

## **Marginalized female in two song lyrics, *Tragedi Cinta*: textual-metaphoric representations**

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### **Abstract**

*Old romantic songs of the 1980s linger; especially for people, at the moment, in their 60s or so. Such songs are rich in moral teaching, applicable in any religion on earth while maintaining the tradition of marginalizing women in social activities. The current study which examined Benjamin S' and Ida Royani's the same song lyrics *Tragedi Cinta* but of different versions aimed to construe the meanings of both songs viewed from their textual-metaphoric representations. The two song lyrics were analyzed employing a software application UAMCT 6.8, adopting Hallidayan SFL on thematic progression, leading to their modes of the discourse. Also dealt with herein is the use of both grammatical and lexical metaphors to examine how meanings are realized. The findings show that 'female' is marginalized in three ways, namely (1) the use of active voice without any attempt to hide the identity for doing sincere things as opposed to 'male' put in passive voice to hide the identity for doing bad things, (2) the use of marked themes indicate high literary values employed in both song lyrics, (3) the use of both lexical and grammatical metaphoric styles implies excellently-written song lyrics, and (4) moral teaching of both song lyrics is also highlighted to give evidence of 'female' marginalization and it is, thereby recommended to avoid romantic juvenile delinquency, especially of the millennial generation termed as 'digital natives' who can get access to abundant information without limit of time and space; no matter how hard the social, religious and familial authorities try to ban the negative impacts of the world's largest information technology industry.*

**Keywords:** *marginalized female, song lyrics, metaphor, love tragedy, memories*

### **INTRODUCTION**

Memories are always beautiful, and so are the two song lyrics under study. They can, for sure, bring back past events which seemed to occur just

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yesterday (Cady, 2023; Davidson, 2023). The two song lyrics, highlight the unfortunate destiny of a girl whose boyfriend left her upon illegal sexual encounters, leading to pregnancy. From this point of departure, the society soon divides into two groups of individuals. One group may pity the girl with her unfavourable circumstance. The other group may simply blame the girl for her carelessness—too submissive, so easily flattered by man (Sirikhun & Virasiri, 2022). This study is urgent as a means of highlighting such injustice social phenomena to suggest awakening of social critics to immediately terminate such a dogmatic opinion on women.

### Reviews of Literature

Research on literary works of poetry genre—either love poems or song lyrics has been vastly performed from different perspective. A song lyric entitled *This Bed's Not Big Enough* was analysed employing a mixed approach (literary and Systemic Functional Linguistics) to find out how complicated it was to deal with a family problem in which the wife's memory of the ex-boyfriend still lingered in a family discourse (Nurhamidah & Purwanto, 2020). Employing the generic structure analysis, a song lyric entitled *Lily* was also researched only to find out that satanic whispers empowered human greed (Nurhamidah et al., 2021). A classic poem entitled 'the Hug' was also analysed to reveal the register variable—how the author ideationally, interpersonally and textually presented the poem. Another legendary song entitled *Belalang* was echo-psychologically analysed to find out that a magic curse could not be terminated with ease until a tricky technique was used (Nurhamidah et al., 2020). A poem *Do You Remember Our Love?* was analysed in Systemic Functional perspectives to reveal how a woman tried to regain love from her ex-boyfriend (Purwanto & Nurhamidah, 2018). A Javanese *Campursari* song lyric [\*Sesidheman\*](#) was also analysed, following the tradition of Critical Discourse Analysis through thematic development and transitivity analyses of SFL mainstream to find out how nice and challenging it was for a woman to cheat on her husband with a totally handsome and rich man. Sarcastically, the song writer is male but the singer is female. Further research was then suggested if there was a sort of gender bias in that particular song (Kristiandi et al., 2020). Very recently was Gender bias also investigated in Disney's film in terms of societal roles (Murtiningrum et al., 2023), resulting in different attributes, depending on the social positions—lower class women were marginalized

It has long been theorized in Hallidayan SFL that any linguistic product (text), be it literary (fictional) or non-literary reflecting possible discursive practices, can be ideationally (through transitivity analysis), interpersonally (through mood analysis) and textually (through modes analysis) analysed (Halliday, 2014) to arrive at the three register variables (field, tenor and modes) of the discourse (Bowcher, 2017) to describe social discursivity (Alam, 2022) In short, language is socially used to create meaning along with its meta-functions to serve the need for communication among human species.

