

Feminist Language And Women's Image In Balinese POP Song Entitled *Wek Igis*

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Abstract

Balinese pop song has a simple characteristic and is easily remembered by the public because this song characterizes the expression of the author's feelings, which are written into the content and the life phenomenon. Balinese pop song is highly favored among the Balinese people because it has its own characteristic of using the Balinese language and is easy to learn because it has simple lyrics. It has been proven that in Bali, many singers sing Balinese pop songs such as Widi Wadiana, Panji Kuning, Yong Sagita, Dek Ulik, A.A. Raka Sidan, Putri Bulan, and Dek Arya. One of the most famous Balinese pop songs is *Wek Igis*. This song tells about how women are from the man's point of view and also contains love. Furthermore, this love song also expresses joy, sadness, and anger. There are two singers in this album entitled *Wek Igis*, namely Dek Arya, and Putri Bulan. This song is one of the songs that represent the feminist aspect or the image of women. The image of women is a form of mental-spiritual image and daily behavior expressed by women in various aspects, namely physical and psychological aspects as a woman's self-image and family and community aspects as a social image. By the existence of the feminist language presented in the lyrics of the Balinese pop song entitled *Wek Igis*, it aims to preserve and develop modern Balinese literature, especially in Balinese pop songs, and to raise the degree of women's image in society's point of view. In this study, two theories were used in the manuscript: structural theory according to I.A. Richard (in Tarigan, 2004) and feminist psychoanalysis theory according to Marxists and Socialists (in Rosemarie, 2010). The research method was qualitative, while the supporting instruments were transcription, interviews, literature, and documentation. The data analysis used in this research was descriptive data analysis technique and qualitative data analysis technique. The results of this study discussed the structure of the lyrics in the song entitled *Wek Igis*. The lyrical structure of the song is divided into two, namely, method and essence. The data studied only focuses on diction (word choice), imagery, and rhyme, and the essence studied was only on the song's message. The image of women is perceived from feminist psychoanalysis aspects, such as caring women and loyalty expressed through the song's message. The feminist language in this song is also found in Hindu literature, specifically in the *Manava Dharmasastra*.

Keywords: Language; Image; Feminist; Song; Pop

Introduction

Indonesia, which has a vast territory, is undoubtedly rich in culture, such as races, ethnicity, traditional houses, and especially local languages. The local languages in Indonesia are very diverse such as Sundanese, Javanese, Sasak, Malay, Batak, Balinese, and other local languages. Language can be said as the identity of a region in Indonesia. The identity of a language that has been a means of communication from prehistoric times has undergone many significant changes, such as the acculturation of languages tucked

into Indonesian, for example, Sanskrit, Portuguese, English, Arabic, Chinese, Malay, as the civilization of the era develops. A language is an essential tool for communication to produce a valuable economic asset. Language is also a verbal unifier of the nation. Language is fundamental in life because it is a basic necessity for carrying out daily activities. Life will only be meaningful with language because language is a communication tool used to convey messages or information that must be maintained. Language is one of the seven cultural elements inherited by the ancestors to the next generation that must be preserved and maintained. In line with the proverb that language shows the nation. If the inherited local language is not maintained, the language will undergo extinction and be abandoned.

Along with the development of science and technology (IPTEK), which is undergoing an extraordinary era of globalization every year, apart from the very rapid postmodern era. Science and technology are developing rapidly, but the local wisdom inherited should also go hand in hand instead of being marginalized. When the foreign culture can no longer be filtered, Balinese culture will be destroyed due to the cultural acculturation which results in the postmodern era, many outside cultures are entering and influencing the existing cultures. Nowadays, the Balinese language has gradually begun to degrade in Balinese society.

Many people feel embarrassed to interact or communicate using Balinese in the family and the community. From the phenomenon in villages and cities today, the use of other languages in daily life is glorified and prioritized. In a family, parents more often teach their children to communicate with Indonesian and, even worse, use English instead of Balinese, which is the mother tongue that should be used in communication. In that way, children will not be able to speak Balinese, and its own people will eventually not recognize the Balinese language. If this is unavoidable, it is better for Balinese people, especially parents, to teach their children to speak Balinese, even if they have already been taught to speak other languages.

