

CHAPTER 4

DATA ANALYSIS

Social inequalities have become a common issue in Indonesia. The difference of class causes this condition. This encourages artists and writers to talk about social inequalities through their literary works. Iwan Fals is one of the artists that use songs as his media to speak up about social inequalities of the proletariat. The examples of his songs talking about social inequalities experienced by the proletariat are *Guru Oemar Bakri*, *Sarjana Muda*, and *Sore Tugu Pancoran*. In this section, the writer is going to discuss social inequalities experienced by Indonesian proletariat and the factors causing the characters in the songs mentioned to experience social inequality.

4.1. The Social Inequalities Experienced by Indonesian Proletariat in Iwan Fals' Songs

4.1.1. *Guru Oemar Bakri*

Guru Oemar Bakri is one of the songs in *Sarjana Muda* album. This song tells a story of Oemar Bakri, a teacher in an Indonesian school.

*Tas hitam dari kulit buaya
Selamat pagi
Berkata bapak Umar Bakri
Ini hari aku rasa kopi nikmat sekali*

The first stanza of this song indicates that Oemar Bakri is still at home. He prepares all of his teaching materials in a leather bag and starts his day before going to school by sipping a cup of coffee. The narrator tells the listeners that he says to himself that the coffee today tastes very delicious. It indicates that today he has a feeling that today will be a good day for him.

*Tas hitam dari kulit buaya
Mari kita pergi memberi pelajaran ilmu pasti
Itu murid bengalmu mungkin sudah menunggu*

Tas hitam dari kulit buaya is repeated in the first line of this stanza. The narrator wants to emphasize to the listeners that Oemar Bakri is someone living a simple life. The narrator invites the listeners ‘to go’ to the school with Oemar Bakri from *Mari kita pergi* phrase and continued by *memberi pelajaran ilmu pasti*. This phrase actually shows us that Oemar Bakri is kind enough to share the knowledge with his students. Iwan Fals chooses the phrase sharing knowledge instead of going to work to have the basic needs. According to McLeod (2018), Maslow divides human needs into five tiers and the lowest tier is physiological needs consisting of food, water, warmth, and rest. Iwan Fals clearly shows the listeners he really honors Oemar Bakri from the phrase he chooses. Iwan Fals understands that teachers are the important heroes by sharing knowledge for their students. He portrays Oemar Bakri as a philosopher instead of just normal laborers.

Oemar Bakri is considered as someone smart as he teaches constant knowledge such as math and science subjects from the phrase *ilmu pasti*. He is

smart and he could be anything he wants that requires his knowledge for a better living. However, he chooses to teach instead of being whatever he wants, as he really wants to share his knowledge to help others.

The highlight of the next line is the phrase *murid bengal*. Most of his students probably are rebellious. If Oemar Bakri is willing to teach but his students are rebellious, then he is just teaching in vain. It is because what he tells in front of the class goes in one ear and out the other.

*Laju sepeda kumbang di jalan berlubang
Selalu begitu dari dulu waktu jaman Jepang
Terkejut dia waktu mau masuk pintu gerbang
Banyak polisi bawa senjata berwajah garang*

Oemar Bakri goes to the school riding an old bicycle, showing that he lives in modesty, passing the holey road in the first line. *Selalu begitu dari dulu waktu jaman Jepang* tells the listeners that he has been teaching since Japanese imperialism era. Ishak (2012) states that Japan came to Indonesia in 1941 and started its imperialism in 1942. If Oemar Bakri was a real person and lived in 1981, he would have been teaching for forty years. This shows the listeners that he has dedicated his life to share his knowledge to help his students to be smart. He could have become more than just being a teacher.

He is really surprised as he arrives at the school, he sees lots of fierce policies in line three and four. He must be really confused about what is happening in the school that the police intervene. It must be something really serious that the teachers could not handle the matter. The police are also bringing

weapons; meaning that the students are not empty-handed as well. These lines tell us that Oemar Bakri's students are probably starting trouble with the police.