In methodological perspectives, most of the previous studies related to research of poem and song lyrics, have made use of Systemic Functional Linguistics (SFL) as the analytical framework to analyse literary works of

poetic genre (Forte, 2023; Laiyinah et al., 2022; Purwandari et al., 2022; Sulistyawati & Krisifu, 2022). The current study was in fact conducted in support of a research series to promote the use of SFL approach to the study of literary works, especially poems and song lyrics at discourse level to construe the intended meanings apart from learning how poems and lyrics are linguistically constructed to make meanings as such (Forte, 2023). The novelty of the current study is that the song lyrics under study as the research object are unique in nature—of the title *Tragedi Cinta* but written in two versions and sung by two famous singers of the past, Benjamin S and Ida Royani.

Another novelty of the current study is to introduce the use of software application termed [UAMCT6.8](#) created in support of systemic functionalists to perform any text analyses of text, related to SFL theoretical frameworks (Yanto & Pravitasari, 2023). However, the current study made use of the application to analyse the thematic development (textual) and the metaphorical codes of expressions of two song lyrics. In short, the current study is to bridge the research gap which can be formulated in one problem statements, namely how female as an individual reflected in two versions of song *Tragedi Cinta* is marginalized through the analyses of (1) thematic development and (2) metaphoric modes of expressions in the two versions of the song lyrics.

## **METHOD**

### **Research Design**

The current study is descriptive, qualitative, and interpretative in nature (Baklund et al., 2023; Custodio-Espinar & López-Hernández, 2023; López-Deflory et al., 2023). This implies that the research attempts to qualitatively describe the literary and linguistic phenomena (Moore, 2023) (Alase, 2017) of the two different versions of song lyrics, but of the same title *Tragedi Cinta*, one sung by Benjamin S and the other by Ida Royani. The song lyrics (transcripts) as data source were directly and manually transcribed from the songs as sung in [YouTube Channel](#). The song lyrics writer is unknown due to the fact that in time of the songs release (1974), singers were more significant than the lyrics writer. Only quite recently have song lyrics writers been acknowledged of their literary works. The two song lyrics are rich in moral teaching, and therefore worth investigating to disseminate the information related to public opinions regarding the song lyrics.

### **Instruments**

At the production level of the song lyrics, the study analysed in terms of the thematic progression (theme-rheme analysis), and the use of metaphoric expressions be they of lexical or grammatical metaphors, adopting Hallidayan Systemic Functional Linguistics (SFL). In other words, the research objects (song lyrics) were methodologically approached in terms of their textual metaphoric representation (Steen, 2002).

UAMCT6.8, a corpus tool created by functionalists was used to analyse the two song lyrics with respect to thematic progression and metaphoric modes of expressions. The findings were discussed to further examine how they were produced and construed to justify whether or not the two versions of

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song are potentially to picture or describe one of the social conditions—marginalized women.

**Data Analysis Procedures**

Componential analysis was performed to each of the song lyrics by means of UAMCT6.8 to find out how the two song lyrics were thematically developed to reach their intended meanings, reflecting the use of both lexical and grammatical metaphors. Secondly, the findings were further discussed with respect to how the two song lyrics touch the social and psychological aspects.

**RESULTS AND DISCUSSION**

Described below are the research findings presented in two sub-headings, namely (1) Thematic Development (2) Metaphorical Codes of Expressions. However, prior to the two analyses, the two song lyrics under study are displayed below, each along with possible English counterparts for international readership.