As the saying goes, Practice makes perfect. Children who are curious about the Balinese language should have been familiarized by their parents from childhood. If the child is used to hearing Balinese, then the child will automatically be able to use Balinese because, through hearing, the child understands the language itself. Language has a central role in maintaining the culture of a region. Talking about maintaining culture, the culture itself cannot be separated from the context of art or art that creates the culture itself. One of the arts that is familiar to hear is music. Music is one of the arts closely related to maintaining culture and one of the elements of culture, especially language.

The art of music is one of the entertainments that many people favor. Every day, people enjoy music, whether on the radio, tape recorder, CD player, MP3, or social media. This is because music contains aesthetic elements formed from copyrighted works by authors or writers through creativity in expressing a language that lives in the author's mind, expressed in a song. Songs use language to convey the intent or purpose of the singer to the listener or viewer of the song. Songs are one type of discourse, which is an oral discourse based on the medium, but songs include written discourse when viewed based on the song text.

Indonesian people, especially Balinese people, are undoubtedly familiar with Balinese songs. Most Balinese people also love Balinese songs. There are various genres of music in Balinese songs that can be enjoyed, such as pop music, *dangdut* music, rock music, *keroncong* music, and many other music genres. One of the most popular music genres is Balinese pop music. Nowadays, this is the peak point of the development of Balinese pop songs in Bali. It is proven by the number of recording studios that have emerged, such as Bali Record, Maharani Record, Januadi Record, Intan Dewata Record,

Kaplug Dadi Record, and many other recording studios with a myriad of Balinese pop songs singers, such as Dek Ulik, Yong Sagita, Bayu K.W., Putri Bulan, Dek Arya, Trio Januadi, Widi Widi, Panji Kuning, A.A. Raka Sidan, Mang Senior, and many other singers who have emerged recently to color the Balinese pop music scene.

Aside from recording studios and singers, the most closely related thing in the Balinese pop music scene is the song itself. Numerous songs are listened to by people from various electronic media. Most of the songs talk about romance, women, society, the environment, and others. However, in this modern era, many songs created by their creators do not use formal language. For example, some Balinese pop songs are supposed to use Balinese. However, the language is mixed with the elements of other languages that have been inserted into the original language and have even become integrated and fully support the function of the inserted language. The mixing of languages in the song also affects the music industry in Bali; one of them is Balinese pop songs. Therefore, in this study, the researcher wants to examine the structure of the lyrics in the Balinese pop song entitled *Wek Igis*. In this modern era, most Balinese pop songs tell a love story between a man and a woman. In addition, love songs tell stories of pleasure, sadness, anger, regret, and others. Most Balinese pop songs with the theme of romance portray women more than men. There are various kinds of female imagery in Balinese pop songs. Image is the impression or picture that people have. In this case, the image of a woman is the image that people have of a woman's personality. Women are portrayed as individual beings based on physical and psychological aspects. Women as social beings are also portrayed in the family and society.

The understanding of the image of women or feminists over time has never been separated from the cultural elements that surround it. In the past, such as in traditional Sundanese or Javanese stories, women were often portrayed as delicate and unsuitable for activities outside the home, or in the traditional western story of Cinderella, women are portrayed as a figure who yearns for the arrival of the man of her dreams. Thus, in society, whether we realize it or not, women have no power over themselves. Eventually, the image of women in this area will be similar to what happens in popular culture.

The image of women in popular culture has been debated on both the positive and negative sides. In the advertising discourse, for example, the image of a woman is portrayed as a seductress who invites the desire of the opposite sex. Such adverts are usually for male fragrance products. Here, women are portrayed as subordinated to men. On the other hand, some advertisements show women as motherly figures or housewives who are good at caring for the house. However, this kind of image still has many issues because, in this case, the figure of women is still impressed as a figure that is subordinated in the patriarchal territory. In another area of popular cultures, such as modern Balinese literature, one of the Balinese pop songs that contain images of women is a Balinese pop song entitled *Wek Igis*. In this study, the researcher wants to examine the structure in the lyrics of the song entitled *Wek Igis* and how the image of women is contained in the lyrics of the song entitled *Wek Igis*. Related to the lyrics of Balinese pop songs, the researcher is interested in examining the language and the image of women in one of the Balinese pop songs, entitled *Wek Igis*. The title of this study is *feminist language and women's image in balinese pop song entitled Wek Igis*.

