

REPRESENTATION OF NEW ORDER WOMEN IN POPULAR INDONESIAN CHILDREN'S SONGS BY PAPA T. BOB

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ABSTRACT. According to studies on popular children's songs, songs can be a medium for forming a child's mindset through reflection and memories contained in the lyrics and video clips of the songs. Popular children's songs can also be used to spread gender ideology. Using Simone de Beauvoir's gender approach and Julia Suryakusuma's Ibuism Negara (National Motherism), this research demonstrates elements of gender inequality found in two songs by Papa T. Bob, namely Dudidudidam (video clip: Enno Lorian) and Papa Cinta Mama (video clip: Saskia and Savira), both created during the reign of the New Order. These elements combine to form the concept of family, which was developed during the New Order government. The results of this study's analysis, using a stylistica and film narratology by Vestraten, lead to the domestication and objectification of women in the New Order era family concept attached to children in the lyrics and videos of popular children's songs entitled Dudidudidam and Papa Cinta by Papa T. Bob.

Keywords: Children's Literature; Children's Songs; Gender Inequality; State Ibuism; Papa T. Bob

REPRESENTASI PEREMPUAN ERA ORDE BARU DALAM LAGU ANAK POPULAR INDONESIA KARYA PAPA T. BOB

ABSTRAK. Studi mengenai lagu anak populer menyatakan bahwa lagu dapat menjadi medium pembentuk pola pikir seorang anak melalui refleksi dan ingatan yang dimuat melalui lirik dan video klip lagu tersebut. Selain itu, lagu anak populer juga dapat menjadi medium penyebaran ideologi gender. Melalui pendekatan gender milik Simone de Beauvoir (De Beauvoir 2011) dan juga Ibuisme Negara milik Julia Suryakusuma (2011), penelitian ini menampilkan elemen-elemen ketidaksetaraan gender yang terdapat pada dua lagu karya Papa T. Bob, yaitu Dudidudidam (video klip: Enno Lorian) dan Papa Cinta Mama (Video klip: Saskia dan Savira) yang diciptakan pada masa pemerintahan Orde Baru. Elemen-elemen tersebut mengarah pada konsep keluarga yang dikonstruksikan di masa pemerintahan Orde Baru. Melalui pendekatan kualitatif deskriptif dan Teknik baca simak, hasil analisis pada penelitian ini mengarah pada domestikasi serta objektifikasi perempuan dalam konsep keluarga era Orde Baru yang melekat pada anak-anak di dalam lirik dan video lagu anak populer berjudul Dudidudidam dan Papa Cinta Mama karya Papa T. Bob.

Kata kunci: Lagu anak; Kesenjangan gender; Papa T. Bob; Sastra anak; Ibuisme negara

INTRODUCTION

Pop music has two important aspects which include economic and cultural strengths. The existence of pop music, which has many fans in the wider community, has a significant impact on the formation of society's ideology on its audience. In general, the term pop music refers to cultural commodities created by professional musicians through the process of recording and marketing by the media to the market, and making protests against personal existence in public policy as a theme (Storey 2008).

The existence of pop music in the midst of modernization is a market need that is never empty of visitors. For this reason, it is indeed difficult for the pop music industry to control the tastes of its audience because there is a difference between use value (cultural value) and exchange value (economic value)(Storey 2008). Adorno states that pop music can be standardized both in terms of musical patterns and lyrics (Adorno, 1953). This makes pop music, which has been consumed by the public, have significant similarities in several aspects.

Popular children's music is a segment of pop music that has a wide market appeal. A children's song is defined as a song that is full of joy and has a noble value about compassion for God and fellow creatures that is written in simple language that children can understand (Melani 2011). According to Nurita children's songs also teach moral values that can have a positive influence on the development and character of children, such as manners, behavior, and other positive characters that children can learn.