**Table 1.** Song Lyrics

<b>Tragey Cinta &lt;Benjamin S&gt;</b>	
<i>Mula pertama janji indah sekali</i>	All started with a very nice promise
<i>Sama berjanji tuk sehidup semati</i>	To live together here and after
<i>Setulus hati sand dara mencintai</i>	Sincerely in love was the girl
<i>Akhirnya ditinggal pergi</i>	(but) finally (she was) left for good
<i>Dia menangis, duduk seorang diri</i>	She cried, seated alone
<i>Mahkota indah direnggut sang kekasih</i>	Virginity was conquered by her boyfriend
<i>Airmatanya deras basahi pipi</i>	Her tears were heavily streaming down her cheeks
<i>Penyesalan tak berarti</i>	No use to regret
<i>Bunga tlah layu belum lagi berkembang</i>	She's ruined herself too soon
<i>Terperdaya oleh sang kumbang</i>	Betrayed by her boyfriend
<i>Kumbangpun terbang jauh tinggi melayang</i>	(who) went very far away
<i>Dia merana seorang</i>	She herself languished
<i>Sakit hatinya kini bertambah jua</i>	She suffered a lot more
<i>Benih cintanya kini telah terbukti</i>	(as) her pregnancy was publicly known
<i>Setiap hari merana dan tersiksa</i>	Day by day languished and hurt
<i>Ditinggal pergi kekasih</i>	(as) left by her boyfriend
<b>Tragedi Cinta &lt;Ida Royani&gt;</b>	
<i>Mula pertama janji indah sekali</i>	All started with a very nice

<i>Sama berjanji tuk sehidup semati</i>	promise
<i>Setulus hati, kuserahkan padamu</i>	To live together here and after Sincerely, I submitted (myself) to you
<i>Akhirnya kau tinggal pergi</i>	Finally, you went away for good
<i>Setulus hati ku tambatkan cintaku</i>	Sincerely, was I in love with you
<i>Setulus hati kucintai dirimu</i>	Sincerely I loved you
<i>Mahkota indah kuserahkan padamu</i>	Virginity I submitted to you
<i>Akhirnya kau tinggal pergi</i>	Finally, you went away for good
<i>Dunia indah kini menjadi kelam</i>	The beautiful world has turned blue
<i>Sekelam hatiku niki</i>	As blue as my heart
<i>Setitik noda kau tinggalkan padaku</i>	A sin of love you left for me
<i>Kau hancurkan hidupku</i>	You ruined my life
<i>Cintamu sungguh tak seindah janjimu</i>	Your love wasn't beautiful as promised
<i>Tragedi cinta sungguh menyayat hati</i>	Love tragedy really hurt
<i>Siksa dan noda menghantui diri</i>	Torments and sins haunted me
<i>Penyesalan tak berarti</i>	No use to regret

### **Thematic Development**

Displayed below (Table 1) are the Theme-Rheme and Theme Type directly quoted from UAMCT application.

**Table 2** Thematic Progression

	<b>N</b>	<b>%</b>	<b>N</b>	<b>%</b>
Theme	16	42.1	20	55.6
Rheme	22	57.9	16	44.4
	38	100	36	100
<b>THEME TYPE</b>				
Unmarked	10	26.3	11	30.66
Marked	6	15.8	9	25.0
	16	42.1	20	55.6

Both song lyrics are controversial in terms of the number of themes and rhemes. In Benjamin's lyric (lyric 1), the rhemes outnumber the themes, possibly implying that there are more explanatory parts to qualify what the themes are all about. Conversely, Royani's lyric (lyric 2) the themes outnumber the rhemes—meaning that some of the themes are qualified by multiple rhemes. It is also likely that lyric 1 has some multiple themes.

