarry with another woman. Smith, (2014) call it a practice that occurs based on religious reference (Islamic) reasoning done by men who are married. Religious references (Islam), which underlie such practices as mentioned by Smith, are a recognized reference to reason. The problem is the presence of unreasonable reasoning, that is the practice in question has become a social tradition before. So, there is a mutually reinforcing condition between the realized reasoning and the inherited reasoning. Another more macro social context shows polygamy as an acceptable social practice based on unconscious reasoning seen in an article about Nia Dinata's film, "Love for Share", by (Chin, 2012). Chin (2012) describe the phenomenon of polygamy associated with the structure of society with male lineage with all the facilities and authority to make women in a domesticated and subordinated position.

Discussions about previous social practices do not debate the reference to religious reasoning (Islam) which justifies the intended practice. This discussion is important because the text and discursive have

continuity with the Sasak Song text following discursive and previous social practices. Flowerdew & Richardson, (2017) in his study of media discourse and society it was found that there was a relationship between text and discursive as a form of historical continuity in the form of racist discourse by groups against other groups, including women. Shankar, Das, & Atwal (2013) through a study of cultures and beliefs that resulted in domestic violence in the South Asian community (2013) in North America it was found, as a patriarchal society they believed that the birth of a boy was lucky; daughters as pride or decoration; the ideal husband must be accompanied by an ideal wife, and men are everything, whereas women are under their supervision. Through this belief, not a few occurrences of violence against women in the form of harassment and violence and lead to low health and welfare of women. The Sasak community as one of the patriarchal societies in their history believes that women are a group that must be under control and be subordinated to men. Because it is a belief, it means that reality takes place in a long history. The forms of discrimination in the Sasak song text today cannot be separated from the historical statements of "aro nine", 'ah, woman'; "Ape lalok tau nine", 'what can women do', and so on are historical references that inspire the text of Sasak songs today. Text, discursive and historical social reality which hegemony of women in the patriarchal Sasak society becomes natural, gradually considered as truth, and negatively affects the welfare of women, one of them is in the form of failure of educational opportunities.

Discrimination through text, discursive, and social reality of Sasak people still colors gender stereotypes in Indonesia. Therefore, the struggle for gender equality is still an important issue in universal and sustainable development. Harahap, (2018) explained, 2017 data showed that Indonesia ranked 84th out of 144 countries with a gender inequality index in the world. According to Harahap, patriarchal dominant Indonesian people still find it difficult to accept biological differences in equality, which leads to discrimination and various forms of restrictions including in gaining public access. The NTB Central Statistics Agency (2016) noted 32,000 cases of child marriage marriages indicate that women have lost the opportunity to gain public access. With this condition, Sasak song texts should be present to strengthen the weakened groups, as stated (Listo, 2018). (Listo, 2018) notes the relationship between the energy shortage myth and women. To eliminate the negative effects of these myths is needed to strengthen the capacity of women. Critically, this social reality is the causality of the stereotypical paradigm which gave birth to discrimination with the Sasak song instrument and occurred for a long time as a historical continuity. The presence of this study (Critical Discourse Analysis) is more than just finding and understanding Sasak songs as texts, discursive, and social realities that are not favorable for women. Sasak song texts can be ideological instruments that influence people's thoughts and actions, as stated (Stamou, 2018). Opinion (Andrus, 2010; Clary-Lemon, 2009; Huckin, 2002) said the results of the study with Critical Discourse Analysis, including this study will be a bridge of communication in eliminating the prolonged adverse effects in gender relations between men and women in Sasak society. Arriaza (2015) mention through Critical Discourse Analysis found practices that ignore the practice of injustice and attempt to give birth to various improvements needed through language instruments.

Be concise and aware of who will be reading your manuscript and make sure the Introduction is directed to that audience. Move from general to specific; from the problem in the real world to the literature to your research. Last, please avoid to make a sub section in Introduction.