*Bapak Umar Bakri kaget apa gerangan?
"Berkelahi pak!" jawab murid seperti jagoan
Bapak Oemar Bakrie takut bukan kepalang
Itu sepeda butut dikebut lalu cabut kalang kabut
Cepat pulang*

As a normal teacher with a good feeling towards the rest of the day, Oemar Bakri is really surprised with what he sees. This is also proven by how the narrator says *terkejut* in the previous stanza and *kaget* in this stanza. His confusion is later answered by a student "*Berkelahi pak!*" like a hero. This means that the student thinks the trouble with the police is just a small thing. However, the previous stanza tells the listeners that the police bring weapons. This means the students also bring weapons. This event is not just a normal street-fighting; it is a brawl between Oemar Bakri's students and the police.

Oemar Bakri is really frightened by this event, as the narrator said *takut bukan kepalang*. The police and the students are having weapons ready in their hands, while he only brings his leather bag. He cannot survive if they attack him, therefore he chooses to come back home. He rides his bike at full speed, as said in *Itu sepeda butut dikebut lalu cabut kalang kabut*. This stanza symbolizes that Oemar Bakri lives under pressure. He is pressured by his rebellious students when he tries to run instead of becoming a mediator between the students and the police. It is shown by the phrase *seperti jagoan*.

Busyet
Standing dan terbang

The narrator seems amazed by saying *Busyet* in this two-line stanza. KBBI states that *buset* –the formal form of *busyet*- is a word that can express anger or amazement. The next line is a hyperbole of what the narrator sees. Oemar Bakri rides his bike at a full speed that his bike starts to stand by its back wheel and makes him look like flying.

Oemar Bakrie Oemar Bakrie
Pegawai negeri
Oemar Bakrie Oemar Bakrie
Empat puluh tahun mengabdikan
Jadi guru jujur berbakti memang makan hati

This stanza states that Oemar Bakri is a civil servant, as said in the second line. The fourth line is actually an emphasis of *Selalu begitu dari dulu waktu jaman Jepang* in the third stanza. This line finally reveals how long he has been sharing his knowledge for his students. He really dedicates his life to share the knowledge for the sake of his students. Although they are rebellious, it does not stop him to share the knowledge to make them intelligent. However, the next line tells the listeners that he is actually disappointed with what he had from the phrase *makan hati*. The narrator also says that Oemar Bakri is an honest person in the same line. His honesty does not lead him into any better life but disappoints and makes him suffer. He is smart and he is honest. Although he is not wealthy, he keeps on being honest.

*Oemar Bakri Oemar Bakrie
Banyak ciptakan menteri
Oemar Bakrie*

*Profesor dokter insinyur pun jadi
Tapi mengapa gaji guru Oemar Bakrie
Seperti dikebiri*

These two stanzas tell the irony of Oemar Bakri's life as a teacher. He has shared his knowledge for a long time with all of his students. Because of his hard work, some of his students are described as having dream jobs such as being a minister, professor, engineer, and doctor. This means their lives are much better with the job they have. They do not have to worry about their wages anymore as the wages of these jobs are big enough.

However, their teacher's hard work seems to be forgotten. The fifth and sixth lines are a metaphor about the wage of Oemar Bakri. It is said that his wage is castrated in the phrase *seperti dikebiri*. *Kebiri* itself is an action to remove someone's reproduction function, both physically and chemically (Soetedjo, Sundoro, & Sulaiman, 2018). Soetedjo also adds that in physical castration, the reproductive organ is removed from someone's body. Indonesians often choose to use "cut" instead of "remove" to describe castration. It is the reason why Iwan Fals chooses the phrase *seperti dikebiri*. Oemar Bakri's wage is cut just like the reproductive organs. He does not receive the wage he is supposed to have after all his work.

*Ih yu-uu
Bakrie Bakrie*

*Kasih amat loe jadi orang
Gawat!*

In the end of the song, the narrator feels bad with what Oemar Bakri is going through. The wage he receives is not worth all of his intelligence and dedication to share the knowledge. The narrator ends the song with *gawat!* to voice the suffering of Oemar Bakri as his condition will never make him live better. It seems that Iwan Fals wants to tell the listeners that the teachers' lives still become a concern. It is shown by his tendency to repeat Oemar Bakri's name throughout the songs to show that there are still so many teachers in Indonesia that have the same experience as Oemar Bakri.