Regarding the types of themes, both lyrics are equal to each other in which there are more unmarked themes, implying that the clauses used are of ordinary ones. Meanwhile, marked themes indicate extra-ordinary structures

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of themes, such as found in **Terperdaya [theme] oleh sang kumbang [rheme]** as quoted from line 2 of Benjamin's stanza 3). Despite the fact that it is an incomplete clause (missing subject), it still makes sense, contributing to a holistic meaning of how female is betrayed (marginalized). And how male betrays (marginalizing). As well, in Royani's line 2 of stanza 2, "**Setulus hati**" [theme], "**ku cintai dirimu**" [rheme], the marked theme "**Setulus hati**" indicates a mood adjunct of manner. This kind of theme contributes to another holistic meaning of how female is sincerely submissive to a man.

Furthermore, the types of rheme displayed in Table 2 below to indicate what they do to the theme:

**Table 3** Thematic Progression

	<b>N</b>	<b>%</b>	<b>N</b>	<b>%</b>
Theme	16	42.1	20	55.6
Rheme	22	57.9	16	44.4
	38	100	36	100
<b>RHEME TYPE</b>				
Verbal	14	36.8	4	11.1
Nominal	1	2.6		
Clause	1	2.6	9	25.0
Adjectival	1	2.6	1	2.8
	17	44.6	14	38.9
<b>MULTIPLE RHEME TYPE</b>				
Extension	3	7.9	0	0
Enhancement	2	5.3	1	2.8
	5	13.2	1	2.8

Rhemes are equally important, so are themes. Rhemes qualify or tell anything about themes. Verbal rheme (36.8%) outnumbers other types of rhemes namely, nominal, clause, and adjectival—2.6% respectively. Thus, the verbal theme dominates lyric 1—implying that it is dominated by actions. Meanwhile, lyric 2 is dominated by clauses (25%) with 11.1% verbal, and 2.8% adjectival. This point indicates that lyric 2 is full of statements by the marginalized as it is sung by Ida Royani (female singer), who is telling her boyfriend how much she has suffered.

Multiple themes dominate lyric 1, namely extension (7.9%) and enhancement (5.3%). Lyric 2 has only 2.8% of enhancement. Thus, it can be implied that lyric 1 is full of argumentations supporting the marginalization of female(s).

Presented below is Table 3 outlining the critical points, whether utterances belong to marginalizing/marginalized or praised/flattered. Marginalized and marginalizing components are actually equal in nature to each other. If one marginalizes, the other will be marginalizing—reciprocal. Similarly, if one is praised, he or she is flattered—one person involved.

**Table 4** Critical Component

COMPONENT TYPE		MARGINALIZE (-ed / -ing)		PRAISED/ FLATTERED		
TYPE	Ben	Ida	N	%	N	%
Verbal	Active		5	13.0	5	13.0
	Passive		3	7.8		
Extension			1	2.6		
Adjectival			2	5.2		
			11	28.6	5	13.0

Active verbal components (13%) represent ‘praised’ and ‘flattered’ on the part of the female. She is so happily flavoured with beautiful promises that she gives everything, including her most precious treasure as a female—virginity. Upon the fact that her boyfriend leaves her for good, she cannot do anything except crying over the spilt milk. Her love terminates unfavourably. Even worst, she gets pregnant due to committing adultery with her boyfriend. She is socio-psychologically in trouble (Irwanto, 2022).

Another 13% of passive constructions has been used to either marginalize or to be marginalized. From this point, with respect to the use of passive voice coincidentally, it is of 13% for both marginalization and happiness prior knowledge of being betrayed (Butler et al., 2022).

Surprisingly, passive voice (7.8%) also contributes to the use of both marginalizing and being marginalized through negative rhetoric by her boyfriend, followed by extension clause (5.2%), and by adjectival rhemes (5.2%) respectively. These linguistic evidences are thereby to justify that both versions of song *Tragedi Cinta* have meaning potentials to marginalize women.

### **Metaphoric Codes of Expressions**

As theorized, there are two types of metaphoric codes of expressions. They are rhetorical transference and grammatical metaphors. Table 5 below presents the frequency of distribution across the two lyrics.