Method

This study makes use of existence Critical Discourse Analysis as a multidisciplinary method in educational studies, as done Davis (2015). The Sasak song study data are in the form of poems and poems that are sung, sung on an open stage and published online. Data is collected through a process of text classification, transcribed, and translated into Indonesian according to the purpose of the study, as previously done Sanauddin, (2015). Data were analyzed to find the purpose of the research, which is to reveal the image of women in the Sasak song by discovering the tendency of social construction in gender relations between men and women based on the principles of Critical Discourse Analysis. As Janks (1997), the analysis is divided into four substances, namely the position of Sasak texts or songs in the Sasak community; who has an interest in the Sasak song text; who received the results of the Sasak song; and what form the consequences of Sasak songs on certain social groups. These four substances represent the reality of Sasak song as a dialectical relation process in the Sasak community, important actors in dialectics, cognitive reasoning represented, and historical aspects. To facilitate the achievement of objectives through the four

substances, data, processes and results of the analysis are laid out in order: text (Sasak song); interpretation of discourse practices in Sasak song texts, and social reality.

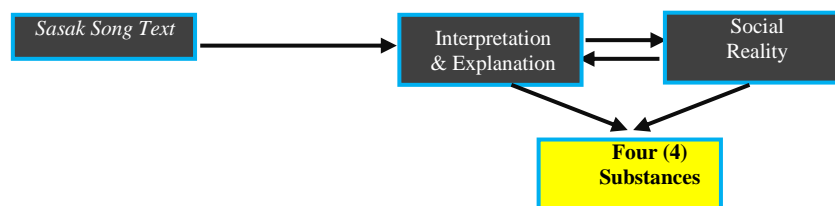


Figure 1. Data Analysis Schema

Sasak song texts as data, interpreted with explanations, depictions of social reality, and find the four substances in the Sasak song text (see figure 1).

Results and Discussion

Corresponding stages analysis discourse critically, some Sasak songs are based on text, discursive and social reality of gender relations, identified six categories that show the dialectical relations of discourse with contextual conditions in the gender relations of Sasak people.

Sasak Song: Women's Image as Subordination

Sasak song text is positioned as a tool to claim mastery of men against women in male and female gender relations. Women become individuals and / or groups that are seen as not equal to men. This view forms an unbalanced subordination relationship because men have more influence on women. This condition shows that the text represents men dominating all roles and public access, while women are positioned as a complement and supporter. The form of the text is as follows:

*Lacur ne lalo jari dedare... / Tjep malem sabtu ye tejauk lalo... / Sengak nyakit lalok irup lek dunie... /
Mun kndek meni ntan dek ku mauk mangan... / Demi side inak... / Demi side amak... /
Mun ke jangke meni... / Adek sak mauk mangan... / Telang gamak ilak... / Telang gamak malu... /
Ku jari semenik... / Uah gamak kedung... / Telang gamak ilak... / Telang gamak malu... /
Ku jari semenik... / Uah gamak kedung... /
Selebung batu belek... / Uah kedung yak te kembek.2x...*

*(I lost as a girl / every Saturday night invited to go / because of the pain of living in the world)
(if it's not like this, can't eat / for mom / daddy's sake)
(forced like this / in order to eat / disappear shame)
(rice has become porridge).*

Microlinguistically, form (1) 'Lacur ne lalo jari dedare.../Tjep malem sabtu ye tejauk lalo (I lost as a girl / every Saturday night invited to go) is a causal relationship between clauses without conjunctions. Causal relationships are shown through 'loss or harm as a girl' and 'every Saturday night they are invited to go'. This text was produced to show that women (girls) are in a position of subordination, because the one who invites is men. Culturally the Sasak people have different views in the context of women going out at night, especially with people who are not family members. From this point of view alone, such social reality imaged women in unprofitable positions, such as the label of naughty women, comfort women, or commercial sex workers (social term in Indonesia). Another meaning that was captured was the coherence relationship of the previous clause with the next clause, which is 'lost shame', 'in order to eat'. The question is, who prepares food, or money to buy food? Of course the pronominal in question is male.

