

VIOLENCE AMONG WOMEN IN POETICAL SONGS LYRICS OF TORI AMOS "CORNFLAKE GIRL" AND "THE WAITRESS"

A Thesis

Submitted to the Faculty of Cultural Sciences Hasanuddin University

In partial fulfillment of the requirement to obtain

Sarjana degree in English Department



By:

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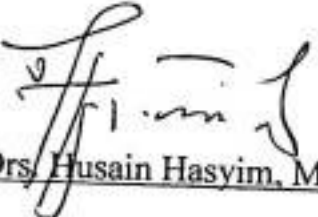
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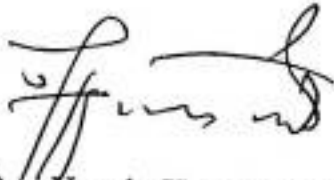
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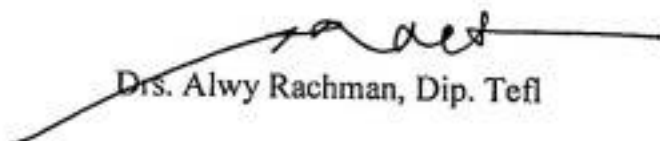
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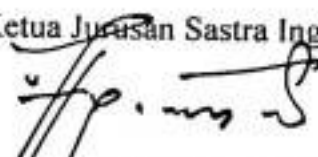
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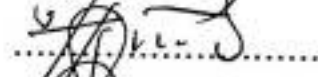

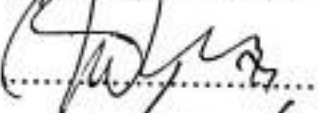
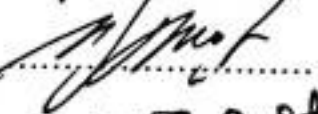

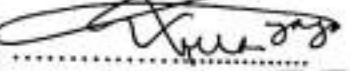
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The writer realize that this thesis is still far away from brilliant, there are still a number of mistaken and deficiency in making the thesis. However, the writer hopes this thesis is able to contribute a lot of women relationship to each other. Here, the writer would like to take this opportunity to say a highly thanks to all people surrounds who made many valuable contribution in making this thesis.

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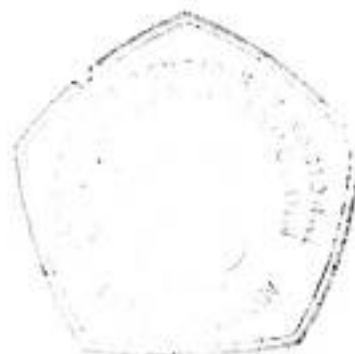
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The writer



ABSTRACT

Zusanty. 2009. Violence among women in poetical songs lyrics of Tori Amos (Cornflake Girl and The Waitress). The aim of this study is to reveal violence perpetrated by women themselves which are reflected in Tori Amos song's lyrics, Cornflake Girl and The Waitress. The Analysis examines sociology aspect of these songs. The writer uses four level of analysis: semiotic element, semantic expression, morality, and spirituality of the text. The writer identifies symbolism usage trough the lyrics which aims to tease some groups of women who is like to persecute violence to her own counterpart. The writer gives detail information of symbols usage as well. The semantic expression uses by Tori Amos. The morality and the spirituality of the texts comprise the focus of the study.

The writer finds several violence forms perpetrated by women appeared in symbols and in society context. In semiotic element, the writer finds many symbols referring to violence among women. In semantic expression, Tori Amos is using many metaphors to clarify her opinions of these issues. In morality level, Tori Amos takes her steps that violence trough our counterpart is serious issues needed to be discussed and to be found the solution. In spirituality of the text level, the writer concluded that the sisterhood concept is the heart of the song.

ABSTRAK

Zusanty. 2009. *Violence among women in selected songs of Tori Amos (Cornflake Girl and The Waitress)*. Kekerasan perempuan terhadap sesamanya adalah ironi yang telah lama ada dalam tubuh perempuan. Pemicu terjadinya kekerasan perempuan terhadap sesamanya tidak lepas dari insting dari keberadaannya sebagai seorang manusia biasa. Studi ini bertujuan untuk mengungkap kekerasan yang diprakasai oleh perempuan sendiri yang terdapat pada lagu-lagu Tori Amos *Cornflake Girl* dan *The Waitress* yang terefleksi. Analisis ini dilakukan dengan mengkaji sosiologi sastra lagu-lagu tersebut dengan menggunakan empat pendekatan dalam menganalisa puisi, yakni, elemen semiotik, ekspresi semantic, moralitas dan spiritualitas naskah.

Penulis melakukan penelitian ini dengan menggunakan empat pendekatan, yakni: elemen semiotika, ekspresi semantik, moralitas dan spiritualitas maskah, yang menjadi latar belakang terciptanya karya tersebut. Penulis melauai pendekatan tersebut kemudian mengidentifikasi penggunaan simbol-simbol untuk menyindir perempuan yang melakukan kekerasan anatara sejawatnya, hal ini sangat tercermin jelas dalam lagu *Cornflake Girl* dan *The Waitress* karya Tori Amos. Dalam analisis ini penulis mengambil empat pendekatan guna memperjelas poin-poin penting dari lagu yang dipilih, juga penulis akan memberikan informasi dengan detail simbol yang dipergunakan, ekspresi semantik yang digunakan oleh Tori Amos, moralitas yang terdapat dalam lagu dan spririt naskah yang menjadi sentral pembahasan.

Analisis ini menunjukkan bahwa lagu-lagu Tori Amos terdapat bentuk-bentuk kekerasan perempuan terhadap sejawatnya, baik secara simbol maupun dalam konteks masyarakat. Pada elemen semiotik, terdapat bayak simbol yang mengacu pada kekerasan perempuan. Pada ekspresi semantik, Tori Amos banyak menggunakan metaphore untuk mengilustrasikan pendapatnya terhadap isu ini. Pada bagian moralitas, Tori amos menegaskan bahwa kekerasan yang dilakukan oleh perempuan terhadap sejatnya adalah hal yang serius untuk ditanggulangi bersama. Pada bagian spriritualitas naskah, penulis menyimpulkan bahwa konsep persaudaraan perempuan (*sisterhood concept*) adalah hal ingin ditekankan oleh Tori Amos bahwa perempuan adalah satu kesatuan. Maka, kekerasan yang terjadi didalam tubuh perempuan tidaklah perlu terjadi apabila perempuan berpegang teguh pada konsep persaudaraan.