A. Class Division in *Guru Oemar Bakri*

From this song, there are some phrases determining which class Oemar Bakri belongs to. Two important things are mentioned in the stanza, which, according to the writer, represents the class division: *tas kulit buaya* (the crocodile leather bag) and *sepeda kumbang* (kumbang cycle). Although the leather bag cannot represent a clear class division in the society, the second mention of the leather bag in the second stanza emphasizes this leather bag is important for Oemar Bakri. It is as if the leather bag is a very precious property of Oemar Bakri. In short, the leather bag can be seen as a symbol of Oemar Bakri's 'wealth'. So, if Oemar Bakri's sign of wealth is a leather bag, he is most probably, in Marxism theory, a proletariat.

Another property that symbolizes Oemar Bakri's proletariat background is shown by his other property, a bicycle famously called *sepeda kumbang* or kumbangcycle in Indonesia. This bicycle is mentioned in ... stanza, "*Laju sepeda kumbang di jalan berlubang, Selalu begitu dari dulu waktu jaman Jepang.*" Kumbang cycle is a bicycle with an electric motor, according to KBBI. When the battery is depleted, the rider can switch to its manual pedals to run the bicycle and to charge the battery of the motor at the same time. This type of bicycle is an old type bicycle, the fact that is pointed out by Iwan Fals in the phrase, "*Selalu begitu dari dulu waktu jaman Jepang* [It was always like that since the Japanese occupation]." Japanese occupation in Indonesia happened for three years between 1942 to 1945. Considering that the song was written in the early to mid-1980s, the bicycle was approximately 35 to 40 years old, a really old bicycle. Additionally, another phrase in stanza ... depicts the condition of Oemar Bakri's bicycle, "*Itu sepeda butut...*" The translation of "*sepeda butut*" is a bicycle that is broken (and rusty) because of its age. The description that Oemar Bakri owns a really old bicycle may imply his inability to buy a new bicycle. Therefore, he must belong to what the Marxism calls as the proletariat class.

Apart from the properties owns by Oemar Bakri, his profession as a civil servant, a teacher, implies that Oemar Bakri is not a bourgeoisie. According to Matanasi (2019, April 9) and Setiyawan (2017), despite its prestigious status, Indonesian civil servants in the 1980s era or in the New Order era did not enjoy

good salary. The civil servant's low salary was the result of the financial limitation of the state.

B. Inequalities

There are three inequalities that are experienced by Oemar Bakri as a proletariat. The first one is like other proletariat; he is exploited as a means of production. Oemar Bakri has worked as a teacher for forty years, since the Japanese occupation. His life is dedicated to aid his students to get knowledge. Ritzer (2011) argues that the proletariat works for the bourgeoisie by providing their labor as they have nothing, while the bourgeoisie has anything related to production factors. In the song, it is mentioned that many Oemar Bakri's students become successful; they become ministers, professors, doctors, engineers. Yet, he suffers [*makan hati*] because his hard works are not regarded as such. Oemar Bakri's castrated [*dikebiri*] wage is the proof that his job is undervalued; that he is "exploited" by his employer, the state, in this case. The wage of a civil servant teachers is too small that it is not worth with what they have given to their students (Hanifa, Muslihudin, & Hartati, 2016).

The second inequality is that as a proletariat, Oemar Bakri experiences a terrible working environment. Bahari (2010) and Magnis-Suseno (1999) mention that the workers are exploited under rules and also they have to deal with imbalances including a terrible working environment. The song tells the listeners that Oemar Bakri works at a school. One morning, when he is in a good spirit to

teach, he rides to the school just to find out that there are polices in the school trying to stop the students' fight. The police have their weapons ready, which means that the fight is serious. The students' fight at school implies the idea that the school Oemar Bakri works for is not a good school. A good school will have students who are discipline and obedient, not students who fight and start a riot. The students' matter-of-fact reaction to Oemar Bakri's question shows that the students are used to the students' brawl. In short, the incident implies that the condition of Oemar Bakri's working environment is bad. It is very bad that he decides to go home after he finds out that the incident is students' brawl. because he is afraid.