**Table 5.** Metaphoric Codes of Expressions

METAPHORIC MODES	Benjamin’s Lyrics		Ida’s Lyrics	
	N	%	N	%
Rhetorical Transference	20	55.6	11	39.3
Grammatical Metaphors	16	44.4	17	60.7
	36	100.0	28	100
RHETORICAL TRANSFERENCE TYPE				
Resembling animal	2	5.6	0	0
Flower	1	2.8	0	10.7
Resembling power	2	5.6	3	25.0
Synonym	7	19.4	7	3.6
Metonymy	8	22.2	1	0
	20	55.6	11	39.3

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Rhetorical transference is the use of a particularly-selected word or phrase for the meaning different from its lexical meaning (Bukhari et al., 2022). In Benjamin’s lyrics, two animals (*dara*=dove) and (*kumbang*=beetle) are used to mean a girl and a boy respectively. This type of meaning construing is cultural in nature. A flower (*bunga*) may also be used to refer to a girl.

Power in individuals represents ‘self-dignity’. Therefore, the nominal group *Mahkota indah* (beautiful crown) as shown in Line 2 of Stanza 2 (Benjamin’s Lyrics) and Line 3 of Stanza 2 (Ida Royani’s Lyrics) is metaphorically used to symbolize ‘virginity’—the most dignified symbol of femininity (womanhood). For a girl to release her virginity in adultery (outside marital institution) is a big social and psychological disaster in a religiously-civilized communities. Such a disaster may become a skeleton in the cupboard, a British saying to imply a top individual secret. In the two versions of *Tragedi Cinta* song, not only did the girl lose her virginity but also get pregnant as a result of illegal sexual encounters. Such a foetus is metaphorically referred to the words “*benih cintanya*” (seed of love), “*setitik noda*” (speck of stain), and “*siksa dan noda*” (social torment and stain).

Synonymy with equal distribution of 7 occurrences in both versions of the song *Tragedi Cinta*, is to use particular words or phrases to refer to ‘things’ beyond lexical meaning. As a matter of fact, synonyms referred to in Table 4 above (despite being termed as rhetorical transference), are grammatical metaphors as shown in the following extract from UAMCT (Figure 1):

<Grammatical-Metaphor feature="synonym"/>
Mula pertama.
Akhirnya
Air matanya
seorang.
terbukti.
Setiap hari.
merana dan tersiksa.
Mula pertama.
Setulus hati
Akhirnya
Setulus hati
Setulus hati
Akhirnya
menghantui

**Figure 1** Use of Synonymy

The above phrases are called grammatical metaphors because they can be rhetorically transferred into different grammatical forms to imply the same meanings, for example “*setulus hati*” can be transferred into *dengan rela hati* to mean ‘sincerely’.

The use of synonymy, metonymy and synecdoche is functionally similar to that of clause expansion respectively termed as elaboration, extension and enhancement. Thus, the use of metonymy as above means that words, or phrases in use extend the meaning of the head clause, as shown in Figure 2 below:



<Grammatical-Metaphor feature="metonymy"/>
tuk sehidup semati.
Setulus hati
duduk seorang diri.
sang kekasih.
deras basahi pipi.
belum lagi berkembang.
jauh tinggi melayang.
kekasih.
tuk sehidup semati.

**Figure 2.** Use of Metonymy

Words, phrases or non-finite clauses, normally functioning as circumstances or mood adjuncts are metonymically to extend meaning as in Line 3 of Stanza 2 (Benjamin’s lyrics) “*Dia menangis*” (She was crying)] “*duduk seorang diri*”. Here, “*duduk seorang diri*” (seated alone) extends the meaning of “*Dia menangis*”.

### **Mode of the Discourse**

Upon completion of analyses of thematic progression (structure) and metaphorical codes of expressions, the next is to formulate modes of the discourse reflected in both versions of the song *Tragedi Cinta*.

At a glance, it can be seen that the mode of the discourse (text type) adopted in the current study is of song lyrics—poetic modes of text to be sung in specific tones and melodies.