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CHAPTER ONE

INTRODUCTION

1.1 Background

Cornflake girl and *The Waitress* were included in *Under the Pink* album; it was recorded in 1993 in Taos, New Mexico. The album was first released in UK before in US. Tori Amos and Eric Rosse (her boyfriend at the time) produced the album. The album tells about life under the pink. According to Tori Amos, the songs in the album are just some of the different lives that happen in the women's world. Also, it describes about woman taking control both of her life and of her being. There are three songs illustrating about women commit violence to her counterpart, such as "Bells for Her", "The Waitress" and also "Cornflake Girl". These songs are dealing with the betrayal of women, among women.

Cornflake Girl is the eight tracks on *Under the Pink* album. The song was fantastically booming at the time. The inspiration of making the *cornflake girl* song appears when Tori Amos read the novel by Alice Walker called "Possessing the secret of a Joy". The novel described about the tradition of genital mutilation and its effects on African women. The character illustrated the story of Tashi Johnson, a tribal African woman, who slowly gets worse due to her traumatic experience of genital circumcision. Ironically, mother who is known as a safer place was the suspect of violence through her own daughter.

As mentioned previously, *Under the Pink* is telling about how women can be cruel to each other. *The Waitress* is the seventh tracks on the album; the song was also produce by Eric Rosse and Tori Amos. Unlike *Cornflake Girl*, the song was not booming. However, the song is still having a huge contribution to the album, because *The Waitress* was one of the three songs which presenting about the violence among women and also it was the next step of *Cornflake Girl* song. *The Waitress* song explores poisonous feelings of rivalry. The song is spontaneous the violent side of Tori Amos, on the other hand, the song is shown a human being side of Tori Amos in her perspective about violence situation doing by a woman. This song is a true story of Tori Amos when she was worked as waitress at the Marbury House's Lion's Gate Taverne. She was violated by other waitress who is her senior.

In her point of view, women should support each other because many women are still living in brutal act by their partners.

“...So Cornflake, Bells, and Waitress are a triangle together. Part of this record is dealing with the betrayal of women, between women. ...Just if we look at it from objective viewpoints, just the history of woman has been very lonely, and when you think that we should support each other, understand each other, that make sense to me. You would think.” [Jason – 1996 copyright by yessaid.com]

Cornflake Girl and *The Waitress* songs are a Trojan Horse of Tori Amos to slip her disappointment of women violence among women. The song does not tell about men who perpetrate violence to women, but it is the women, whom you trust would never do violence to her being. She thinks that those women whom persecute



violence to their being are already betrayal to the concept of sisterhood. She also believes that those women really do not know about the real concept, which for many years they are yelling for.

On the basis of her position, Tori Amos intends to tickle women who betray the concept of sisterhood, in order to arise women's awareness to be unity and to take care their sisterhood devoid of the differences inside. Those women can be aware of her violence behaviors cannot be acceptable in any forms.

Tori Amos expresses her aims in the lyric of *Cornflake Girl* and *The Waitress* songs trough some symbols. She is a composer that thoroughly interested in codes, symbols, and expressions to put in her lyrics. According to Tori Amos, a DNA, and genes, is implied through codes, symbols and expressions in every line and in every verse. In the other words, she is a word admirer.

"...so, not just the definition of the word, as in Webster's, but the resonance, the bloodline of the word. Combinations of words bring up pictures... with the song lyrics," [Jason - 1996 copyright by yessaid.com]

This is why Tori likes to play with symbols and codes trough her lyric. For example, in *Cornflake Girl* song, she put a line of *True-hearted, whole-hearted* hymn song, a line which taken from YWCA (Young Women Christian Association) in Old Southern. The song contains some words about women's unity in the world; there is also a line tells that women will be much more stronger if they are gathering. This line as a code to stress her motive that she intends to remember the women about their oath to each other, that those women ever oath to take care each other

and to gather in courage and love.

Her interest in combining words through her lyrics and songs are rich of symbols and codes. In fact, she is interested in combining particular words to become a sentence, which in turn produce a beautiful sentence to listen. Of her view, word is not only a tool to communicate. Combination of words in a song can give a spirit which makes the song feels alive. It also brings people to the subconscious level. There are so many beautiful semantic expressions where *Cornflake Girl* and *The Waitress* songs are included. This is why the reader needs literary competence to understand her song. This is because she is skillful in using metaphors or known as high level language.

Violence among women has already existed. Number of violence whose perpetrate by women also happen in great quantities and in many forms. The aspects of violence among women do not far away from her instinct as a human being. Many researches argue that the destructive behavior in human rooted from his/her aggressive behaviors which already set onto human. Erich Fromm, for example, in his study about aggressiveness using psychoanalyses is very interesting to notice. Erich Fromm argues that the broken social culture and the pure social bonds become the causal factor of human aggression beside population density. This is important to notice that an aggressive behavior in psychoanalysis is about an effort to manipulate oneself or a human self for defending his/her self, it to obtain on his/her nature characteristics.

On the basis of this theory, it can be concluded that human aggression raise from human external structure. It has function to create some destructive behavior; it rises because of human greed that difficult to control. The external structure can apply in economical, political, and socio-cultural

As mentioned by Tori Amos, those women who torture her being are betraying to the concept of sisterhood. A big question can be raised about the real concept of sisterhood. That is, whether the women really understand the term of sisterhood.

The concept of sisterhood means women are stick together in solidarity, where sisterhood does not emerge different status, race, skin color and mind. Women unites in one flag is sisterhood. Unfortunately, this concept no longer becomes a slogan of women's unity. An example of women betray to this concept comes from JENDA, a website of Jenda (Africa Resource Centre, Inc) Oyeronke Oyewumi (2001) an African America, asking the real meaning of sisterhood itself from the white American feminist. According to her, many feminist criticize the use of the term of sisterhood. They pointed out the white feminist as the hypocrisy and the dishonesty in advocating an unconditional love and solidarity amongst all women, even as they exercised their race and class privileges on the backs of non-white women. In fact, many of the feminist still make a differential between white and black skin. They also make limitation in sisterhood term only for the bourgeois woman. Another black feminist, Bell Hooks, writes about "false sisterhood":

“Sisterhood became yet another shield against reality, another support system. Their [white feminists’] version of Sisterhood was informed by racist and classist assumptions about white womanhood that the white “lady” (that is to say the bourgeois woman) should be protected from all that might upset or discomfort her and shielded from negative realities that might lead to confrontation. (Bell Hooks, 1995: 296)”

The same situation also happened in Indonesia as mentioned by Dewi Cadraningrum Soekirno (<http://www.jurnalperempuan.com/>) In her writing entitled “Perempuan Indonesia ‘bukan’ Perempuan Jawa”. She said that the image of Indonesian women are centralizes with women in Java. The Javanese women always represented the whole women in Indonesia; in fact, in Indonesia women are not only Javanese. This also identified as betrayal the concept of sisterhood because the non-Javanese-women lost their own identities. As a result, the non-Javanese-women were intimidated that the true Indonesian woman is of Javanese.