The third inequality is the fact that Oemar Bakri, the proletariat, must obey the rules of the state that has the same role as the bourgeoisie as they are in the relation between an employee and an employer. Although Oemar Bakri "suffers" in his work either from bad work environment or the small wage, he keeps silent. There are two possibilities for his silence. The first one is that he accepts the conditions because he is a good, dedicated and obedient employee, or that he is afraid to get punishment such as getting fired from his work whenever he talks about those conditions, or the second reason. Magnis-Suseno (1999) argues that the proletariat is silenced by the bourgeoisie. Nurhakiki (2015) also argues that if they go against the bourgeoisie's rules, punishment will be given.

4.1.2. *Sarjana Muda*

Sarjana Muda is one of the songs in *Sarjana Muda* album. It tells the struggle of a young fresh graduate looking for a job.

*Berjalan seorang pria muda
Dengan jaket lusuh di pundaknya
Di sela bibir tampak mengering
Terselip sebatang rumput liar*

The song is started by a young man walking with his worn-out jacket on his shoulder. The worn-out jacket indicates that he does not have enough money to buy another new jacket. His dried lips, shows the listeners that he has walked for quite a long time without either having a rest or drink. There is also a small weed on his lips.

*Jelas menatap awan berarak
Wajah murung semakin terlihat
Dengan langkah gontai tak terarah
Keringat bercampur debu jalanan*

He keeps walking without a direction in the phrase *gontai tak terarah*. The phrase *tak terarah* also shows that he still has no clear purpose with his life. He is looking at the clouds, with a gloomy face while walking. The way he keeps walking while looking at the clouds, shows the listeners that he has a very high hope. However, the narrator has not yet revealed what hope of this young man is. Looking at the phrase *wajah murung*, he is weary about something, but still he has a high hope to make his burden gone. He has been walking as he sweats a lot and dust is around him.

*Engkau sarjana muda
Resah mencari kerja
Mengandalkan ijazahmu
Empat tahun lamanya
Bergelut dengan buku
'Tuk jaminan masa depan*

In this stanza, the narrator finally reveals who this man is and what makes him weary. This man is a fresh graduate as said in the phrase *sarjana muda*. Usually, after graduating from university, the next thing to do is looking for a job to make a living. He is weary because he is looking for a job and has not found one. Relying on his diploma, he keeps optimistic that he will find a job.

This man is actually smart and diligent enough to finish his studies in four years. It is shown in line four. He spends most of his time studying the phrase *bergelut dengan buku*. Iwan Fals chooses this phrase instead of *belajar* to show that this man is really serious with his study to achieve the best for his own future. However, the reality is not that easy for this fresh graduate man.

The last line implies that being educated does not guarantee a good future. As seen in the song, the man who has already finished his study in the college and having his diploma does not really help him to have the job he wants. If the educated people cannot even have a guaranteed future, then the uneducated may also have the same problem as well.

*Langkah kakimu terhenti
Di depan halaman sebuah jawatan*

This man's journey continues and he stops in one place. He stops in front of this office. This stanza tells the listeners that the man stops to talk about his

hope. He is hoping that this office will have a job vacancy for him. If he gets the job, then his burden is gone and he is relieved.

*Tercenung lesu engkau melangkah
Dari pintu kantor yang diharapkan
Terngiang kata tiada lowongan
Untuk kerja yang didambakan*

He finally comes out sadly from the office as there is no job vacancy for him. His hope of having a job in this office vanished, shown by the way he leaves the office. He gets wearier; realizing that his effort to find a job has no result.

*Tak peduli berusaha lagi
Namun kata sama kau dapatkan
Jelas menatap awan berarak
Wajah murung semakin terlihat*

However, in this stanza, this man keeps trying to go from one place to another. Although he is tired, he still wants to have a job with his diploma. It is shown in the phrase *tak peduli berusaha lagi*. Sadly, he keeps receiving the same answer, no job vacancy for him. Once again he stares at the clouds with his gloomy feeling in line three and four.

*Engkau sarjana muda
Resah tak dapat kerja
Tak berguna ijazahmu
Empat tahun lamanya
Bergelut dengan buku
Sia-sia semuanya*

This stanza is an emphasis of the third stanza in the beginning. However, the third line in the third stanza and this stanza is a little bit different. Iwan Fals

changed the phrase *mengandalkan* into *tak berguna*. This line becomes the protest of Iwan Fals on how someone, with a diploma, somehow cannot get a job. The last line also emphasizes the protest of Iwan Fals on the useless effort of some fresh graduates. They have worked hard during their study but have difficulties in finding jobs. Some of them even end up jobless.