In Indonesia, popular children's songs reached a peak in the 1960s and 1970s (Armenia). Various children's music programs were also broadcast at the time on an Indonesian state television studio, namely TVRI under the names *Ayo Bernyanyi* (Let's Sing) and *Taman Indira* (Indira Garden). According to CNN Indonesia, music professor and composer Tjut Nyak Deviana Daudsah stated that the 1960s and 1970s were a golden era for children's songs.

Popular children's songs that are widely circulated in society are included in the scope of children's literature. As a result, the lyrics in the song are part of the author's responsibility because they

are related to the morals of the children who listen to them. Essentially, writers of children's fiction have a moral obligation to their readers. Parlakian and Lerner (Parlakian and Lerner 2010) explain that music and songs, especially children's songs, have tremendous benefits for children's development and character education which includes not only social-emotional skills, but also children's motoric and cognitive skills. Social emotional skills include experience and confidence, cooperation, caring, cultural awareness and language. Psychomotor skills include understanding emotions, working together and building relationships, improving gross motor skills and training body balance. While cognitive skills include the ability to count, compose patterns, sharpen memory, recognize differences, and so on.

In fact, several popular Indonesian children's songs have been identified as containing biased gender ideology. This is a common occurrence that also occurs with other popular songs. According to Mills (2002), most pop songs describe the romance of love as a form of suffering that forces women to enjoy it whether they like it or not. In popular songs and other forms of culture in general, women are constructed differently than men. This relates to the idea of which gender is in a position of power and can exert control over the other gender. On the other hand, the alleged gender bias in Indonesian children's popular songs contradicts the main meaning of the existence of children's literature, which has a main meaning in forming gender identity (Jabeen, Mehmood, and Faiz 2014). This became a polemic for the development of the concept of gender for children. Gender issue in children literature indeed shapes a **certain** gender identity. Issues in literary works usually represent the current ideology when and where the works are produced; the works could support/resist/negotiate the dominant ideology. The songs written in the New Order era could have been influenced by patriarchal ideology, as the state held tightly at that time.

Discrimination in popular children's music in Indonesia is one of the consequences of the New Order government's family policies. Suharto, who was the state leader at the time, established policies concerning the family in Indonesia through many state regulations, one of which was the Outline of State Policy, also known as the GBHN (*Garis Besar Haluan Negara*).

The New Order government established a definition of Indonesian women through the GBHN. First, women are defined as having a different nature from men. Second, women can choose their roles in the development process without having to leave their position as housewives. Third, women play an important role in the household. Fourth, women

are involved in solving national problems. Fifth, the work done by women is closely related to the country's development, especially with regard to accuracy and skill.

By defining women, the state also regulates the main tasks of women through several points. First, women are partners who rely on males. Second, women are viewed as forming the nation. Third, women are seen as mothers and educators of children. Fourth, women work only to supplement their income as housekeepers. Fifth, women are members of society. These concepts were collected into a single unit in the "*Panca Dharma Wanita*," which became a valid rule for women in Indonesia during the New Order era. Unfortunately, the New Order government's rules and definitions of women resulted in a very contradictory bias from the concept of gender equality. Women in the New Order regime were only used as regulated objects and had no power (J. I. Suryakusuma et al. 2011).

According to Foucault (2009), the discourse of sexuality cannot be separated from power. Sexuality encompasses not only a gender relational system between men and women based on lust or the body *an sich*, but also discursive formulas and social constructions, politics, culture, and even religious belief. Power is a complex strategy in a society that builds semiotic codes and systematic mechanisms, rather than a structure, institution, or power possessed. Sexuality is not localized, but rather a disciplined order and a desire to place the roles of subject and object. The open discussion of sexuality in the media strengthens men's power.