Basically, of Oyeronke Oyewumi in her addition of her writing “Ties that (un)bind: feminism, sisterhood and other foreign relations” (<http://www.jendajournal.com/vol1.1/oyewumi.html>) the term of sisterhood emerged from feminist intercommunity. Sisterhood spoke about something which is related with women’s activism. It means to carry for its originators and deployers are one of shared oppression, common victimization, and community of interests, solidarity, and collective activism. It refers to interracial, international, transglobal, or cross-

cultural relations; the ideal promoted is implied in the rhetoric of kinship and family bonds.

On the basis of Oyeronke Oyewumi's perspective, this writing intends to analyze the songs of *Cornflake Girl* and *The Waitress* as a literary genre, which both pleases and educates the readers, particularly women, on how to respect their counterpart. This analysis aims at rising up the awareness on the part of women. Much attention should be pay attention for violence initiated by women. The writer uses four level of analysis will be employed, covering semiotic elements, semantic expression, morality and spirituality of the text in *Cornflake Girl* and *The Waitress* songs. This writing is entitled:

**"VIOLENCE AMONG WOMEN IN POETICALSONGS LYRICS OF TORI AMOS
'CORNFLAKE GIRL" AND "THE WAITRESS"**

I.2 Identification of Problem

Having read the lyric and watched the video clip *Cornflake Girl* and *The Waitress* songs, there are many problems that need to be analyzed, such as:

1. Revealing violence that perpetrated by women to her counterpart in *Cornflake Girl* and *The Waitress* songs using four levels of analysis in analyzing a poem.
2. The influence and the contribution of *Cornflake Girl* and *The Waitress* songs to the women who had read the lyric.

3. This *Cornflake Girl* and *The Waitress* songs can also be analyzed by using patriarchy issues that participate in violence between women and men.
4. There are many icons that obtain especially in "Cornflake Girl" song by Tori Amos, which can be analyzed in details using semiotic analysis.

I.3 Scope of Problem

In order to focus on this analysis, the writer intends to limit the scope of problem:

1. The poetical song lyrics of Tori Amos are *Cornflake Girl* and *The Waitress* that is taken from *Under the Pink* album.
2. Four levels of analysis are used to analyze the *Cornflake Girl* and *The Waitress* song lyrics: semiotic elements, semantic expression, morality and spirituality of the text.

I.4 Statement of Problem

On the basis of problem area discussed in the scope of problem, the followings are of problem statement, as follow:

1. What are the details, which are included in Tori Amos Songs, *Cornflake Girl* and *The Waitress*, by using the four levels of analysis?
2. What are the forms of violence among women based on the Tori Amos song lyrics, *Cornflake Girl* and *The Waitress*?

I.5 Objectives of Study

In composing this thesis there are some objectives that intended to be achieved by her, as follows:

1. To understand in detail the meaning contained in Tori Amos song lyrics, *Cornflake Girl* and *The Waitress*, by using four levels of analysis; semiotic elements, semantic expression, morality and spirituality of the text in the thesis.
2. To analyze the forms of violence of women to her counterpart based on the Tori Amos song lyrics, *Cornflake Girl* and *The Waitress*.

I.6 Significance of Research

This research writing will give contribution in encouraging literary research to analyze violence among women in the literary work. Also, this writing could provide the students with information about violence among women in a literary work. The last, this writing could help the next research writers who intend to analyze violence between women in literary work.

I.7 Research Method

I.7.1 Research Design

This study applies a qualitative method, which is description on four levels, namely; semiotics, semantics, morality and spirituality of the text in Tori's songs titled *Cornflake Girl The* and *Waitress*.

Furthermore, the primary data are taken from the text of Tori's songs and the secondary data are taken from some references which are supported to support the development of four level analysis.

I.7.2 Techniques of Collecting Data

There are two kinds of data, the primary and the secondary data. Techniques of collecting data are described below:

I.7.2.1 Primary Data

The primary data is derived from Tori's songs titled *Cornflake Girl The* and *Waitress*, from the album *Uder The Pink*. The following procedures are taken in collecting the primary data.

1. Making closed-reading the text of the songs and understanding deeply the intrinsic aspects that is related to and support the objectives and problem area of this study.
2. Marking or taking and re-writing some parts of the songs which are relevant to the objectives of the study.

1.7.2.2 Secondary Data

Secondary data are searched from any resources of information except the songs they selves. It can be refference from many disciplinaries, which might be used to get better understanding of the primary data. Some articles of professional writers in literature and social science from the online sources are quoted in order to enhance and to make the study more reliable. In addition, the primary data act as the main resource and the secondary data function as supporting resources.

1.7.3 Techniques of Data Analysis

In analysing the data, the writer uses four level of analysis in order to reach the objectives. First, the writer charts the semiotic elements of the songs in order to ease the comprehension that is obtained in the Tori's songs *Cornflake Girl The* and *Waitress*. The second analysis is of semantic expression. This analysis is held to understand the songs in a very deep sense. Third, writer also maps the morality aspects from the message that is obtained in the songs. In this case, the message is related to social protest such as psychology problem, violance and social condition of women. Finally, the last analysis is of spirituality of the text. This analysis is aimed to appear the spirituality of the songs.

I.8 Sequence of chapter

The writer intends to construct a description of the thesis obviously, therefore the sequence of chapter were constructed into several chapters, as follows:

Chapter one is the introduction. This chapter includes: background, identification of problem, scope of problem, statement of problem, objectives of study, significance of research, and sequence of problem.

Chapter two describes the theoretical background, which provides some theories, which are going to be used in supporting the main chapter.