*Setengah putus asa dia berucap
"Maaf, Ibu ..."*

This last, short stanza shows the feeling of the man. He is actually about to give up of his effort to find a job. It is because he has walked so far yet not finding any job at all. Although he is smart, his diploma does not seem to guarantee him a bright future. In his desperation, he apologizes to her mother as seen in the phrase "*Maaf, Ibu.*" This indicates he is looking for a job not only for him but also his mother. He is responsible to take care of his mother, leading him to work to earn some wage.

A. Class Division in *Sarjana Muda*

Some of the phrases of this song tell the listeners that this young man belongs to the proletariat. In the very first stanza, there is *jaket lusuh* phrase. This phrase shows that he does not have any plan to buy another new one, as he still can wear it. It would be a waste of money for him to buy a new one, so he chooses to keep his worn out jacket. He has other needs that are more important rather than buying a new jacket. He should have brought a nicer jacket because

he is looking for a job that requires someone to look as tidy and clean, but he does not have the means to buy the new one. This phrase only appears once in the song, but it implies his financial status of the proletariat class.

The other phrase is *mencari kerja*, appearing in the third stanza. This man, after graduating from his college, looks for a job by relying on his diploma. He looks for a job in order to earn some wage. This indicates that he depends on the wage of the work he dreamed of. This wage will be used for him to fulfill his needs and someone he is responsible to take care of. Magnis-Suseno (1999) argues that the proletariat has dependence on their working wage. The young man does not own business. If he were a business owner, he would hire people to work for him and give them the wage. The phrase that clearly shows the young man's struggle in looking for a job to make a living has proven the Marxism theory that the proletariat needs a job to earn a wage.

In addition, the third stanza speaks the reality of some people. They are investing their money for their own education so at least they can have a good occupation later. However, as they graduated from their university with their diploma, some of them end up jobless. This indicates that the education itself does not guarantee a good future for some people. If this is what happened to the educated people, then the uneducated people will most likely to experience this situation. This condition will lead into a wider gap between the rich and the poor, making social inequalities between the classes more vivid.

As the song continues, “*Maaf, Ibu,*” appears in the last stanza. It shows that this young man works not only for himself, but also for his mother. His mother is probably not capable anymore to go to work, making her dependent on his son. Magnis-Suseno (1999) argues that some of the laborers work to take care of their family members that are considered not productive anymore. What the man said about his mother indicates he is responsible for taking care of her. In order to take care of his mother, he needs money, that is why he looks for a job everywhere. This young man is one of people who are considered as sandwich generation. Sandwich generation is a group of people who have responsibilities emotionally and financially to their aging parents, children, or both of them (Parker & Patten, 2013). This is considered as inequality because he simply lost his freedom and his opportunity to do the best for himself. This also fits the Marxist theory that the proletariat has someone to take care of with the wage they earned.

All of these phrases conclude that this young fresh graduate man belongs to the proletariat class. The young man’s condition really talks about how he wishes to earn money for him and his mother’s life. His dependence on wage makes it even clearer that he belongs to the proletariat class.

B. Inequalities

This man experiences inequality that will lead into other social inequalities. The first inequality is that this man is owned by the bourgeoisie. He

seeks work from the owner of a company, supposedly the bourgeoisie. The bourgeoisie is free to decide, but not the man. The man has a dependence to the bourgeoisie, so he cannot do anything if the bourgeoisie has decided something for him. The proletariat's dependence to the bourgeoisie makes them being exploited by working for the bourgeoisie but not receiving enough wage to have better life (Kautsky, 2005). Even in the initial level, whether he is accepted or not accepted by the company. This young man, whenever he gets the job, will later be considered as a money-making machine instead of a human. He has to do many things for the bourgeoisie so that they can earn more profit while the man suffers, because he is owned by the bourgeoisie.