The patriarchal ideology that was previously ingrained in Indonesian culture like a Javanese women who still play a role in the domestic sector (Setiawan 2015) was increasingly perpetuated by the New Order concept of the family. For this reason, the concept of men as the head of the household is the key to bringing up the concept of fatherism and motherism in Indonesia which emphasize men as the superior party in the family and women as objects of reproduction and companions to their husbands (Paramaditha 2014). This is in line with Beauvoir's assertion that women are destined to be the species' successors and to handle household chores—they can also be said to be the givers of offspring. The New Order's ideology of familialism, which places women as good wives and mothers, as well as being domestic workers in their families, was not only emphasized through standard or official means, but was also spread through several complementary elements of life in the form of entertainment, music being one of them. The limited education that women receive is the cause of their continued domination (Muyassaroh 2021).

In the New Order era, Indonesian children's music experienced a heyday that until now has not been defeated by its existence. Several composers and singers of children's songs in the New Order era such as Ibu Sud, AT Mahmud, Joshua, Ello, et al still occupy the top charts in the history of the development of Indonesian children's songs. Indonesian children still sing and listen to their songs to this day, even though they have been re-recorded with different singers. Unfortunately, these songs incorporate a gender bias discourse by depicting the domestication of women, which also occurred throughout the New Order era.

One of Indonesia's popular children's song-writers whose works are still enjoyed by many listeners to this day is Papa T. Bob whose real name is Erwanda Lukas (Permatasari and Desmayanti 2022). In the course of his career in the world of children's music, Papa T. Bob has created many popular children's songs which are still often played and enjoyed by Indonesian children. Eno Leria, Tina Toon, Joshua, Suzan and Kak Ria, and Trio Kwek Kwek were among the notable child singers of the 1990s who sang songs composed by Papa T Bob. Papa T Bob frequently mixed elements of social life tales into his songs, such as friendship in *Si Kodok dan Semut-Semut Kecil*, and family interactions in *Bolo-Bolo*, *Papa Cinta Mama*, and *10 Gayung*. Tirta, a news outlet, stated that Papa T Bob created at least 20 works that are still considered legendary.

Research on children's songs has been carried out by many academics in various fields such as humanities, communication, and art. Several previous studies related to children's songs have been widely discussed in terms of character building in children using educational and psychological approaches. Among these studies were conducted by Fortuna Tyasrinestu, Ike Meliana, Mona Fauziah, Umi Novitasari and Nadia Amalia.

According to Tyasrinestu (2014), children's songs are not only a medium for learning language, but also for establishing positive character qualities in children. Meliana (2014), Novitasari and Amalia (2018), and Fauziah (2018) discovered moral values in children's songs that can influence children who hear them, such as forgiveness, trustworthiness, empathy, mutual support, and advice. However, Novitasari and Amalia (2018) stated that the moral values in the lyrics of Indonesian children's songs in the previous period were no longer in accordance with the current attitudes of children, because today's children frequently engage in anti-social behavior such as resisting their parents, insulting teachers, and isolating friends. Fauziah (2018) discovered anti-social values in children's songs such as mocking, frightening, or hitting in their research which focuses on Indonesian children's songs from 1990 to 2013.

The moral ideas in children's songs are then connected to the socio-cultural values that underpin children's lives and the process of creating children's songs. This, of course, raises the possibility of connecting children's songs to socio-cultural values. Mink conducted previous research on the impact of sociocultural on children in 2002 and 2015. Mink (2002) discovered that cultural values contained in the traditional Miskitu children's game songs play an active role in the meaning of gender and sexuality in children. More specific gender issues in children's songs are revealed in research conducted by Fernandes and Kinasih. Fernandes (2020) revealed that children's songs can lead to sexist behavior in children. The study was carried out by gathering direct responses from parents whose children listened to songs with sexism themes through interviews and surveys. Kinasih (Kinasih 2021), whose research focuses on children's songs entitled *Ambilkan Bulan Bu* and *Naik Delman*, found that there is a fairly strong gender bias through the depiction of the domestication of women as nannies and public openness which is only intended for men. Gender bias captured by children through the two songs is said to affect children's morale.