Method

In this study, qualitative research data was used. Regarding the data source, the data types can be divided into primary and secondary data. Primary data is data obtained directly from the field. This primary data is called the original data. Primary data in this study was obtained directly from the VCD of Balinese pop songs on the *Wek Igis* album.

From the VCD in the form of recordings, then transcribed. Secondary data were obtained from libraries, previous research reports, and relevant documents. Human data sources were called informants. In this study, purposive sampling and snowball sampling techniques were applied. In this study, the first informants were the singer in the Balinese pop album *Wek Igis*; they are Putri Bulan and Dek Arya. The following informants were the authors of the Balinese pop song entitled *Wek Igis*: Jik S. and Dek Arta. In this study, the methods used to collect data were literature studies, recordings, transcriptions, and interviews. After the researcher obtained the necessary data, the researcher used the descriptive data analysis technique and qualitative data analysis techniques.

Results and Discussions

1. The Overview of Balinese Pop Song Entitle *Wek Igis*.

The Balinese pop song entitled *Wek Igis* is one of the audio CD albums released in 2013 by Januadi Record recording studio. The singer of the song entitled *Wek Igis* consists of 2 (two) singers, they are Putri Bulan and Dek Arya. The lyrics of the song entitled *Wek Igis* is as follows:

The Balinese Pop Song entitled *Wek Igis*.

Verse 1

*Beli Beli Kadek saja beli jani single
Sing ada ngayahin kuat hidup padidian
Yening peteng apake sing kadinginan
Krana beli tusing ayahin kurenan*

Verse 2

*Eda ja ngawalek mara beli buka kene
Beli anak muani jelas pasti kadinginan
Bayu gede tusing ada penyaluran
Keneh gede nanging sing ada tujuan
Aliang beli saput
Aliang beli saput
Aliang beli saput*

Verse 3

*Saput ane kenken demenin beli
Ane benangne malakar ban beludru anget gati
Ene ada tegarang saput tiange
Ah bli sing bani sawireh saput iluhe ada ngelahang*

Verse 4

*Bisa-bisa lecek saput iluh ban beli
Lecek-lecek gigis enu dadi terikin
Bisa-bisa uwek saput iluh ban beli
Uwék-uwék igis enu dadi tembelin*

The song lyrics above tell the story of a lonely widower, then a woman gives him attention. In the song, a woman asks this widower if he is strong enough to live alone without a wife to be by his side. Then it is also told that a woman is willing to be there for him and give him warmth in the form of a blanket with velvet material. The widower refuses the velvet blanket because he knows that the velvet blanket is already owned by someone else. However, the woman keeps insisting on using her velvet blanket. The woman offers a solution: if the man is worried that the blanket is wrinkled, the blanket can be ironed. If the blanket is torn, it can be stitched. That is what she said to make him want to be with her.

2. The Structure of Balinese Pop Song Entitled *Wek Igis* Lyrics.

Song lyrics are modern poetic art in language that has various meanings and definitions. The linguistic aspect is more emphasized in song artworks. A songwriter displays the elements that build a song. Thus, it can be used as an object to study and research. According to I.A. Richard (Tarigan, 2011), the elements of poetry formation are classified into 2 (two) elements. The first element is called the poetic method or physical structure, which consists of (1) sense; (2) the author's feeling; (3) tone; (4) intention. The second element is called the essence of poetry or inner structure, which consists of (1) diction; (2) imagination; (3) figurative language; (4) rhythm and rhyme. In this study, the author only examines poetry's physical structure or method in the Balinese pop song entitled *Wek Igis* moreover, what will be examined is only 3 (three) aspects, namely diction, imagery or imagery, and rhyme and rhythm.

a. Diction.