In Benjamin’s song lyrics (Lyrics 1), the text was written in indirect speech—the singer functions as the narrator, telling the audience about a love story of a girl who was left by her boyfriend ignorant of what they had done—including committing adultery, resulting in pregnancy. A number of passive verbs were employed to emphasize the object while, at times, trying to hide the subject (actor). The singer focused heavily on the girl’s short-term happiness and long-term sufferings or socially marginalized (Perlman et al., 2022). Metaphors as rhetorical transference were used to refer to sensitive biological terms, such as “*makhota indah*” (beautiful crown) to mean virginity, “*benih cinta*” (seed of love) to refer to ‘foetus’. All literary devices were employed for beauty purposes of the song. Marked themes outnumbered unmarked ones perhaps for

Ida Royani’s song lyrics as a text to be sung, were quite differently constructed from Benjamin’s in terms of the syntactic structure. As rhetorical structure, the first two lines, however, were written exactly the same as Benjamin’s. The aim was probably to inform that the two song lyrics are of the same topic. Unlike Benjamin’s, Ida Royani’s lyrics were constructed in full clauses of active voice for both being praised /flattered and being marginalized. Most significantly, the lyrics as a text were created in dialogue in the sense that the singer represented the girl in the text—it turns out that the singer is female, thereby no problems arise. The audience (song listeners) were targeted as ‘the boyfriend’ who betrayed love and trust.

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## DISCUSSION

It is physically clear that both versions of the song lyrics are texts to be sung as can be seen in the use of stanza. Each has four stanzas. Significantly, lines in Benjamin's and Ida Royani's match each other in terms of meaning potentials.

Benjamin as a male singer makes use of non-involvement, in the sense that he is not the actor in the song. He simply tells a story as seen in the use of a third person "*Setulus hati sang dara mencintai*" (Sincerely, the girl loves (her boyfriend). Meanwhile, Ida Royani as a female singer makes use of dialogic representation "*Setulus hati, kuserahkan padamu*" (Sincerely, I submit myself to you), to indicate a dialogic mode of expression. This goes on to the end of the song lyrics.

Marked themes are heavily used in the first stanza of both song lyrics, "*Mula pertama, Sama, Setulus hati,*" and "*Akhirnya*". This indicates structural incongruence to imply that the listeners are challenged to anticipate what is next after each line. The first three lines represent happiness as a point of departure (orientation) of a love affair. The last line indicates a problem.

In the second stanza of both song lyrics, marginalization starts to occur. Non-involvement and dialogic mode are still maintained. In Benjamin's stanza, the following points are of significance as marginalizing components.

- (1) "*Dia menangis, duduk seorang diri*" → Non-involvement mode to represent being marginalized (disadvantaged)
- (2) "*Mahkota indah direnggut sang kekasih*" → Non-involvement and the use of passive voice to represent a targeted object (marginalized) while her boyfriend is marginalizing by leaving her alone after committing adultery. The nominal group "*mahkota indah*" metaphorically means virginity.
- (3) "*Air matanya deras basahi pipi*" → further describes the disaster (lost virginity)
- (4) "*Penyesalan tak berarti*" → to end the second stanza in marginalized situation (no use to regret)

Meanwhile, in Ida Royani's second stanza, the dialogic mode is maintained, as shown in the following points.

- (1) "*Setulus hati, kutambatkan cintamu*" → involving the first person (I) and the second person (you)
- (2) "*Setulus hati, kucintai dirimu*" → involving the first person (I) and the second person (you)
- (3) "*Mahkota indah, kuserahkan padamu*" → a markedly-structured theme, involving the first person (I) and the second person (you)
- (4) "*Akhirnya, kau tinggal pergi*" → a markedly-structured theme, involving the first person (I) and the second person (you)

The third and fourth stanzas in both song lyrics simply give more elaboration on marginalisation issues with the climax of the girl getting pregnant, and the boy getting lost nowhere.