The novelty of this research on gender and children's songs is that it reveals the relevance of gender ideology that was constructed during the New Order era and Papa T Bob's popular children's songs. This study seeks to demonstrate that gender bias is also spread through entertainment media aimed at Indonesian children. Popular Papa T Bob children's songs that are analyzed in this study include *Dudidudidam* (1997), and *Papa Cinta Mama* (1998). In this study, the formulation of the problem is how are women represented in the in two songs written by Papa T. Bob (*Dudidudidam* and *Papa Cinta Mama*) and their videoclips produce by Pradasari Mm and DPM Kids Station during the New Order era?

METHOD

This study used a descriptive qualitative method. This type of qualitative descriptive research is a research procedure that produces descriptive data in the form of speech or writing and the behavior of the people being observed (Moleong 2007). Furthermore, qualitative descriptive research employs the usage of words in a logical structure to convey the concept of relationships with one another. The technique used in this study was the listening technique which is the process of listening to verbal symbols with full attention, understanding, appreciation, and interpretation to obtain information, capture message and understand the meaning of the communication conveyed by the speaker through speech or spoken language (Guntur 2008).

This study employed Julia Suryakusuma's notion of state/national motherism, which holds that the social construction of women in Indonesia is "motherism" (*ibuisme*), which is colored by domestic aspects (J. Suryakusuma 2021). This theory was used to examine the extent of the state's role in the New Order era towards family institutions and the establishment of gender roles in the lyrics of Indonesian children's songs during the New Order era. Furthermore, to investigate the relevance of gender roles in Indonesian children's songs and video clips from the 1990s, this study applied Simone De Beauvoir's theory, which examines how women play a role in the social sphere as wives, whose activities as domestic women are more easily imitated by girls (De Beauvoir 2011).

RESULTS AND DISCUSSION

Within the family institution, there are several categories of roles or statuses that can influence the division of tasks and roles for each of its members.

Table 1. Dudidudidam and Papa Cinta Mama

Song Title	Dudidudidam (Sung by Enno Larian, 1997)	Papa Cinta Mama (Sung by Saskia and Savira, 1998)
Song Lyrics	<i>Du di du di dam dam, Du di du di dam, Du di du di dam dam, Du di du di dam</i>	<i>Papa dan mama di rumah ini, berdua penuh kasih sayang, papaku tak pernah marah mama, mama senyum manis tuk papa</i>
	<i>Kamu makannya apa, Saya juru masakny, Ada tempe goreng, ada ayam goreng, Semua yang digoreng (oseng, oseng, oseng)</i>	(Eng) Papa and mama in this house, Both are very affectionate, My papa never gets mad at mama, Mama smiles sweetly for papa
	(Eng) What do you eat, I'm the cook, There's fried tempeh, there's fried chicken, Everything that is fried (stir fry, stir fry, stir fry)	<i>Papa cinta mama, mama cinta papa, papa cinta mama, mama cinta papa</i> (Eng) Papa loves mama, Mama loves papa, Papa loves mama, Mama loves papa
	<i>Sayurnya pilih saja, Semua ada di meja, Ada sayur bayem, ada tempe bacem, Awas pedes sambelnya</i>	<i>Mama setiap hari memasak, tapi masak tak pernah enak (Tuh!!! Betul!!), papaku juga tak pernah marah mereka sungguh bahagia</i> (Eng) Mama cooks every day but the taste is never good (Yes!!! That's right!!) My papa never gets angry, they are really happy
	<i>Masih kecil makan disuapin, Mau mimi mama yang buatin, Sudah besar harus bisa bantu mama, Kerja di rumah</i>	<i>Papa cinta mama, mama cinta papa, papa cinta mama, mama cinta papa</i>
	(Eng) Still small, being fed, Want a drink, mom would make it When you're big, should be able to help mom Doing chores at home	(Eng) Papa loves mama, Mama loves papa, Papa loves mama, Mama loves papa
	<i>Du di du di dam dam, Du di du di dam, Du di du di dam dam, Du di du di dam</i>	(Mama) <i>Papa: Mama di mana kamu?</i> <i>Mama: Papa aku belikan baju baru untuk kamu, bagus sekali.</i> <i>Papa: Wow!! oke punya nih.</i>
	<i>Aku tempe dan aku daging ayam, Ditambah nasi dan sayur mayur, Semuanya dimakan, Jangan dicampur sambal, Nanti matak pedih, Aku bisa menangis, Aku bisa tertawa Gembira ria</i>	(Eng) (Mama) <i>Papa: Mama where are you?</i> <i>Mom: Papa, I bought new clothes for you, they are very nice.</i> <i>Papa: Wow!! Yes, they are.</i>
	(Eng) I'm tempeh and I'm chicken, Plus rice and vegetables Everything is eaten, Do not mix with <i>sambal</i> For my eyes will hurt, I can cry I can laugh Having fun	<i>Rumahku sungguh romantis, indah dan bahagia, Mama setiap hari memasak, tapi masak tak pernah enak (Tuh!!! Betul!!), papaku juga tak pernah marah mereka sungguh bahagia</i> (Eng) My house is really romantic beautiful and happy Mama cooks every day but the taste is never good (Yes!!! That's right!!) My papa never gets angry, they are really happy
	<i>Du di du di du di dam du di dam Du di du di dam dam Du di du di dam Du di du di</i>	