One of the most important things about poetry is its words or word choice. Language is the primary tool in poetry. When creating a poem, the author should have a good intention for the reader who reads the poem. The author's heart is poured into the poem, and when it is read, it should have the appearance of movement and rhythm in harmony to achieve harmony and the same soulfulness as the poem's content. Therefore, the author must make a good choice of words. The author must also carefully select the words written in order to have the same meaning, sound composition, rhythm, and rhyme, and also the position of the word in the context of other words. According to Tarigan (2011) talking about diction, At first sight, the words used in poetry are generally the same as those used in daily life. Naturally, the words used in poetry and daily life represent the same meaning. Even the sound of speech has no difference. The quote discusses that diction is the natural word used in poetry and represents the meaning and sound of speech that has no difference. According to Pradopo (1980), the definition of diction is However, it is not the case that poets use language that is different from the language of everyday life. This is because the colloquial language cannot describe what his soul is experiencing. Because the poem's content is not sufficient if it only expresses the intention, the poet wants that anyone who reads his poem can feel and experience what the poet experiences and feels in his poem. The quote above discusses the author's existence using different everyday language; the language is incomplete if it does not explain the author's intended purpose and what the readers want.

Furthermore, Gorf Keraf (1994) notes that diction is divided into 3 (three), namely: (a) the choice of words or diction includes the understanding of which words are used to convey the idea, how to form the right grouping of words; (b) the choice of words or diction is the ability to distinguish precisely, the nuances of the meaning of the idea to be conveyed and the ability to find a form that is appropriate or suitable for the situation and the taste values of the listening community; (c) the right and appropriate choice of words is only possible by mastering a large number of vocabulary or language vocabulary. The quote above discusses diction that is divided into 3 (three), namely word choice to convey ideas, word choice to convey the value of the senses and word choice to convey mastery of vocabulary.

From the three citations of experts above, what is meant by diction is the selection of precise, dense words with many nuances of meaning, such as denotative meaning and connotative meaning, with the aim that readers get the image. Furthermore, the diction contained in several stanzas of the *Wek Igis* song is as follows. The diction contained in the verse 1 of this song can be seen from the words '*Beli Kadek, single, hidup padidian, tusing ayahin kurenan*'. This diction tells the story of a man named *Beli Kadek* who now has no wife or can be called a widower, or can be seen in the lyrics quoted in verse 1.

Verse 1

*Beli Beli Kadek saja beli jani single
Sing ada ngayahin kuat hidup padidian
Yéning peteng apak3 sing kadinginan
Krana beli tusing ayahin kurenan*

The quote in verse 1 above contains the phrase */Beli Kadek/* the word *beli* means older brother and *Kadek* means the nickname of the second son in a family. The word */single/* comes from English which means alone. The phrase */hidup padidian/* means not having a companion. The expression of */tusing ayahin kurenan/* means not having a wife. Therefore, in verse 1, it can be explained that a man named *Kadek* is now living his life without a companion, therefore he is now alone. If the phrase is replaced with the phrase */beli Nyoman/*, it will feel strange because the song is a true story of the author. Furthermore, the word */single/* if replaced with the word */duda/* would definitely feel strange too. Therefore, the 2 (two) words are used to make the rhythm right when the audience hears it. Moreover, in verse 1 of *Wek Igis's* song, there are also 2 (two) language styles, namely the allonym and the cynicism. Allonymity is a figure of speech that uses another variation of the name of something as a form of emphasis, for example: *Beli ... Beli Kadek saja beli jani single'*. The phrase *Beli Kadek* is an allonym. Then the second figure of speech is cynicism. Cynicism means sarcasm that is only slightly harsh, which can be exemplified in the sentence *Sing ada ngayahin kuat hidup padidian. Yening peteng apake sing kadinginan. Krana beli tusing ayahin kurenan.* The diction found in the verse 2 can be seen from the words *penyaluran, tujuan, dan saput*. The diction describes when *Beli Kadek* energy and desire is very strong but not fulfilled, that is why *Beli Kadek* needs a blanket so he doesn't get cold. The details will be explained as follows:

Verse 2

*Eda ja ngawalek mara beli buka kene
Beli anak muani jelas pasti kadinginan
Bayu gede tusing ada penyaluran
Keneh gede nanging sing ada tujuan
Aliang beli saput
Aliang beli saput
Aliang beli saput*