Chapter three describes the research method, which provides some information about research design and the material of the thesis.

Chapter four describes about Tori Amos song *Cornflake Girl* and *The Waitress* using four level of analysis.

Chapter five is the conclusion, which covers the whole analyses included in this thesis.

CHAPTER TWO

LITERARY REVIEW

As known generally, literature is a medium, which reflects human lives. Women violence or commonly identified as women who betray the concept of sisterhood is also a rising issue in some literary works like a poem or a song. The issue of betrayal among women influenced songs analysis entitle *Cornflake Girl* and *The Waitress*, popularized by Tori Amos. Trough the songs, she explored all her disappointment of some groups of women who like perpetrating violence against other women. Of her view, women should run through sisterhood flag to support and concern about other women whom are still immovable in patriarchal roles.

II.1 Definition of Violence

Violence is an act of aggressing and abusing which will cause injury targeted person; it also can happen to other things like animal or a property. The term itself connotes an aggressive tendency to act out destructive behaviors as well. The united nation for humanity has considered violence as a crime; it can be brought to a lawsuit. The suspect is able subject into some sanctions depending the situation and social values related to being cruelty.

As Baumeister, Roy F.; Aaron Beck (1999: 29-31) notes violence can be divided into two forms — **random violence**, which includes unpremeditated or small-scale violence, and **coordinated violence**, which includes actions carried out

by sanctioned or unsanctioned violent groups — for instance, war (*i.e. inter-societal violence*).

As a humanity tragedy, violence still becomes a serious discourse to be discussed for the society. It happens because the motivation of why human can act out violence itself is still unclear. There is a number of outlooks by some experts about how human can act out cruelty to their own being, the common reason comes up on the surface is because man, as a creature who embraces narcissism, requires an absolute power over his/her social order. However, Freud quoted by Erich Fromm (*Akar Kekerasan: Analisis Sosio-Psikologis atas Watak Manusia: 2000*) said that humans do not only require such an absolute power, but humans also involve their dominant instinct.

“Manusia tidak akan pernah lepas dari insting dominannya, yaitu insting seksual dan insting untuk mempertahankan diri, yang lantas ini diperbaharui kembali dengan konsepnya yang menyatakan tentang insting eros (kehidupan) dan insting kematian. Pendek kata, bahwa perilaku agresi manusia adalah tak lepas dari hasratnya sebagai manusia” [Erich Fromm: 2000]

The outlook above shows that an aggressive behavior within human being is the cause of human cruelty. On the other hand, inside of human being there is a competence to carry out violence and the aggressive behavior within them just waits for its due time to blow up with or without any stimulants involved. Another outlook comes from Fromm (*Akar Kekerasan: Analisis Sosio-Psikologis atas Watak Manusia: 2000*), which says that the aggressive behavior in human being is not the single cause of human cruelty. In his point of view, there are number of reasons in

which an aggressive behavior appears, in spite of general condition which can cause the aggressive behavior which is a vital enough threat.

In this thesis, the writer brings out a different case of an old issue but quite untouchable. If women are victims of violence, we can surely assume that the perpetrators are women themselves. The case is sounding ironically because women whom are usually known as the victims of violence become the subject of violence to their being. Of course, such a dilemmatic issue comes about to women. Unconsciously, women frequently act out violence in the name of love and tend to do violence in many forms: they might be verbal and physical violence even further than they should be.

Violence in the society can take many forms. It might be physical, sexual, emotional, verbal, or a combination of any or all of those. Neglecting that is the condition when parents do not take care of the basic needs of the children, who depend on them, can be a form of violence. In addition, according to Heidegger (1995), violence comprises any act or failure to act that endangers a person physically, emotionally, confidently, and developmentally. Becoming aware of the forms of violence can help the community to be better prepared to recognize such behavior as violating. Once communities are able to label violence, it is necessary for them to take steps to stop it happening or repeating. Here are some examples of violence from the Mental Help.net (www.mentalhelp.net/types_of_violence/arf=2%/2007/violence.htm) that can be come across happened in society:

- *Verbal violence* occurs when one person uses words and body language to inappropriately criticize another person. Verbal violence often involves “putdowns” and name-calling intended to make the victim feel they are not worthy of love or respect, and that they do not have ability or talent. Verbal violence is dangerous because it is not easily recognized as verbal violence, and therefore it can go on for extended periods, causing severe damage to victim’s self-esteem and self-worth.
- *Psychological violence* (also known as mental violence or emotional violence) occurs when one person controls information available to another person so as to manipulate that person’s sense of reality: what is acceptable and what is not acceptable. Psychological violence often contains strong emotionally manipulative content designed to force the victim to comply with the perpetrator’s wishes. Psychological violence might be emotional violence when it is designed to cause emotional pain to victims or to “mess with their heads” in attempts to gain compliance and to counter any resistance. Similar to verbal violence, psychological violence is often not recognized as violence earlier and can result in serious sequela (psychological after effects) later on.
- *Physical violence* occurs when one person uses physical pain or threat of physical force to intimidate another person. Actual physical violence may involve simple slaps or pushes, or it may involve a full on physical beating complete with punching, kicking, hair pulling, scratching, and real physical

damage sufficient in some cases to require hospitalization. In particularly violent instances, people can die from the injuries they sustain while being physically violence.

- *Sexual violence* of children and adults includes any sort of unwanted sexual contact perpetrated on a victim by a perpetrator. Molestation, incest, inappropriate touching (with or without intercourse), and partner or date rape are all instances of sexual violence. Sexual violence is often coupled with physical violence (or threat of physical violence) and emotional violence.
- *Neglect* occurs when a person fails to provide for the basic needs of one or more dependent victims he or she is responsible for. Basic needs include adequate and appropriate food, shelter, clothing, hygiene, and love or care. Neglect can only happen to dependent persons. For this reason, it most typically involves children or dependent elders who are not taken care of properly by their families or caregivers. But it is not neglect if a parent does not give a child something he or she wants, like new a computer or a cell phone.
- *Hatred crime* is a type of violence that involves verbal, physical, emotional, or sexual violence toward an individual or a group of individuals based solely on some characteristic they may share in common with others such as their religious or sexual affiliations or the color of their skin.