Source: Youtube

Of the two songs, there is a dominant use of words in each verse of the song, namely kitchen, cooking, and mother. These three words are related to each other so as to create a single entity that refers to the role of the mother.

In some of Papa Cinta Mama's lyrics, the style of language is contradictory, namely in the lyrics:

Rumahku sungguh romantis indah dan bahagia, Mama setiap hari memasak tapi masak tak pernah enak

The two sentences in the stanza experience a very significant difference in meaning. The joy that is meant by the child in the sentence in the lyrics turns out to be just a satire referring to the cooking mistakes of the mamah character which is not a woman's obligation in the family institution.

Whereas in Dudidudidam's song, the lyrics "When you grow up you have to be able to help your mother, work at home" can be interpreted linguistically, that the word "help" refers to the work of a housemaid, which when connected with the following sentence, refers to the character of the mother.

The two songs, composed during the New Order era, are considered to include several patriarchal views and gender inequalities. In this case, the disparity makes women inferior. This concept reinforced the New Order's establishment of the concept of women through the GBHN, which became a sacred and obligatory rule for Indonesian women during the New Order era. The correlation of gender inequality in the concept of family reconstructed by the New Order and the lyrics of the songs Dudidudidam and Papa Cinta Mama can be described through a narrative perspective in the video clips which can reinforce the gender gap in the song with the following details

1. Domestication Efforts in Popular Indonesian Children's Songs from the New Order Era

Marriage, according to Beauvoir, is a state that does not establish a reciprocal relationship since women are required to marry for just two reasons. The first reason is that women must marry to give offspring to society. The second reason is that women must satisfy the sexual needs of their male partners while also tending to the trivial wants of their husbands and families. If these obligations have been fulfilled, the woman will then be given a prize for their services.

In the song *Dudidudidam* by Papa T. Bob, women are also represented as figures who manage the household and take care of the children's needs. This is reflected in the following song lyrics:

Sudah besar harus bisa bantu mama Kerja di rumah

(Eng) When you're big, should be able to help mom, Doing chores at home

The children who are the segmentation as well as the singer in the song are taught about the role and work of a mother in these lyrics. However, the job contained in the song is domestic work, which is only done at home or in the sphere of the family, culminating in housewifery activities that lead to domestication. This was, of course, in accordance with the New Order government regulations, which stated that it was the responsibility of a woman to manage family matters.