The quotation of verse 2 above contains the word */penyaluran/*, which derives from Indonesian, which means to fulfill. The word */tujuan/* also comes from Indonesian, which means target. The word */saput/* means thick and soft cloth and is often used during the cold season and also at night when sleeping. Therefore, the *Wek Igis* song in verse 2 means that when *Beli Kadek*, who is a widower, has a strong desire but is not fulfilled, the woman has an idea to find warmth, namely a blanket so that he is not feeling cold anymore. The implied meaning of the lyrics is that *Beli Kadek*, a widower, wants to get a wife so that he does not live alone anymore. Furthermore, in stanza 2, 2 (two) figures of speech are found, namely synesthesia and tautology. Synesthesia means a figure of speech that uses the five senses, for example: *bayu gede tusing ada penyaluran. Keneh gede nanging sing ada tujuan.* The diction in the *Wek Igis* song in verse 3 is *beludru*. Verse 3 tells *Beli Kadek* wants to find a blanket with velvet material because it is very intimate. More details can be seen below:

Verse 3

*Saput ane kenken demenin beli
Ane benangne malakar ban beludru anget gati
Ene ada tegarang saput tiange
Ah bli sing bani sawireh saput iluhe ada ngelahang*

The quotation of verse 3 above contains diction on the word */beludru/*. The word *beludru* comes from English. *Beludru* means a fine cloth made of fine materials such as silk, rayon, or nylon, and the characteristics of the material are made of cat, bear, and another fur. This type of fabric is a tufting woven fabric with a smooth and flat structure. If the word */beludru/* is replaced with satin, it will look different in terms of warmth and inappropriate to be used as blanket material. If the word *beludru* is replaced with satin, it will definitely be a different rhythm. The word in verse 3 implies that the boy is eager to have a wife willing to pay attention to him. The figures of speech found in verse 3 are personification and exclamation. Personification is a style that compares inanimate objects with living beings, especially humans, as exemplified by *saput ane kenken demenin beli*. Then, there is the exclamation figure of speech, which means the use of interjections such as *wah, ah, and aduh*. Examples of exclamation: *ah bli sing bani sawireh saput iluhe ada ngelahang*.

b. Imagery

Imagination is the power of the mind to imagine (in one's mind) or create pictures (paintings, essays) of events based on reality or one's general experience. The author always tries to integrate his mind and heart into his creation. It makes something that attracts the reader's attention from words or images that the reader has not felt before. All the things felt are called imaginative/imagery or are often called imagery. Situmorang (1983) discussed imagery, namely in his work, the poet tries with all his might and strength with the choice of words and the intertwining of words to make his readers see, feel, and hear what the poet describes through his fantasy (imagination). By doing so, the poet can attract the reader's attention and even convince the reader of the reality of everything he describes.

The quote above discusses that the author tries to make his word choices and intertwining words visible to the reader, can be felt, and can also be heard as the author describes his fantasy or imagination. Tarigan's opinion (2011) about imagery or imagination is:

The same thing happens with poets when creating poetry. With a series of words, the poet tries to bring out the imagination in his poetry; thus, the reader can bring what the poet conveys in his poetry into his mind with feelings. Everything that is felt or experienced imaginatively is what is commonly known as imagery.

The quote above discusses that when an author creates a poem, the author tries to make a series of words bring out the image so that the reader is willing to explain the author's thoughts or feelings about the poem. All things experienced are called imaginative or imagery. According to the two expert quotes above, imagery is the arrangement of words described based on the sensory experience when the reader reads the poem, such as seeing, hearing, and feeling what the author sees, hears, and feels in his poetry. In poetry, the five senses obtain a variety of imagery. Furthermore, there are visual images, auditory images, and tactile images. All the above images are called various kinds of imagination, such as visual imagination, auditory imagination, articulatory imagination, olfactory imagination, gustatory imagination, factual imagination, Kinesthetic imagination, and organic imagination. The imagery above is used to strengthen the poem to be poetic. The imagery found in the Balinese pop song *Wek Igis* is as follows. The imagery found in the Balinese pop song *Wek Igis* is factual. Factual imagery is the sense of skin, which causes us to feel the skin on our body if we feel pain, cold, or heat due to air pressure or situations. The excerpt of the Balinese pop song entitled *Wek Igis* verse 2 has an authentic image: *Beli anak muani jelas pasti kedinginan*. The excerpt has factual imagery because of the existence of the word *kedinginan* which causes us to feel our body parts, namely the skin, feel cold when we are alone.