Secondly, the young man will have to obey the bourgeoisie as a consequence of the first inequality. The bourgeoisie has the right to decide anything and everything because they have power. While he, as a proletariat, is powerless. Suwardi (2009) argues that the bourgeoisie is the most powerful in the society. This can lead the bourgeoisie to do whatever they want, as long as they get profit from their business. They may let the young man suffer. He cannot do anything except obeying what the bourgeoisie wants. He also cannot make his own rules because he has less power than the bourgeoisie. If he later decides to betray what the bourgeoisie want, he might get fired from his job. His dependence on wages will make him consider the consequences of betraying their will.

Finally, this man will later have low awareness of his own rights as an effect of having to obey the bourgeoisie. This is because the bourgeoisie has the power over him. With his dependence on wages and his powerless role as one of the proletariat, he will do anything the bourgeoisie wants. He is afraid to get fired because he needs the money he receives to help him and his mother to fulfil their needs. Magnis-Suseno (1999) argues that the proletariat will be punished if they become a renegade over the bourgeoisie rules and decisions. This inequality about deprived rights also leads into the inequality that the proletariat gets exploited by the bourgeoisie. He will force himself to satisfy the bourgeoisie, so at least he is not fired from his job. He will do anything the bourgeoisie wants, even if it is beyond his skill and capability.

4.1.3. *Sore Tugu Pancoran*

Sore Tugu Pancoran is one of the songs in the *Sore Tugu Pancoran* album that tells the story of a paperboy named Budi.

*Si Budi kecil kuyup menggigil
Menahan dingin tanpa jas hujan
Di simpang jalan Tugu Pancoran
Tunggu pembeli jajakan koran*

The first stanza introduces the listeners to the main character of the song. Budi is a child working as a paperboy and he sells his newspapers at Tugu Pancoran. He waits for someone to buy his newspapers in the middle of the rain without a raincoat. This condition makes Budi shiver because of the cold. He

does not have small newspaper stall and even a raincoat to cope with the rain, meaning that he does not have much money to at least have a better working environment.

*Menjelang magrib hujan tak reda
Si Budi murung menghitung laba
Surat kabar sore dijual malam
Selepas isya melangkah pulang*

The rain keeps pouring at Maghrib or after the sunset. This indicates that Budi starts to work in the afternoon. In a gloomy face, he counts his profit in the middle of the rain. The rain becomes a metaphor of sadness, giving an impression of the universe's concern towards him. Budi keeps selling his newspaper at night and returns home at Isha or around seven. This simply tells the listeners on how hard Budi has to work even in his very young age.

*Anak sekecil itu berkelahi dengan waktu
Demi satu impian yang kerap ganggu tidurnu
Anak sekecil itu tak sempat nikmati waktu
Dipaksa pecahkan karang lemah jarimu terkepal*

Iwan Fals chooses the phrase *berkelahi dengan waktu* to show his protest on how a child like Budi has to let go some of his time to work. Managing time to study and work at the same time is not something that a child is supposed to experience. He works for the sake of his dream that he really wants to achieve. This means Budi also has a will to study hard to achieve the dream he has. His dream is very big that sometimes he over thinks about it in his sleep.

Iwan Fals on the third line uses the phrase *tak sempat nikmati waktu*. It shows his protest on how children are supposed to enjoy their time to have fun,

study, and not think about life. In the next line, Iwan Fals is using *dipaksa pecahkan batu karang* phrase as a metaphor of how Budi is forced to experience this difficult life. *Lemah jarimu terkepal* shows that Budi is still young to understand life, even with all of his strength. It is still too soon for him to think about life.

*Cepat langkah waktu pagi menunggu
Si Budi sibuk siapkan buku
Tugas dari sekolah selesai setengah
Sanggupkah Si Budi diam di dua sisi?*

This stanza tells the other side of Budi in the morning. He also goes to school in the morning. Budi prepares everything he needs for his school in the morning because he always comes home late. It makes him not have enough time to prepare what he needs in school. Budi cannot even finish his homework because of his tiring activity in the evening.

In the last line, the narrator seems to be questioning the listeners. In the phrase *diam di dua sisi*, it shows Budi's conditions. He has to study and also work at the same time. This struggle is really hard to do for someone too young like him. This phrase is also a metaphor of his dilemma. If Budi chooses his study as his only path, he probably cannot help his parents to pay his school tuition. On the other hand, if Budi keeps working, he will most likely fail his school. Budi does not have enough time to do his homework or study while working as a paperboy until the evening. However, both of these choices will

lead Budi unable to achieve his dream. His only choice is to study and work at the same time and get used to it.