The New Order's inheritance of the family concept, which was also propagated through songs, has had a negative influence on children, who are feared to help reinforce the patriarchal culture in Indonesia. The perspective in the lyric is strengthened by the scenes presented in the video-clip, directed by by Pradasari Mm and DPM Kids Station. This is because audio-visual is one of the easiest media for children to understand language. These biased lyrics certainly might affect the children's understanding of the biased distribution of household duties. Domestication in the lyrics refers to kitchen work, as the song *Dudidudidam* is about a child's cooking activity. The concept of female domestication is reinforced in the song's video clip by featuring a female singer as the singer of the song with the kitchen as the background, as shown below:



Sumber: YouTube

Figure 1. Music Video of *Dudidudidam*

The depiction of kitchen as something that is attributed to a woman also appears in another popular children's song by Papa T. Bob entitled *Papa Cinta Mama* with the following lyrics:

Mama setiap hari memasak

(Eng) Mama cooks every day

The line "Mama cooks every day" is thought to represent the domestication of the mother figure. In this context, "cooking" refers to a task performed in the kitchen. This is consistent with the Great Dictionary of the Indonesian Language's (KBBI) definition of a kitchen, which is a cooking space. In the lyrics, cooking is described as a job that is done by women every day. This, of course, implies that the woman in the lyrics is an object of domestic workers. The song's lyrics are evidence of affirmation as well as the perpetuation of a patriarchal slogan that has

been repeated in Indonesia, namely “kitchen, well, mattress” to children from an early age.

The kitchen, which is identified with women, makes it difficult to socialize because you can only enjoy the air of the house with piles of household chores. This is because women are considered inappropriate if they have broad associations, especially with the opposite sex. So if she has high social activities, she will get negative stereotypes from the wider community because she is considered not a good woman who should stay at home.

2. Women as Wives in Popular Indonesian Children's Songs from the New Order Era

Married women are frequently crowned as companions whose main job is to provide services to their partners. Referring to Beauvoir, the actual value of marriage for women is only limited to serving the man. The condition is inversely proportional to men who become husbands. In the realm of marriage, the husband is crowned as the head figure who has the right to control its members, namely his wife and children (De Beauvoir 2011).

This phenomenon is depicted in popular Indonesian children's songs. Some of the song lyrics clearly state that a father or husband is a leader who automatically has a companion, namely mother or wife. The word ‘companion’ in the Great Dictionary of the Indonesian Language (KBBI) is a noun which means someone who accompanies. Meanwhile, the word ‘accompanies’ is a verb that has the meaning of accompanying; closely accompany. Based on the meaning of the word, women as wives have a control center, which is the husband.

Apart from containing efforts to domesticate women, Papa T. Bob's song entitled *Papa Cinta Mama* also incorporates the concept of women as male companions as applied by the New Order government, as shown in the following lyrics:

Mama setiap hari memasak tapi masak tak pernah enak (Tuh!!! Betul!!), papaku juga tak pernah marah mereka sungguh bahagia
(Eng) Mama cooks every day but the taste is never good (Yes!!! That's right!!), My papa never gets angry, they are really happy

The lyrics above show the superiority of the male/father figure in the family by showing that in everyday life, the wife's activities can be used as an object that can be regulated, assessed, and controlled by the husband emotionally. In the context of the lyrics, the activity refers to the wife's failed attempt to make good food for her husband. The husband in the lyrics is the party who subjectively evaluates the results of his wife's work (cooking). The failure to

serve her husband by making bad food is viewed as a mistake by the child in the song through the sentence “My father never gets angry,” implying that the husband has the authority to scold his wife for his failure to serve. The lyrics also reveal that the child as one of the subjects in the lyrics has understood the mother's job as a domestic worker who must serve her husband with good outcomes, one of which is “cooking delightfully”.