Furthermore, the second image is kinesthetic imagery. Kinesthetic imagery is a movement of the body or veins that causes us to feel or see the movement of the body or veins in our bodies. The quotation of the lyrics of the Balinese pop song *Wek Igis* which has kinesthetic imagery, is found in verse 2:

Bayu gede tusing ada penyaluran
Keneh gede nanging sing ada tujuan

The excerpt of *Wek Igis* song lyrics above has kinesthetic imagery because the lyrics contain the words *bayu gede* and also *keneh gede*, which means that when listeners hear this song, they can feel or see how the singer's body condition is at the time the song is composed.

Based on the previous points, it can be noted that the imagery of this Balinese pop song *Wek Igis* is about a woman who likes to tease, a woman who gives attention, a woman who is willing to help a widower, a woman who has more feelings for a widower but the woman already has someone else.

c. Rhyme and Rhythm

Alton C. Morris (Tarigan, 2011) discussed that rhyme is the result of systematically stressing or accenting words and syllables, whereas rime repeats similar sounds in some apparent scheme. The quote talks about the result of systematically stressing or accenting words and syllables, whereas rhythm is the repetition of similar sounds in some alleged scheme. According to the KBBI (Tarigan, 2011), rhyme is the similarity of sound, while rhythm is a regular pattern of beats, sounds, or movements.

From the 2 (two) opinions above, what is meant by rhyme is the similarity or repetition of sounds in a poem to form a musicalization or orchestra so that when it is read, the poem will get much appreciation. Furthermore, what is meant by rhythm is the pattern that makes the high and low of the sound so that it can be seen regularly. Rhyme and rhythm in poetry are tied up based on the poem's sense, feeling, tone, and intention. The rhymes and rhythms found in the Balinese pop song *Wek Igis* will be described as follows:

There are 3 (three) rhymes in the *Wek Igis* song, including sounds that come from inner pressure (loneliness), repetitive sounds, and happy sounds. The first rhyme in the *Wek Igis* song in verse 2 is the sound of inner pressure (loneliness). The excerpt is found in the lyrics:

Aliang beli saput
Aliang beli saput
Aliang beli saput

The quote from the lyrics above is called inner pressure (loneliness) because the lyrics tell the story of the loneliness of the widower when he asks the woman to help find him a blanket. Finding a blanket for the widower can be implied that a woman is like a blanket that can provide warmth.

The second rhyme in the Balinese pop song *Wek Igis* is found in verse 4 which is called sound repetition. The excerpt is as follows:

Bisa-bisa lecek saput iluh ban beli
Lecek-lecek gigis enu dadi terikin
Bisa-bisa uwek saput iluh ban beli
Uwek-uWek Igis enu dadi tembelin

The quote above is called sound repetition because of the repetition of the sound *bisa-bisa*.

The third rhyme in this song is found in the whole lyrics of verse 2 and verse 3 and is categorised as a happy sound.

Verse 2

*Eda ja ngawalek mara beli buka kene
Beli anak muani jelas pasti kadinginan
Bayu gede tusing ada penyaluran
Keneh gede nanging sing ada tujuan
Aliang beli saput
Aliang beli saput
Aliang beli saput*

Verse 3

*Saput ane kenken demenin beli
Ane benangne malakar ban beludru anget gati
Ene ada tegarang saput tiange
Ah bli sing bani sawireh saput iluhe ada ngelahang*

The song excerpt above is categorised as happy because all the verses imply that a woman is happy to scorn a widower but she scorns him for a certain reason.

The explanation above has explained the rhymes found in the Balinese pop song *Wek Igis*. Furthermore, there is something called rhythm. The rhythm found in this song has three sounds that make the rhythm moderate.