II.2 Violence among Women

In this case, violence among women is a form of violence in which a woman acts as the perpetrator, this woman acts out violently against their counterpart with several factors. Unfortunately, the information about violence among women is not easy to find, these problems arose because references and researches about how women violate her counterpart are still narrow. Most of the references found by the writer show that women to be the affective violence objects and men as the perpetrators. Moreover, many women can be malicious to their own counterpart just like men do. Those women who betray the concept of sisterhood do violence to their own counterpart arose with many purposes, this observable fact must be stopped considering many women keep living in patriarchal role and still become victim in violence cycling. As Tori Amos states of a website by Jason (www.yessaid.com: 2007), in people's mind, man permanently organizes or sets as the perpetrator of violence toward women. In this case women also blame men of some tragedies of violence toward women, in fact woman also do the same thing:

"...I started to really have to deal with my illusion of the sisterhood. I mean, we all like to think that only guys can do something like that, but we [women] can be very, very vicious and we have to be responsible as women for the fact that we've got a lot of blame going on. We blame each other, we blame men, and we take very little responsibility for what we've created." [Jason: 1996. Copyright by yessaid.com]

Nowadays, violence among women is such an important issue to become a pattern of discourse. Besides, it contains sociological and ideological aspect.

Violence phenomenon in daily life always happened in domestic sector or in household sector, also happened in public sector or in working environment, starting from physical violence, psychological violence, sexual violence, economical violence, socio-cultural violence throughout to the social or psychological penalties. The product of destruction by violence between women which constantly happened not only causing destruction and harmful to the group of women, but the violent also causing long-term depression. It is ironic, in the middle of modern society. Because of construction upon of rationalities, democracy, and humanism principle, which in theoretically is able to force down violent properly. Unfortunately, in the reality this construction does not able to make it so.

II.3 Causes of Violence among Women

There are unsimilar theories toward the cause of violence among women to their own counterpart. As with countless phenomenon's regarding of human experience, there is no single approach appears to cover all cases. Identified and proposed causes of violate personalities of human include a need for power and control, a form of bullying and social learning of violence. Perpetrators effort to dominate her victims have been attribute to low self-esteem or feelings of inadequacy, unresolved, hostility and resentment toward women personality disorders and hostility, genetic tendency and social cultural influences, among other possible causative factors (Alexandra Guest; 2007). Most authorities seem to agree that violate personalities result from a combination of several factors.

Several factors associated with violence among women also include the intrinsic factors beside the extrinsic factors such as the social, political and economical aspects. Social construction, patriarchal culture, women's body, and narcissism show the intrinsic factors of violence among women. Those intrinsic factors will help us to see the reasons of women destructive behavior to their counterpart. As we know, destructive behavior such as violence relates to devalue her victims. If we were able to prevent a woman devaluating her being, she will stop violating her being. Devaluation is defined as seeing someone in negative ways as not being attractive, as being vicious, dangerous, threatening.

II.3.1 Social Construction

Underlying the different assumptions of the treatment of women and men or generally called as social construction is a whole series of complex ideologies that also have some bearing on causing violence among women. In brief, we can say that destruction and violence in a society are not far from the character of social construction itself. According to Yasraf A. Piliang ('horror-culture': Kekerasan Fisik dan Kekerasan Simbolik dalam Konteks Budaya Indonesia: 2004), a character in one social construction constituted to the main characteristic where human energy was arrangement to achieve the main purpose, which is measure instinctively.

On the basis of the whole explanation above, we can identify that the idea violence among women were initiative by the society construction itself. For a decade, women became the subordinate class for parts of the country. In society construction,

women do not have autonomy of herself; on the other hand, women previously arranged through norms, cultures, and rules. In fact, according to Irigaray in his book entitled "Aku, Kamu, Kita; Belajar Berbeda", the most ironic that social construction do not only boundary through norms, cultures, and rules. Language for a long period also had been participated into this social asymmetry.

"Perbedaan seksual bukan sekadar data alami, ekstra bahasa. Perbedaan itu mempengaruhi bahasa dan bahasa mempengaruhinya..... perbedaan itu terletak di pertemuan alam dan kebudayaan. Namun peradaban patriarkal menurunkan nilai feminin sedemikian rupa sehingga realitas dan deskripsinya tentang dunia keliru. Maka alih-alih tetap merupakan gender yang berbeda, dalam bahasa kita feminin menjadi bukan-maskulin, artinya suatu realitas abstrak yang tidak hadir." [Luce Irigaray: 2005]

Those social construction problems, which had been mentioned above, give some effects toward public perception of women, especially to the social perception about women's body. This is why women finally started to think that it was an appropriate matter if women were structured by validity social construction. When a woman carries out an infraction through the social construction, as the consequence, she must deal with some sanctions and threats that will be given by the society, even the other women threats.

In A novel by Alice Walker, which have a title, *Possessing the Secret of Joy*, which also inspired Tori Amos wrote her song called "Cornflake Girl". This novel was a real example of violence tragedy whose was doing by a mother in South Africa has a heart to violent her own daughter through the ritual of female

circumcision. This phenomenon happened by the validity social contraction in South Africa, which had been considered as an appropriate phenomenon. This example shows violence that applied by women to the other women whom carry out an infraction through the social construction considered as an appropriate measure and society do not consider it as infraction and will never be a huge problem.

II.3.2 Patriarchal Culture

Patriarchal culture had also involved in violence among women that occur in their body. Starting at many supporting reasons that making women are bent in submission of patriarchal culture finally the writer make a limitation of influence patriarchal culture in violence among women study, it is on the subject of femininity concept.

Femininity is a concept that grow to be a standard or a determined of women's beauty. Practically this concept considered as an appropriate matter to be occurred in each cultures of the world, however, this kind of women's beauty standardization will be tremendously provide some bad effects to the women. Slim body, white and flawless skin and some variety of beauty images were simply regarding to make men feeling comfortable; instead, women were forced to keep their completely physical body shape through diet or extra diet. According to the feminist women's beauty, the products of patriarchal culture constituted standardization (Media Indonesia.com: 2007). Correspondingly with Anastasia



(2006: 18), affirmed that women's physical consider as women's personality value determining.

“Konstruksi atas citra kecantikan tubuh perempuan itu ternyata membuahkan hasil. Banyak masyarakat telah terkondisikan oleh konstruksi yang mendudukan perempuan sebatas tubuh molek itu. Akibatnya, penampilan fisik dianggap penentu kualitas diri seorang perempuan” [Mellianna S, Anastasia; 8: 2006]

The most ironic, women's femininity standardization will ultimately compartmentalize women based on her beauty only. In the same way, Michel Foucault, a French philosopher state that for each dichotomy will only express two things, they are domination and discrimination. When it was related to beauty, then beautiful women's group and not beautiful women's group appeared. The first group is to be more dominative, whereas the other is to be more margins.