The song *Tragedi Cinta* in both versions, evidently marginalizes 'female' in three different ways. When the singer is a man (Benjamin), he is put in such a

way as a person telling a story. This gives an impression that he is off the record, free and remains untouched. He is powerful and simply sings out-loud that any female in such a situation is excluded from the society for good. However, when the singer is a female, the song is made dialogic—to imply that ‘female’ deserves such a suffering—getting illegal pregnancy and just being left by the boyfriend. ‘Female’ is so powerless that whatever she does, for example, commit abortion, she will be condemned by social and religious rules. Meanwhile, it is for her not easy to get a husband who is willing to accepts her as she is.

Secondly, the use of passive voice in Benjamin’s song lyrics is an indicator of hiding the real actor while the use of active voice in complete clauses as performed in Ida Royani’s song lyrics has a strong indication, as a marginalised female, to tolerate such an unfavourable situation. She is let to lead her own life—once marginalized, forever marginalized.

Finally, whatever metaphor is used to upgrade the social status of female, it remains none as compared to the female’s suffering due to male’s tricky romances. Although virginity is metaphorically replaced with “*Mahkota indah*”, (beautiful crown), there is nothing to do to recover from this bad fate (illegal sexual encounters) unless, of course, with a huge sum of financial supports, virginity (upon being lost) can regain normality through vaginal medical surgery, which will be a skeleton in the cupboard (individual secret) forever. No one can happily live in a lie, even a white lie.

As civilization develops, a girl may be blamed for getting illegal pregnancy due to the fact that contraceptive devices are available for public purchase. This is not the case—lack of reproduction knowledge which can actually be acquired through sex education can also another cause for illegal pregnancy. ‘Safe Sex’ has entered the world’s vocabulary to mean having sex without worries.

The song lyrics have given a moral value in which extra- cares have to be taken when involving one’s self in a relationship. However, with the advances of information technology, it is difficult to totally ban young generation from access to varied romantic exposures, which inspire them of more than just talking, sightseeing and eating in a date, floated within the process of ‘modern’ civilization. A line “*Mahkota indah kuserahkan padamu*” [I submit my virginity to you] has several metaphoric forms, such as among others, (1) “*Sudah habis segalanya kau rasakan*” ([Nia Daniati](#)); (2) “*Setelah puas kaupun berlalu*” ([Dian Pesesha](#)); (3) “*Saat ini hanya air mata sebab kau telah membagi cinta*” ([Dian Pisessa](#)) and many more only to justify that female is socially marginalized due to wrong choices of relationship. Such song lyrics are good as self-reflection, not to play around with relationship in which women are placed in weak position. Justice has not favoured women yet.

## CONCLUSION

The two versions of song *Tragedi Cinta* have been analysed in terms of thematic structure (development) and rhetorical codes of expression to justify that female is marginalized upon wrong behaviours in a love affair. The success of the analyses justifies that literary works, especially poems and song lyrics can be analysed employing SFL analytical framework in more a reliable method by providing linguistic evidences to justify the findings. The current

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study concludes that the two versions of the song lyrics *Tragedi Cinta* were created differently, one in narrative and the other in dialogic form, each with different purposes. The use of metaphors to refer to dignified items is by all means merely for beauty flavours on the song lyrics. The two versions of lyrics managed to marginalize female through different syntactic manifestation. such as (1) man's higher social status, depicted as just telling a story, while women remain in a lower status, depicted in a dialogic form to be a loser (2) the use of passive voice in man's singing and the first personal pronoun in woman's singing, and finally (3) the fall of a woman due to tricky romances cannot be restored through whatever metaphor.

### AUTHOR STATEMENT

Author 1: Conceptualization, writing the abstract, introduction, Author 2: Data collection, reference management, and proofreading Author 3: Data analysis, Author 4: UAMCT Schema Programming, Author 5: Methodology, results and discussion, and conclusion. Author 6: supporting results writing, editing and refining the overall manuscript.

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