A. Class Division in *Sore Tugu Pancoran*

There are some phrases that can conclude in which class Budi belongs. The first phrase is *jajakan koran* in the first stanza. This phrase confirms that Budi is working as a paperboy near Tugu Pancoran. Budi is still too young to work, but in reality he is there working. There could be a possibility that his parents actually work as well. However, as the parents do not earn enough income to sustain their lives, Budi must work too. Budi's condition is in accordance with what Magnis-Suseno (1999) and Humphries (1997) explains, that the proletariat family may have more than one family member to work in order to earn more money. This condition may become the reason why Budi works at his very young age.

The next phrase is *tanpa jas hujan*. This phrase simply means that Budi does not have a raincoat to cope with the weather. This phrase also indicates that, if Budi cannot afford a raincoat, it means he does not have a small stall to at least shelter himself and the newspaper from the scorching sun and the heavy rain. Both of his conditions tells that Budi does not have enough money to have a stall, just like some people who have a newspaper stall; and a raincoat.

The third phrase is *menghitung laba* in the second stanza. This indicates that Budi has a dependence on his profit from selling the newspapers. According

to Magnis-Suseno (1999), the proletariat is dependent on their wage in order to fulfill their needs. Budi's profit may not be that big, because he has to return the money to the boss as an exchange for the newspaper he sold. With this very small earnings, Budi at least can help his parents to add some more money.

The third stanza of this song becomes the main point of Budi's deprived rights. Budi has to fight with the time [*berkelahi dengan waktu*]. This means he has to equally divide his life between having his own time to attend school or to have fun with his working life. Because of this, he does not have a full chance to chase his own dream, making him feel burdened, as written in the second line, *demi satu impian yang kerap ganggu tidurmu*. Iwan Fals points out on the third line that Budi does not have time to enjoy his time [*tak sempat nikmati waktu*] as a child because of the economic situation he has. Moreover, Budi at his very own age is forced to work hard to earn some money. Iwan Fals on the fourth line gives a metaphor of Budi's life, *dipaksa pecahkan karang lemah jarimu terkepal*. Coral [*karang*] is as hard as a rock, it is very hard to destroy it with a very small amount of energy a child has. Budi is not yet ready to work hard as the adults do, but his condition forced him to work at a very young age. However, the proletariat's energy is needed to help the bourgeoisie's business. Their energy is paid with a small wage so that the bourgeoisie can earn more profit by reducing the costs of production. Berberoglu (2003) mentions that high profit becomes the bourgeoisie's goal. In contrast with the bourgeoisie's working life, they use their

brain instead of their muscle to work. Their intelligence helps them to earn more money by thinking of efficient ways to earn more profit.

B. Inequalities

There are several inequalities experienced by Budi. Firstly, he is owned as a mean of production. Budi is still too young to work, however he works anyway. Humphries (1977) argues that it is possible that there is more than one family member who works for the bourgeoisie, including children as well. This indicates that the boss does not care with Budi's age. As long the bourgeoisie can use the proletariat to work for them, then nothing can prevent this idea. This also leads to other inequalities, that Budi gets exploited by the bourgeoisie. The bourgeoisie needs the Budi's energy to work for them. Even though it is an energy of a small, young Budi, it is still meaningful for the bourgeoisie. Therefore, the boss does not have to work that hard because Budi has worked for them.

Secondly, Budi as a proletariat has to work in a terrible environment. In the beginning of the song, Iwan Fals describes that Budi works in the middle of rain and cold. He does not even have a raincoat to at least preventing him from getting wet. This also indicates that Budi also works when the sun is scorching. He does not have any newspaper stall that can shelter him from such scorching sun and heavy rain. Without any shelter, he may easily get sick because of the

weather he has to face while selling his newspaper. The proletariat might work in a terrible environment that is not even good for their own body (Magnis-Suseno, 1999), but they have to survive for the wage they really need. However, the wage they receive is only enough to buy their daily needs, means that there is nothing left for upgrading their accommodation for better life (Michael & Juan, 2018).