Based on compartmentalize mentioned above, women were ultimately differentiate between other women whom did not fulfill the standardization. In fact, what those women had despised the concept of sisterhood was the same as executing violence to the other group of women in order to obtain femininity standardization.

In China, there was femininity standardization where the young girls were demanding to have extremely tiny feet in order to make the government official would marry them, it called *Foot Binding*. For that reason, every single family were raced hurting and smaller her daughter feet. The China society in that time had a

tool to make her daughter feet to be tiny; it was a shoe, which made by iron. Those young girls must wear the iron shoes for five years, starting from age five to age nine. The girls were pushed by her family to walk and to do all her activities with the iron shoes. Everyday these iron shoes must be heated with purpose to have quite tiny feet. As the result, the girl's feet fingers and bones did not perfectly growth rather grew following the shape of the iron shoes (Oprah winfrey show: 2004).

II.3.3 Women's Body

Women's body was looked resembling in two ways by the society; adoring and cursing body. Women body were not only considered of something purified and excrement, but also considered of existence resources and sin resources. In every age, women's body always becomes a controversial thing in the society. The society seems do not feel exhausted of cursing the women's body, they kept constructing range of perception through the body. They (the society) are also immortalized, limited, and organized the women's body, however, in range of time the society will torture women through her body. Michael Foucault quoted by Palilang ('horror-culture': Kekerasan Fisik dan Kekerasan Simbolik dalam Konteks Budaya Indonesia: 2004), an expert in study of body, states that certain person perceptions of body are the effect of social structure around.

Based on the perceptions above, the writer points of view that women's body sees as something obvious, but her presents was eliminated by the society. The feminist believes that the men presented the limitation of women's body. For

decades, men are always intending to put women in subordinate position. Women will never be freely to make their sex equal with men because of the limitation and the organization upon women's body. This perception came up because women were only look by her sex differences, during the time women priced only by their proportion in bearing and reproduction.

The writer evaluates women's body as one factor which is supporting women violence among women, this case arose because of the social construction, the society evaluated women's body negatively, therefore, the social construction extend bad image of women's body in every single person perception.

During the time, woman does not have her rights of her own body. It can be proven in some culture in the world; one of the cultures is in India. In India, a woman who intends to marry must extend "bridge price" to her groom family. The most ironic, when her marriage was in three to four years she must pay the *bridge price* to her husband family again. This second bridge price as a payment for living to her mother-in-law house, if she did not pay the *bridge price*, as the consequence, she will be burn alive. Women's death rate of burning alive in India is higher than death by traffic accident. The India government cannot do anything; mostly of the woman's family did not confess that her daughter was burned, it is because the family considered it as a disgrace.

II.3.4 Narcissism

The term of narcissism comes from the Greek myth of a handsome Greek youth name Narcissus. He was in love to himself after he saw his reflection in a pool of water. A flower that bears in his grave was given the same name with him. Therefore, the narcissism mean's is always about love of oneself too much.

It is also mentioned as one of factors why a woman violates other woman when her dignity were disturbed or touched on. Narcissist is a natural habit presented in human, every single people have narcissistic in their selves. Human created with narcissistic in their selves and it is a positive thing because they will have self-confident. Even though some human do not seem to have confident but actually deep down in their heart they have the narcissistic feelings. However, it can connote negatively when a degree of self-admiring in a human exceeds the standard, in other hand, admiring herself too much.

The writer also agrees to Yasraf A. Palilang ('horror-culture': Kekerasan Fisik dan Kekerasan Simbolik dalam Konteks Budaya Indonesia: 2004) point of view where a human who has a degree of narcissism assume that she needs to defend her self-image no matter what. When her self-image was threatened, she will act in response through a destructive anger, with or without reveal it or without recognize it. To a woman who tends to have high sense of narcissism, she always underestimates other person except herself. She is ready to sacrifice other person to

achieve her aim; even it is for a bad purpose, she will make it only for her own pleasure. She treated other women only as a complement in her life when she needs it.

Even though women are well known as an exceptional sensitive creature, but it does not guarantee that women cannot be cruel to her being, for instance, a woman who has a beautiful look constantly underestimate the other woman who is not beautiful. It happens because she admires herself too much and thinks that other women cannot match up to her.

II.4 Result of Violence among Women

Being violated does not necessarily cause psychological or medical illness to occur. However, being violated makes it much more likely that one or more psychological or medical illnesses will occur. An outlook by Alexandra Guest (2007) said that victimized people commonly develop emotional or psychological problems secondary to their abuse, including anxiety disorders and various forms of depression. They may develop to traumatize as well.

Here are some of the effects of violence for women in general way, according to MentalHelp.net (2006):

- Think you are going crazy
- Living in constant fear
- Feeling worthless/ useless
- Low self-esteem
- Feeling depressed



- Feeling out of control
- Distorted reality
- Feeling suicidal/ committing suicide
- Violent thoughts or actions
- Alcohol and drug abuse
- Mental illness
- Anxiety and worry
- Feeling whakamaa, shame, guilt, or embarrassment
- Withdrawing from family and friends
- Bad relationships between you and your children
- Eating and sleeping problems
- Posttraumatic stress disorder
- Loss of energy, feeling apathetic
- Loss of community and culture
- Self-blame and self-harm
- Hurting others that are close
- Copying, controlling, and violent behavior.

It is important to note that violence among women alone is not only effect to the mental illness and cause to psychological disorders, but it is about how we concerned to the concept of sisterhood. Women always blame men and his culture of patriarchal. Unfortunately, women for decades unconsciously have been supporting the culture of patriarchal itself.

II.5 Protest Song

According to John Greenway, "American Folksongs of Protest" a protest song is a song intended to protest perceived problems in society such as injustice, racial discrimination, war, globalization, inflation, global warming, incarceration, social inequalities and human tragedy. Protest songs are generally associated with folk music, but in recent times, they have come from all genres of music. Such songs become popular during times of social disruption and among social groups.