The reality of the Sasak song text referred to is produced not referring to certain individuals because it does not mention certain pronominals, so that the pronominal references are women as collective. It is feared, this collective reference in the long run becomes a value that is justified by the collective mind.

Interesting examples are informed through studies Hatley (2019) about a few words that become collectively owned because of the high frequency of usage and are supported by communication and information media. The text in the practice of discourse also shows the position of the persona who becomes an actor with various positions, values offered, and even the ideology that underlies his actions through discourse. Even, Briguglio (2019) further shows the tendency of discourse to be a political tool of certain groups in a long history. Of course the linguistic context of this Sasak song causes harm to women who interfere with gender relations with the opposite sex, namely men. The aforementioned losses as before that the image of women becomes bad, in the form of concrete becomes a part that is freely regulated by the will of men. At the same time, the actors who benefit are men. The reality of the text, discursive, and social reality depicted through the Sasak song, of course, has an effect on the general view of women in male and female gender relations in the form of discrimination in economic resources, social and cultural access. In essence, a relationship of mastery occurs because women are considered to be in a lower social position than men.

The presence of texts, discursive constructions, and social realities as the semantic meaning of Sasak song texts do not constitute a sudden reality of text, discursive, and single reality. Critically, its presence is an inherited instrument of subordination to the previous historical phase. The form of subordination referred to as Irigarai (1985) is not recognizing women, but the nature is considered to be part of men. Women are not independent entities, all elements associated with them are associated with the male element. The words 'with gbek' (the woman) is a form of designation of women as a gender but in a contextual semantic meaning that greatly demeans them. Of course the one who mentions the title is a man. The term 'the woman' in the derogatory sense is a pre-existing form of meaning with the same meaning. So far, there has never been another mention in meaning and purpose other than denigrating a woman delivered in the form of the word 'the woman'. In macrolinguistics, Sasak people will have a better value system towards women if it is not delivered as 'the woman'. By mentioning direct names or attributes that are commonly attached to women because of age by saying 'arik' (younger sister) or 'arik inges' (beautiful sister), of course community values will be good, not vice versa. The forms of linguistics that influence the semantic meaning (micro linguistics) and social meaning (macro linguistics) are historical heritages which tend to give birth to discourse today. The initiative of giving birth to the Sasak song form which subordinated women is a historical discourse and has a relationship with subordinative text forms in the past.

Sasak Song: Inferior Women's Image (attenuated)

Sasak songs portray stereotypes by viewing women as weak individuals and / or social groups. Weakness in this context is related to physical weakness, weak competence, and princif life. Text (2) 'kedung ...kuwah ...ngelalu badan' (absurdly wet, whatever happens); (3) 'salak jelo taok ku tiwo' (wrong birthday); (4) 'bilang gubuk taokku nongak' (bad luck); (5) 'lek julu de bebase' (have a face and say sweet). Text (2), (3), (4), and (5) imaged a woman in a collapsed position because of her weakness. Through this image, this text plays as an instrument that weakens women. In the process of communication, the object referred to in the Sasak song text is women as individuals or groups. Through this view, the process of relation between men and women is described to occur between the strong group (powerness) and the powerless group (weakness), even though it is not. Such imagery raises the minds and stigma of society formed collectively that women are weak and men as strong. Of course the social context in male and female relations becomes unbalanced, detrimental to women because before the process of social dynamics occurs, women are first considered weak or weakened. Through the study of the effects of transitivity in the text that shows the relationship of subjects and objects, Sriwimon & Zilli (2017) find gender stereotypes in political texts through the media. In different cases, the transitivity relation in the Sasak song shows the same subject and object behavior, that is, discrimination which begins with a stereotypical view.