3. Feminist Language and Women's Image in Balinese Pop Song entitled *Wek Igis*

Feminist comes from the Latin word *Femina*. *Femina* means woman. *Femina* in the Western world is often referred to as a movement to fight for women's rights in politics. This perspective is supported by Sugihastuti, who talks about feminism. This feminist movement was born and began to develop around the late 1960s in the West; this movement influenced many aspects of life from the aspect of women. *Feminism* is politics that directly changes the relationship of power and life between women and men in society (Sugihastuti, 2015). An image is a picture of a sensory experience expressed through words, a picture of various sensory experiences evoked by words (Nurgiyantoro, 2010). Whereas, according to the Dictionary of Literary Terms (1990), an image is a mental impression or visual image created by a word or sentence that is a typical fundamental element in prose and poetry.

Women's image is a form of mental-spiritual image and daily behavior expressed by women in various aspects, namely physical and psychological aspects as a woman's self-image and family and community aspects as a social image. The image of women can be divided into two, namely, the self-image of women and the social image of women (Sugihastuti, 2015).

When we discuss the structure of the essence above, it is also answered how the feminist language is written in the Balinese pop song *Wek Igis* which comes from the intention or purpose. There is a feminist aspect in this Balinese pop song *Wek Igis* that discusses the behavior of a woman and can be seen from the psychological aspect. The feminist language in this Balinese pop song *Wek Igis* is a caring woman.

Suryabrata (2005) discussed that attention is the formulation of psychic energy focused on an object or the amount of awareness that accompanies an activity that is carried out. Rahmat (2005) also explained that the definition of attention is a mental process when stimuli or series of stimuli become prominent in consciousness when other stimuli weaken. Attention occurs when we concentrate on one of our sensory organs and exclude input through other sensory organs.

According to the experts' opinions above, it can be concluded that attention is one of the psychological factors whose behaviour stands prominently. In this Balinese pop song *Wek Igis*, the lyrics that contain the behaviour of caring women are:

Verse 1

*Beli Beli Kadek saja beli jani single
Sing ada ngayahin kuat hidup padidian
Yéning peteng apaké sing kadinginan
Krana beli tusing ayahin kurenan*

The *Wek Igis* song verse 1 excerpt tells of a woman asking a man if he is now living alone and cold. Cold here does not mean he is sick from the rain, but rather, he is lonely because he has no one to accompany him. Thus, it can be concluded that this man is a widower. Verse 1 portrays that the woman is happy with this man, and she also gives her attention to him.

Verse 3

*Saput ane kenken demenin beli
Ane benangne malakar ban beludru anget gati
Ene ada tegarang saput tiange
Ah bli sing bani sawireh saput iluhe ada ngelahang*

The excerpt of the *Wek Igis* song verse 3 describes a man who told a woman to find a blanket so the man would not be cold anymore. Then the woman asked him back what kind of blanket he liked. So the woman is willing to give the blanket she has to the man, but the man does not want to use it on the reason that the blanket is already had its owner.

Verse 4

*Bisa-bisa lecek saput iluh ban beli
Lecek-lecek gigis enu dadi terikin
Bisa-bisa uwek saput iluh ban beli
Uwek-uWek Igis enu dadi tembelin*

The excerpt of the *Wek Igis* song verse 4 describes when the widower does not want to wear the blanket given by the woman because he is afraid that if he wears it, the blanket will be wrinkled or ripped. But the woman has an idea that if this happens, the blanket can be ironed or sewn back on.

The excerpt of the *Wek Igis* song in verse 3 and verse 4 tells about the velvet blanket. When the listeners hear this song, they will ask why it talks about velvet blanket. This velvet blanket can imply that a widower can find a woman or a close friend so that a widower does not feel alone anymore. However, because this woman has a crush on the widower, so she is looking for and giving her attention to the widower even though the woman already has someone else.

4. The Message of the Balinese Pop Song Entitled *Wek Igis*

In creating a piece of work, a songwriter certainly has a purpose. The goal is used as a benchmark to touch the listener's feelings. The purpose should be based on explicit and implicit. Occasionally, whether the author may know it or not, he or she has a purpose for the rhymes in his or her work. Intention (message or purpose) is whether or not the author knows there is an implied purpose for his work. A song has a message written at the beginning or the end of the song. Based on the description of the message (intention) above, there is also an implied message in the Balinese pop song *Wek Igis*, which is as follows:

In verse 1 and verse 2 of the song *Wek Igis* describes a woman who mocks the life of a widower because the widower lives alone without his companion. The widower asked the woman to find him a blanket so he would not be cold anymore. Something is implied behind this woman's heart; this woman has a crush on the widower. We can see this in the lyrics of verse 1 and verse 2 of the song *Wek Igis*:

Verse 1

*Beli Beli Kadek saja beli jani single
Sing ada ngayahin kuat hidup padidian
Yening peteng apake sing kadinginan
Krana beli tusing ayahin kurenan*

Verse 2

*Eda ja ngawalek mara beli buka kene
Beli anak muani jelas pasti kadinginan
Bayu gede tusing ada penyaluran
Keneh gede nanging sing ada tujuan
Aliang beli saput
Aliang beli saput
Aliang beli saput*

The lyrics of verse 1 and verse 2 of the *Wek Igis* song above have an implied message that a widower is willing to live alone without a life partner. The message is also implied in the Manava Dharmasastra, which is as follows:

*ākārair ingatair gatyā
cestayā bhāṣitena ca,
netravaktra vikāraiś ca
grhyate 'ntargataṁ manah*

Translation:

The movements of the mind are seen through its symptoms, gestures, movements, behavior, words, and changes in its eyes and facial expressions (Manava Dharmasastra, VIII.26).

The above Sloka quote discusses that all movements in the mind can be seen from their symptoms, one being their behavior. That is why in the Balinese pop song *Wek Igis*, the message is implied that a woman should not tease or insult a widower when she has a crush on him.

Furthermore, in the lyrics of verse 3 and verse 4 of the song *Wek Igis* discusses a caring woman who asks the widower what kind of blanket he prefers, and the widower replies that he prefers a velvet blanket. Later, the woman offers her blanket, but the widower refuses, knowing that her blanket is already owned by someone else. At that moment, a woman came up with the idea that if the blanket was torn or wrinkled, it could be sewn or ironed back on.

Verse 3

*Saput ane kenken demenin beli
Ane benangne malakar ban beludru anget gati
Ene ada tegarang saput tiange
Ah bli sing bani sawireh saput iluhe ada ngelahang*

Verse 4

*Bisa-bisa lecek saput iluh ban beli
Lecek-lecek gigis enu dadi terikin
Bisa-bisa uwek saput iluh ban beli
Uwék-uwék igis enu dadi tembelin*

The lyric excerpts of verse 3 and verse 4 above have an implied message that a woman gives her attention to another man even though she already has a partner. If we are a woman who already has a partner, we should not give attention to other men to prevent us from hurting the feelings of both parties. According to the message above, as for the sloka implied in the Manava Dharmasastra, it can be summarised as follows:

*vyabhicārāt tu bhartuḥ strī
loke prāpnoti nindyatām
śrgāla yoniṁ cāpnoti
pāpa rogaiś ca pidyate.*

Translation:

However, due to her unfaithfulness to her husband, such a wife is cursed among men, and in her next birth, she will be born in the womb of a wolf, tormented by disease and the punishment of her sin (Manava Dharmasatra, IX.30).

The quote of the sloka above shows that if a woman is unfaithful to her partner, she will definitely get her karma. Based on the lyrics of the song *Wek Igis* and also the sloka above, the message implied in the song *Wek Igis* is that we as humans, especially women, if we already have a partner, we should be faithful to our partner.

Conclusions

The structure of Balinese pop song *Wek Igis* is composed of three structures, namely: (1) diction (word choice); there is diction in the song lyrics, but one of the words in the lyrics is replaced, which will definitely affect the meaning and rhyme, but there is also some figure of speech such as synesthesia, tautology, personification, and exclamation. (2) imagery such as factual imagery and kinesthetic imagery; (3) rhyme and rhythm, where rhyme means sounds that come from the heart, repetitive sounds, and happy sounds, while rhythm includes medium, slow, and fast rhythm. The feminist language in the Balinese pop song *Wek Igis* is about a caring woman. The feminist language in this song is also contained in Hindu religious literature, namely Manava Dharmasatra, VIII.26 and Manawa Dharmasatra, IX.30. On the other hand, the purpose implied in the Balinese pop song entitled *Wek Igis* is that we, as humans, especially women, we should be faithful with our partner.

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