Starting from nineteenth many songs were written during the American Revolutionary War and the Abolitionist movement, the oldest protest song on record is "The Cutty Wren" from the English peasants' revolt of 1381 against feudal oppression. During the American Civil War, traditional and spirituals served as protest songs. "We Shall Overcome" was a song that popular in the labor movement and later the Civil Rights movement. Throughout the 21st century, many songs of protest with various themes continue to be written by many composers. John Lennon is one of many composers that have participated in creating a song of protest called "imagine" which was popular in 1971. The song was a representation of Lennon feeling about War in Vietnam.

Even as in Indonesia the songs of protest also have some bearing on some composers, Indonesian songs of protest are mostly notify on the subject of suffering the lower classes under the government regulation. During the Soeharto Era there was an extremely controversial composer and singer, he was Iwan Fals. Many songs were regarding of protest to the government on that time by Iwan, such as "Oemar Bakrie", "Bento", and many more. He became a person who ever jailed by the government because of his songs. Unfortunately, after Soeharto Era was fallen in 1998 Iwan in no way to create any song of protest, he is preferred to sing a song with love to protest theme. However, Iwan is not the only singer in Indonesia bravely sing a song of protest; there are a few of Indonesian singer who are

concerned to humanity tragedy, for the example Neo, Bondan and Fade to Black, and Slank.

II.6. Under the Pink Album

Tori Amos's second solo album, *Under the Pink*, was recorded in 1993 in Taos, New Mexico. It produced by Tori Amos and Eric Rosse (who jointly produce four cuts on Tori's smash solo debut). *Under the Pink* album describes a woman taking control both of her life and of her being. The album was addressed to feminist, violence of women's being and betrayal among women, all the song were packaged by using metaphor. The song that was addressed to women violence of her being can be found in "Bells for Her", "The Waitress" and "Cornflake Girl", those are reflection of Tori's reaction of women who betrays the concept of sisterhood.

"Cornflake Girl" is the eight tracks on Tori's album *Under the Pink* in 1993. The song was the most successful international hit at the time. The inspiration for "Cornflake Girl" came from Alice Walker's novel *Possessing the Secret of Joy*, the novel tells us about a young African woman going through the ritual of female circumcision. Tori was angered by the idea that a mother could subject her daughter to such a brutal act, the song arose as an exploration of the idea of betrayal among women.

"The Waitress" is the seventh tracks on Tori's album *Under the Pink* in the same year. The song is about her true experienced of her reaction in faced violence by a waitress, also is about her perspective of women who likes to violate her

counterparts into verbal violence and brutal act. As mentioned in chapter one, Tori Amos ever worked at the Marbury House's Lion's Gate Taverne. When she was worked as waitress, Tori Amos involved through a violence action with her senior work partners. *The Waitress* song describes obviously of how Tori Amos can't control her violence mind and her fantasy to threat her (the waitress) to a brutal act. This song is a basic emotion of Tori Amos as a human being: such as, feeling like a coward, wanting to kill and having no remorse about it all. However, it is not a statement to support all the basic emotion as a stimulant to make a violence act to someone we hate. Tori Amos is a peace lover and anti-violence, but at this level the system that already becomes her commitment broke out of willing persecutes violence action. The writer is a song which shown her position as a human being when her defend insting were disturbed.

The writer wishes to analyze this song in purpose to make women concerned to the problems that happened in women's group. Violence that was initiated by some women in the world to the other women, should get a serious attention, the writer wishes that women can really know what the real meaning of women rights is.

II.7 Biography of Tori Amos

Tori Amos was born on August 22, 1963, in Newton, New Carolina. Before her name turn to be "Tori" her real name is Myra Ellen Amos. "Tori" name was given by her best friend, Linda MacBrige, after watching her performance. She was the youngest child in her family. Tori is a child who has a great interesting in music. When she was two a half her music talent surprisingly appeared by playing a family piano. When Tori aged five, she attended to the Peabody Conservatory of Music in Baltimore's John Hopkins University. She was the youngest member who ever be accepted to the school.

Mike Amos, her brother, was introduced Tori to some rock legends like Jimi Hendrix, Sergeant Pepper, The Doors, and John Lennon. Those legends had influenced to her music so much, and it makes her expelled from the prestige music school. In 1984 after graduating from high school, Tori moved to L.A., she decided to become a rock star and join a hard-rock band named Y Kant Tori Read. However, she was not success with the band, the album critical failure. The band was ended because they cannot purse success, then Tori Amos decided to sing her own music.

Tori Amos began her solo carrier with Atlantic Record. She was released her debut solo album entitled *Little Earthquakes* in 1992. With singles such as "Silent All these Years", "Crucify" and "Winter", and "Me and a Gun" (about her personal incident with rape). Her second album was also followed a success like the previous

album. The album entitled *Under the Pink* with singles such as "Cornflake Girl" and "The Waitress", this album questioning feminist.

Behind the success stories, Tori Amos had an ironical life story. In January 1985, she was raped by her own fan after performing in a bar. The incident had trapped her into a huge trauma. After watching a film *Thelma and Louise*, she wrote a song called "Me and a Gun" which represents her traumatic experience as a sexual abuse victim. However, Tori Amos can survive from the traumatic experience. She has a husband and a baby who love her all the way. She is also a founder of RAINN (the Rape, Abuse and Incest National Network) for help the women to let their trauma of sexual abuse. Her songs have helped many women in some parts of the world to survive from their traumatic experiences.

CHAPTER THREE

ANALYSIS

As mentioned in chapter one that a song is a metamorphosis of poetry, it is not a peculiar thing if a song has the same identical characteristics with poetry, such as rhyme, verse, and so on. The difference between song and poetry depends on the application through the rhythm and intonation. Musical instruments produce the rhythms of a song and acappella (singing voices alone, without musical instruments) while poetry emphasizes on the intonation and if there is a musical instrument during a poetry reading, it is only considered as attachments.

The analysis of poetry generally consists of four levels of analysis, that is, the element of semiotics, the expression of semantics, morality and spirituality of a text. Poetry or song is more meaningful if it uses those four levels of analysis. Therefore, the writer intends to analyze *Cornflake Girl* and *The waitress* songs using those levels so that the analysis will be easier and the structure of the analysis will be arranged well.

This chapter presents the analysis of Tori Amos selected songs *Cornflake Girl* and *The waitress* by using four levels of analysis. The songs are taken from *Under the Pink* album. They are mentioned in chapter two that it was Tori Amos second album that was directly produced by Tori Amos and Eric Ross in 1993. The songs were addressed to women who use to perpetrate other women.