Microlinguistically, the word 'kedung' ('kadung' in Indonesian) is dominantly having a negative connotation, that is, the condition is already over. This sustainability is motivated by the condition of women who are weak in various capacities. The phrase 'salak taokku tiwok' (wrong place of birth) describes a woman's regret for her birth (place and time). This condition reflects previous events, namely regrets of birth based on current experience. The experience he experienced became difficult and the requesters to other people or groups, who were none other than men or groups of men with positions as husband or other status. The phrase 'lek julu de bebase' (sweet-faced), with the intention of a normal-looking guy and saying sweetly before, later abandons. This meaning arises because of the prevalence of stigma that women are a weak or weakened group by men.

Text, discursive, and reality of male and female gender relations in social contexts that weaken women is not a reality without background. Two backgrounds underlie the group of men giving birth to Sasak song texts which portray women as a weak group. First, the tendency of men to master all the resources that are shared needs related to power, economic, social, and cultural. Second, the lack of sincerity of the men's group feels equal to the women's group in various capacities. Of the two, there is a tendency for male groups to dominate women's groups. In reality, social conditions in relations between men and women like this are considered to be true, natural, and occur continuously. This continuous condition can be traced through other previous texts with the same meaning and image. The phrases 'ape lalok taok with nine' (what can women do?), 'Chaotic seagrass with nine te beng deals' (will be messed up all the affairs if women get involved), and others of a kind become examples of this reality. Both phrases are common phrases in the male group for the purpose of weakening the position and capacity of women, so that ultimately reluctant to various roles with men, except for domestic matters, such as taking care of the household, caring for children, and serving the affairs of husband (male). It is not surprising that almost all strategic and public aspects become the realm of men and vice versa for women. Economic resources, political roles, strategic positions in the bureaucracy and technocracy become the norm of men. Cooking, caring for children, taking care of the needs of her husband, and the like are common to women. Certainly, such attitudes and views are the influence of previous social dynamics which are influenced by the existence of texts of public expressions, some of which are incarnated in Sasak song texts. Thus the image of women as a weak and weakened group in the Sasak song text above. A different context with the same meaning as the Sasak song text is shown in the control of the notion of black women as a group of losers in American society. Commodore, Washington, Johnson, Gooze, & Covington, (2020) shows, black women as losers since in high school, workplace, to the level of leadership. That is, stereotypical views of other groups occur through various instruments.

Sasak Song: Citra of Surrender Women

The act of discriminating against women, as the tendency to dominate other groups by one group to another group always starts with a weak and resigned image of the dominated group, as seen in the Sasak song in the following data: (6) 'ndak pandik samping dengan'/'samping dengan betali rante'/'ndak patik unin dengan'/'unin dengan talon ate' (do not bathe the cow / cow tied by rante / do not believe the words of people / words of people who are jealous); (7) 'blek ujan lek tie daye'/'sak ngelimpah sik kokok babak'/'blek utang lek braye'/'sanggup nyaur isik awak' (heavy rain in the north end / flood water in the river round / due to owe it to lovers / be able to pay with body and soul). Imaging in texts (6) and (7) represents women (girls) in a position of surrender, helpless, having no decision-making power, other than surrendering fate to men (kekasi). Semantically, the text (6) does not directly refer to the meaning of resignation, but rather gives a belief to a man (lover) about the real condition. The coherence that is formed actually shows the position of a woman so weak and resigned that she must be compassionate to her boyfriend (lover) in order to remain trusted. The form of mastery of men over women in the text (6) is psychological-emotional mastery, so that he does not have the capacity and strength to place himself in a balanced position, and the choice of action is to be compassionate towards men (lovers). Unlike the text (7) which directly refers to the meaning of surrender of women to men in the form of surrender. The phrase in the text (7) is understood as the surrender of a woman's body and soul to her lover (male) because it is possible for women to have a certain amount of money or material debt to men. At one time, the debt cannot be repaid, so that the body and soul become a substitute. It may be that the woman in question does not have feelings of love for men, but does not have the strength to defend herself, so the debt is paid by herself. Of course the social reality in this relationship does not benefit the woman.