The condition then becomes a stage in the process of reinforcing patriarchal values for Indonesian children considering that the song is sung by a child, as seen in the figure below:



Mama setiap hari memasak, tapi masak tak pernah enak

Sumber: YouTube

Figure 2. Music Video of *Papa Cinta Mama*

In the video clip above, a singer who is a girl expresses a disappointed face when singing the lyrics “Mama cooks every day. But the taste is never good”. This implies that the stereotype of women as domestic workers whose task is to cook properly has been absorbed by their children, particularly the girl in the video clip. Similarly, the mother figure in the video also shows her dissatisfaction with her daughter's evaluation. The female singer's attitude to the father figure in the video clip, on the other hand, is exactly the opposite:



(Tuh!!! Betul!!)
Papaku juga tak pernah marah mereka sungguh bahagia

Sumber: YouTube

Figure 3. Music Video of *Papa Cinta Mama*

The video clip also shows the daughter's delighted look at her father's decision, who still loves her and is not unhappy with the mother character's inability to cook. This makes the mother as having no power over the disappointment as shown in the previous figure and finally, turns her disappointment into a happy expression in reaction to the response provided by her husband and children, as depicted in the image below on figure 4:

The wife is portrayed in the lyrics as a figure who accepts the flaws that are associated with her, including her failure to serve her husband. In this case,

the wife has no control over the activities she engages in but participates in creating service and devotion to her husband and continues to try to keep her husband's affection after being deemed to have disappointed him by cooking bad food. This is depicted in the lyrics "Mama smiles sweetly for papa". In the song, the concept of a wife as a husband's companion in the song is also shown in the lyrics "Mama: Papa I bought new clothes for you, they are very nice" which shows the wife's role in taking care of her husband's needs in terms of appearance.



Sumber: Youtube

Figure 4. Music Video of Papa Cinta Mama

The title of the song, "*Papa Cinta Mama*", also indicates the presence of a gender inequality in the song. The term depicts a woman or mother as someone who is loved, and a father as someone who loves. 'Being loved' and 'to love' certainly have different meanings. In this situation, to love is a verb performed by someone (papa) as the subject, whereas mama is the object for papa. This is depicted in the graphic below:

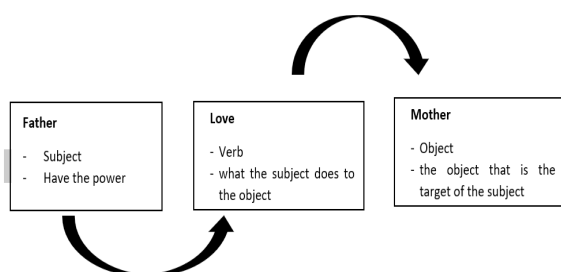


Figure 5. Graphic analysis of the song Papa Cinta Mama

The objectification of women in the title of the song is an attempt to make men as autonomous parties to the existence of women. In reality, the struggle between them cannot be asserted, because the existence of a woman is an opacity that does not stand before a man as a subject but as an object paradoxically endowed with subjectivity (De Beauvoir 2011). This objectification is also found in various Indonesian literary stories, where there is a similarity in the perspective of society regarding male fantasies about women's bodies, even though they are in different regions (Nisa 2022).

In *Papa Cinta Mama*, the wife's status as husband's companion is shown specifically through the role of the wife who always tries to meet her husband's needs, from cooking to selecting the husband's clothes. Among the efforts to fulfill the

husband's needs, the role of the husband in this song is described as an appraiser of the activities or roles performed by the wife.

3. Women as Mothers

The psychological burden felt by women is inseparable from the social construction regarding the ideal mother figure that a mother must always accompany her children. The concept of intensive mothering which is described as the ideal mother figure emphasizes the existence of a mother who must always be around her children to create emotional closeness with them (Limilia 2017).

The term '*Ibuism*' was coined during the New Order era, but it has since stuck and evolved into an ideology. Hegemony regarding the ideal mother in the household is related to a woman's dual roles as a mother and a wife. Women are portrayed as companions to their husbands, giving birth to a nation, and educating offspring. Furthermore, women are urged to contribute to Indonesia's economic industrialization by earning additional income and carrying out their societal responsibilities (Asriani 2017).