Finally, Budi's rights are also taken away as a proletariat. He lost his chance to focus on his education and to enjoy his time as a child. He also has a dream that he wants to achieve later on his life. However, Budi has to slowly let go of this dream as he has to work while studying. He cannot even focus on his school as said in the fourth stanza, *tugas dari sekolah selesai setengah*. In Children Protection Laws, children have the right to have a proper education (Fitriani, 2016). She also argues that children also have the right to enjoy their time and be creative to develop their talent. However, things do not go well for Budi, as he has to let go of these rights for the sake of wage. From those lines, Budi has difficulties in managing his time properly in order to achieve a balanced school and working life. He has to focus on both working and developing himself, but ends up letting go of his chance to develop himself.

4.2. The Causing Factors of Social Inequalities Experienced by Indonesian Proletariat

Social inequalities experienced by the proletariat do not appear all of sudden. There are always reasons why social inequalities happen in society, especially the proletariat. The factors that cause inequality in Iwan Fals' songs are mostly economics with the influence of politics.

Policies made by the government are unfair. The policies which are supposed to be fair, instead only give advantage to one party, especially the bourgeoisie. Meanwhile, the other party or the proletariat has the worst position because of it. This policy leads to social inequality. Yustika (2009 as cited in Syawie, 2011), policy that was made in Indonesia back then is only focusing on the industrial sector, but not the agricultural sector. Syawie (2011) also argues that this policy is a development strategy failure and leads to poverty.

The bourgeoisie's companies take the proletariat for granted and disregard their rights as can be seen in the experiences of Oemar Bakri, the Sarjana Muda, and Budi who need to struggle hard in a bad working condition with a low wage. The goal of the bourgeoisie is profit for themselves; they will do anything to achieve it. They do not even care about their workers' welfare like Oemar Bakri who does not have enough money although he has worked for forty years and Budi who must work at a very young age. As long as they earn money, anything shall be done, including sacrificing the rights of the proletariat. In Indonesia, this problem once appeared and became trending in social media such as Twitter.

This problem involves one of the ice cream brands in Indonesia, Aice, produced by Alpen Food Industry (AFI) Company. Gunadha (2020, March 3), Gunadha & Bhayangkara (2020, July 7), and Sandi F. (2020, October 1) reported that the company ignores the health of the workers, as some pregnant women are still forced to work on a shift and lifting heavy materials. Some of them even got miscarriage. There was a letter written by the company that said these pregnant women cannot sue the company if they got miscarriages.

Another problem raised in the same company is the ignorance of the safety of the workers for the workers that have worked hard. The pipe of the cooling machines in the factory leaks quite often, according to Widhana (2017, December 4). These cooling machines use ammonia, which can lead to health problems for the workers if they inhale it too much. The irony is, the company seems to be closing their eyes over all of these health and safety problems of the workers. The workers once held a protest regarding all of the unfairness that happened. However, the company chooses to fire the workers involved in the protest, according to Sadikin & Intan (2020, March 3). This shows that the authorities have the 'rights' to punish the workers who are disagreeing with the company by firing them.

Social inequality in Indonesia is quite a thing. It is because of the policy failure mentioned in the first place. Moreover, the rich have lots of commodities that make them important for the country. It also means that the rich are more recognized than the poor. According to Asia Wealth Report 2010 as cited in

Syawie (2011), Indonesian bourgeoisie keeps their wealth as savings, real estates, stocks, mutual funds, alternative investment such as currency or commodity. He argues that this leads to a higher household consumption, which in 2010 gave 56.7 percent economic growth, while the ideal number is supposed to be under 50 percent in order to reduce social inequality. The rich becomes main economical support through their household consumption (Yanuar Rizky, as cited in Syawie, 2011)

Corruption, collusion, and nepotism occur in Indonesia as other problems that lead into social inequality. These three problems are caused by the people who misuse their position in order to make themselves richer (Abdullah, 1999, p. 9). Abdullah also argues that this also makes the society below them get oppressed just because of their selfishness. In this case, corruption, collusion, and nepotism could make someone rich richer and the poor poorer. In addition, these problems make the rich have more chances in almost every aspect in their life because they have more money from their evil deeds.