Texts as (6) and (7) have an adverse effect on the capacity of women in male and female gender relations, especially in the social framework of marriage-marriage. It is not uncommon to find cases of marriages of men and women whose women are forced or surrendered by themselves or their families as sacrifices in debt for money or goods. This case is considered normal and true as a normal form of social reality. The presence of such texts, discursive and social reality is influenced by other previous discourses, with various cases of male and female marriages which are not based on love between the two, but because of the background of debts (money or goods). Not always these debts between women to men, but parents or other families, so that women are given up as a substitute in the form of willingness to marry a man they truly don't love. Even worse, the incident that befell women with resigned images as the Sasak song texts (6) and (7) occur in women under the standard age for marriage. This is the social reality of gender relations between men and women with various cases of child marriage for women. The unfortunate thing is that this condition is considered true in society so that it occurs repeatedly as a natural occurrence. The question, why such texts

do not appear otherwise, instead becomes an instrument of rejection of discrimination. Negm (2015) shows this through the presence of text with an inverse function in the presence of Sasak song texts. If so, there is a bargaining position between the two parties through the text.

Sasak Song: Cheap Women's Image

The presence of Sasak song texts cannot be understood as limited to works of art with the fulfillment of artistic elements that entertain connoisseurs of art, but is a reflection of habits in social life. As a linguistic product, the language of art, including the Sasak song text, Jones (2006) calls it an instrument of reflection on the social dynamics that occur. How a person or group of people respond to the linguistic forms that are born or the physical gestures displayed. Text (8) '...ku tenak sante jamilah ojok pante' (I invite Jamilah to play on the beach); (9) 'kance mandik le segare' (accompany bathing in the sea); (10) 'ku dore-dore jamilah kemos bae' (kuraba, Jamilah just smiled); (11) 'ternyata Jamilah uah sede' (it turns out that Jamilah is no longer a virgin); (12) 'Jamilah oh Jamilah, dedare solah leman gawah' (Jamilah oh Jamilah, sweet girl from the village); (13) 'kusangke masih tilah, laguk cume solah elek duah' (I thought it was still a virgin, apparently only visible from the outside). Considering that the majority of Sasak ethnic groups are Muslim, the name Jamilah is customary for female sex, so the position considered cheap in Sasak song texts (8-13) is female. Cheap women's perceptions related to: 'invited to play to the beach'. It is easy to assume that Jamilah (woman) wants to be invited to play to the beach, in fact people who invite (men) and who are invited (women) do not have kinship. The next cheap, 'touched', naturally touched means the touch or touch the sensitive parts of women. It's easy to call it touched, without any commitment between the two. Then, 'Jamilah only smiled'. It's so cheap for women according to men's views, rather than rejecting or reacting to others. Then, labeled that Jamilah (woman) is no longer a virgin.

Semantically, the cheap meaning in the texts above is not only related to the amount of money, but to the extent that the sensitive forms of relations occur between them as depicted in the text. 'invited to bathe on the beach', 'touched', then 'labeled not a virgin'. These texts are certainly very detrimental to women. 'take a bath on the beach', without any commitment, is clearly considered cheap. Cheap in terms of self-esteem, or often called a cheap woman (term). Then, 'touched', that is to say touched by sensitive parts without any commitment, clearly demeaning the honor of women, as if women with sensitive organs have no value. Then, 'labeled not a virgin', truly judgment without trial. Who has the right to call a virgin woman or not? Is not certainty virgin or not depend on the results of medical examinations of competent capacity? In the long run, since the statement in this text is delivered, people's minds will give a label and stigma that this woman (call Jamilah) is a cheap woman, easy to be invited to go anywhere, and easy to give up her honor. Certainly women are greatly disadvantaged by the stigma caused by the Sasak song text and its meaning. There is no denying that the meaning of the Sasak song text is such that it creates a bad stigma for women because of the taboo in Sasak culture, adolescent men and adults touch the sensitive organs of adolescent-adult women without marital-marital relations, moreover what are openly discussed in what form even. Kristeva's statement (1980) is true, that the presence of language texts is intentionally presented through artistic space, including Sasak song texts for the purpose of disguising, but it fosters male subjectivity to discriminate against women. The presence of this kind of text can be categorized as sexual harassment as a result (Dalton, 2019) in the study of sexual harassment in Japanese politics and media.