During the New Order era, the ideology of *Ibuism* was spread massively throughout Indonesia. The mother's role is used as a political machine and a means to maintain the continuity of the regime's power. Djajadiningrat as cited by Suryakusuma (2021), states that *ibuism* is an ideology that supports every action taken by a mother who takes care of her family, group, class, company, or country, without demanding power or prestige in return. Many patriarchal societies adhere to this ideology.

In *Dudidudidam*, the mother is depicted as a woman who is responsible for the needs of a child's growth and development as shown in the following lyrics:



Sumber: YouTube

Figure 6. Music Video of Dudidudidam

The lyrics demonstrate the continuation of a patriarchal culture in which women are placed at the center of the household. This continuation is passed on to children through children's songs, which damage the children's mindset that it is the mother's responsibility to care for the children's growth and development and the father does not give any contribution at all.

In addition, the lyrics above indeed highlight a child's collective memory of a mother's service to her child. Unfortunately, this memory is only focused on the mother's dedication to taking care of the child in domestic affairs or household chores such as providing food and drink to children. The situation is in line with government regulations at the time the song was composed, namely the New Order era, which constructed the concept of the Indonesian family through Law no. 1/1974 and PP 10/1983. According to the law, Indonesia constructs the ideology of gender and sexuality related to the family in order to form a family concept constructed by the state through the concept of masculinity and femininity formed by the state, namely the role of women as mothers who take care of children, home, and family, while the father is the family's backbone and economic producer.

The themes adopted by Papa T Bob in the two songs refer to the role of women as household managers in accordance with the New Order government's concept of family, also known as the concept of national *ibuism*, namely being a woman as a companion to her husband who obeys the *Panca Dharma Wanita*. *Panca Dharma Wanita*'s contents fundamentally incorporate the idea of a gender inequality, which results in the domestication and objectification of women in the household sphere, as reflected in Papa T Bob's songs *Papa Cinta Mama* and *Dudidudidam*.

As a cultural product, songs play a role in disseminating the concept of the Indonesian family in which the state has the power to alternately manipulate the concept of women as wife and mother according to the state's needs. This was accomplished by the New Order Government by limiting and exploiting women's power in socioeconomic and political terms by defining women in the major category as wives (J. Suryakusuma 2021), which is also reflected in the two songs.

CONCLUSION

During the New Order period, women played an important role in the family institution. Women were emphasized in several regulations that became the foundation of the New Order government as caring for and managing the household and children, as well as being a companion to their husbands. This is one of the interpretations of Surya Kusuma's concept of national *ibuism*, which is the social construction of womanhood in Indonesia that is attributed by household elements, resulting in gender inequality. The idea of gender inequality appears in two popular children's songs by Papa T. Bob entitled *Dudidudidam* and *Papa Cinta Mama*. In *Papa Cinta Mama*'s music video, the idea of gender inequality is

depicted in the children's perceptions of a mother's duty as someone who provides maximum service to a father. In the song, the child is shown as a figure who agrees with the concept of the father as the one who controls the wife, resulting in unequal relations between women and men.

The concept of mother as perceived by a child that leads to gender inequality is also found in *Dudidudidam*'s music video. In the video, the concept of housewifery can be seen in the context of women's domestication, namely labeling women as someone who works at home and takes care of the needs of the children. The domestication and objectification of women in the family institution, as depicted in the two songs, is one of the cultural products of the New Order era. The era shows the government's attempt to reconstruct the role of women through *Panca Dharma Wanita* which eventually led to a gender inequality idea, namely the domestication and objectification of married women. Through these two songs one can also find the concept of the ideal mother that existed during the New Order era, namely as a child educator and husband's companion who had to be perfect with all her flaws.

Children's song lyrics that reflect the idea of gender inequality and the reconstruction of women's roles in the New Order era have become interconnected channels in the process of reinforcing the patriarchal culture for children. This is consistent with what Simone De Beauvoir stated, that the role of women as wives who are active in the domestic sphere will be more easily imitated by daughters.

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