Discourse with this kind of meaning does not stand alone and is inherited from the text of the previous Sasak song. Around the 90s, there was a Sasak pantun that was sung, 'bau paku lek sedin tmbeng/buak are lek paok Lombok/mun dedare mauk te ngendeng/bebalu jari perombok' (pick ferns on the edge of the valley, figs in Paok Lombok 'village name', if a girl can ask, a widow in addition). Contextually, is not something (goods) requested are goods whose value is not so high, at least between giving and asking. Moreover, given additional. In the context of buying and selling, it's free, still given an additional bonus. Thus, this kind of text is a historical product of linguistics and art, and automatic stigma and negative effects on male and female gender relations in the form of discrimination and stereotypes also become historical phenomena.

Sasak Song: The Image of a Woman Depends

The meaning of the Sasak song text which portrays women as subordinate to men, resigns to the situation, weak and weakened by men, and is considered cheap and cheap makes women in a position of weakness as a person and society. The weak position makes them not have a balanced bargaining position in the gender relations of men and women. This condition makes them dependent on what are the choices and decisions of men. Sasak song text (14) 'tutuk lalok sik ku kangen side kakak/andek ku mele lalok teseang/ngumbe-

ngumbe entande sakitanku kakak/ ku tetep setie elek side/ aku rede de madu kance ie' (I love you very much / I don't want to be divorced / however you hurt me / I remain loyal to you / I am willing to be paired / share love with him. Text (15) '..../side doang pinakku bahagie/sejelo doang ndek tebdait, ku ngrunyam marak dengan jogang/piran jek te irup bareng/angenku uah lelah berangen/bertahun tahun teberayean/sampe nane ndarak kejelasan/.....' (... .. / you alone that makes me happy / a day does not meet, feels crazy / when we live together / have been tired I waited / many dating / without clarity). The words 'however you hurt me', 'I do not want to be divorced', 'I am willing to be paired with him', (text 14) shows the helplessness of women in men. Under normal conditions, without having to be hurt, human history shows, not a single woman on this earth is willing and willing to be combined, or share a husband. Strange impression through the Sasak song text found the fact that there are women who are hurt, still love their husbands, even willing to be accompanied / share their husbands. This condition is in line with the social reality depicted through the film 'Sharing a Husband', Nia Dinata (2006).

Likewise the text (15), semantically shows the condition of woman's helplessness, with the statement 'you just make me happy', 'many years of girlfriends, without clarity of status'. Balanced conditions make the position of women and men will be balanced, including in making decisions to marry anyone who deems fit. This text shows the opposite, with conditions that are very dependent, until in a long time can not make their own decisions because the decision to get married depends on men. There is no need for us to speak in the name of love, but in this relation it appears that the decision becomes a male treasure. Rather contrasting conditions are indicated in the findings Zulkifli (2015) in a study of women's career identification in Cleo magazine in Malaysia. Zulkifli found a tendency that women have led to an increase in their capacity so that they have a balanced competitiveness with men. With capacity, balance, and career oriented, Malaysian women are not victims of dependency, including in determining life partners.

Both texts (14) and (15) are produced representing the group of men who control the treasury of policies towards women in terms of marriage. Of course the injured parties in this context are women in the status as the text of this song. It is not certain that marriage will take place between the woman and the man she adores. If in a long period of waiting, men end up marrying other women, it is not easy for women to accept or be proposed by men other than their idols. This is what often makes women as 'dedare mosot' (single girls). There are no favorable conditions for women. It's still fortunate if the woman who waited a long time is still a virgin. If the person concerned has been tarnished as a woman's honor, this is what is referred to in the adage, 'has fallen, hit the stairs anyway'. In essence, this text shows the imbalance of men and women in the form of decisions about marriage and other future depends on men. The adverse effects of such incidents are not only related to the problem of women failing to foster households, but socio-economic effects, even in other public spheres. The label 'dedare mosot' (single girl) will cause other mistrust in other relations. Not infrequently labeled as a woman who is arrogant, temperamental, stingy, picky friends, being closed and others, making it difficult to be accepted and trusted in the public sphere. So, this text does not stand alone as the context underlying its birth, it also influences events after the text. Before and after the text puts women in a position dependent on gender relations with men.

Songs: Women's Image Without Choice

The existence of women as subordinated, weak, resigned, considered cheap and cheap, and without choice is a discursive condition that is understood through the Sasak song text in the previous texts. The existence of each becomes attractive and has a relationship with one another. Because it is considered weak and then subordinated, after that it is considered cheap and cheap, finally resigned and always depended, in the following conditions it had no choice in determining the direction of his life. The next text is in the form of a chanted pantun, text (16) 'Timah Solah Dedare Finger' / 'Lakar mentoak ndekne suke' / 'Barukku taok kumbekne lalo' / 'tekawin forced kance pisak' (so she is a beautiful girl / prospective in-laws disagree suke / / barukku taok kumbekne lalo / ' tekawin forced kance pisak '(so she is a beautiful girl / prospective in-laws disagree / only realized after he left / was married-forced marriage with a cousin.No need to question who is the agent in the phrase structure in this discourse (text 16), the important content after the sampiran, which mentions the word 'forced marriage with cousin' the word 'forced', of course some are coercive, and some are coercive.If this forced position is a woman, of course the woman in question no longer has an alternative choice other than the one offered in the context of coercion.

In the context of micro-macrolinguistics, as Fairclough offers, the word forced or forced always has a negative connotation to an object that is forced or subjected to compulsion. In macrolinguistics, the social effects of coercion are experienced by women in the long run in the form of psychological and physical

pressures. Such conditions are further exacerbated without the presence of a balancing institution in the state structure and in the culture of society. If there is a lawsuit from individuals who feel sacrificed by the practice of coercion, the majority of people will refer to past historical experience, that this kind of practice has become the historical legacy of their ancestors. The reason of the majority of people accept it as true and natural. As Wodak said, reason that justifies this discriminatory reality is historical reasoning. The present text is a continuation of the previous texts which are understood according to the logic of those who tend to want to dominate other groups, namely men over women. The majority of reason like this reinforces the Safir-Whorf hypothesis, that language is a reflection of the culture of society (Jafari, 2012). Referring to the theory of relativity and Safir-Whorf determination that language forms show cultural specifications, including the local culture of a society. The behavior and reason of the people who discriminate as the Sasak text can be understood through this purpose.

Conclusion

Through text positions, discursive reasoning, and social reality, Sasak song texts portray women in six categories of male and female gender relations, namely women as male subordination; women as inferior, resigned women, cheap women, dependent women, and women without choice. The six images are not a series of social conditions that occur sequentially, but attractive, and can not be determined which images are present before other images. This image comes through the micro-macrolinguistic interpretation of the Sasak song text, which was intentionally created to discriminate against women. As a discursive process through Critical Discourse Analysis of gender relations in Sasak song texts, imaging of women shows some tendencies of the whole image as a structural and cultural instrument to dominate the existence of women in the process of relations with men. The imagery referred to is contained in artistic texts, namely Sasak songs, with the intention of disguising them through artistic effects. The results of this study can be a bridge of communication between all parties who are aware of and understand the reasoning in the discursive text of the Sasak song, that there has been a practice of domination and discrimination in other forms through art or language art containers. This awareness and understanding, culturally made efforts to eliminate similar practices through this kind of instrument. For structural groups, the results of this study serve as a reference for policies and agendas to eliminate the adverse effects of forms of discrimination against women in male and female gender relations through various action programs.

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