Tori Amos tried to deliver her songs, which are full of messages by using themes of gender, feminism, social and philosophy. The uniqueness of the songs, which are written by Tori Amos, has a high literature sense and needs intelligence in understanding each lyric she sang. This is different from other singers and songwriters of love theme and easy listening songs. Most of Tori Amos songs have implicit messages she tried to deliver to her listeners by carrying symbols in each of her songs. This will be quite interesting for the writer herself in analyzing *Cornflake Girl* and *The waitress* songs because each of those songs has their own morality messages and the stories that inspired her. Tori Amos is also one of the a few female songwriters who can play her own musical instruments.

Cornflake Girl tells about violence between women where the *cornflake girl* is the reflection of a woman who violates other woman. A novel titled *Possessing the Secret of Joy* by Alice Walker inspired this song. The novel tells about physical violence to women vagina (*genital remove*) in South Africa where the perpetrators are the mothers. Tori Amos carried the theme of women violence in addressed to reveal her disappointment to certain women who put away their sensitivity of feelings and softness of attitude to harm other women.

IV.1 'Cornflake Girl' song from 'Under the Pink' Album

Cornflake Girl

Never was a cornflake girl
 Thought that was a good solution
 Hangin' with the raisin girls
 She's gone to the other side
 Givin' us a yo heave ho
 Things are getting kind of gross
 and I go at sleepy time

This is not really happening
 You bet your life it is
 You bet your life it is
 honey, you bet your life, it's a
 Peel out the watchword
 Just peel out the watchword

She knows what's goin' on
 Seems we got a cheaper feel now
 All the sweeteaze are gone
 gone to the other side
 with my encyclopedia
 they musta paid her a nice price
 She's puttin' on her string bean love

This is not really happening
 You bet your life it is
 You bet your life it is
 honey, you bet your life, it's a
 Peel out the watchword
 Just peel out the watchword

Never was a cornflake girl
 Thought that was a good solution

Rabbit where'd you put the keys girl

And the man with the golden gun
 thinks he knows so much

thinks he knows so much, yeah
 and the man with the golden gun
 thinks he knows so much
 thinks he knows so much, yeah

Rabbit where'd you put the keys girl

IV.2 The Analysis of "Cornflake Girl" Song

The *Cornflake girl* song is an exploration form of Tori's mind upon the violence among women. There are two types of women reflection in the song, which has different way of thinking. The first type is *Raisin girl* type of woman who secretly idolized, and full of positive ideas. The second is *Cornflake girl*, type of woman who is cruel and cliquish women. This is also supported by *Cornflake girl* video clip that was taken from www.youtube.com. The video clip illustrated a woman identified as *Cornflake girl* who was punching, kicking, pulling and persecuting other women. The video clip represents information about *Cornflake Girl* who becomes an important character in analyzing this thesis. Another reference of both types was taken from the breakfast cereal box. According to Tori Amos, the definition of *Raisin girl* is more difficult to find than *Cornflake girl*. She will explain in semiotics about the reason of Tori Amos illustrated these types of women metaphorically into *Cornflake* and *Raisin* in details.



IV.2.1 Semiotics

Tori Amos is one of a few composers who believe that all music contains some codes, in every sound and in every sequence of notes. That is why music talks to people on the subconscious level. Those, in every works of Tori Amos, poetry and songs, contain many codes. The codes are in form of symbol, icon and index. These codes later called semiotics. Every single code, which was created and put by Tori Amos, has its own background. In an analyzed *Cornflake Girl* song, she also discovers many codes that were contained in the song. In this sub-chapter, she has listed those elements into the table below:

| LINE & ITEM | | SEMIOTICS | | |
|-------------|-------------------------|-----------|------|-------|
| | | SYMBOL | ICON | INDEX |
| 1 | Cornflake girl | √ | | √ |
| 3 | Raisin girl | √ | | |
| 7 | Sleep | √ | | |
| 12 | Watchword | | √ | |
| 19 | Bean | √ | | |
| 28 | Rabbit | √ | | |
| 28 | Key | √ | | |
| 29 | Man with the golden gun | | √ | |
| 29 | Golden | √ | | |

| | | | | |
|----|-----|---|--|--|
| 29 | Gun | √ | | |
| 29 | Man | √ | | |

Before the writer explains all the semiotic elements contained in the table, firstly the writer intends to explain illustrated the types of women metaphorically into the name of food.

Cornflake and *raisin* are included in groups of food and drink metaphorically. Food represents nourishment. There is nutrition contained in every single of food, which are salubrious to human body. In a literal sense, that would be nourishment for the body; in a symbolic sense, it would be nourishment for the psyche or soul. The type of food involved will often give a clue to its symbolism: beverages can quench a thirst for knowledge; grains may symbolize the "seed" or "germ" of an idea or thought; sweets can represent something tasty, but not necessarily substantial. Food can also represent temptation or something forbidden.

The explanation above gives us some information about *cornflake* and *raisin* girl analysis, which will be analyzed in detail in the explanation below:

1. Cornflake

In literature meaning, cornflake is a small crisp yellow of crushed maize (corn) dried corn. Crusty is the first sensation you got when you ate cornflake. American men used to believe that women will lose her sexual desire if she often

eats cornflakes. This does not properly happen to women; therefore these women are well-known as *cornflake girls*.

In American perspective, the root of *cornflake girl* terminology comes from "Redneck-family" in Mid-west. The term refers to a particular stereotype of people who can be found in several regions of the United States or Canada. In late the 17th and 18th centuries, The Irish, Ulster-Scots and lowland Scots immigrant's descendants who take a trip from Northern Ireland and Scotland to North America are largely stereotype as redneck. Even though, some of people redneck stereotype are descended from Germanic and other stock as well.

As mentioned above, *redneck* is generally aimed to particular stereotype people, which are rural poor, lower class, and working class. Stereotypical rednecks are well-known as a group of society that is close to crimes and less respected toward women, especially in their personal lives. They also tend to use alcohol and gamble. They are rarely attend to church, or if they do so uncommonly. Further, the "politically apathetic" may describe some members of this group as well. In some of internet's sites, the redneck frequently turns out to be an object of slapstick. This is because they are reputed as foolish.

The mentioned information above is contributing an illustration about the relationship of *redneck* and *cornflake girl*. *Cornflake girl* is a group of women that has less knowledge, prudish, unconfirmistic, embodiment, narrow-minded, and full of negative prejudice. In this analysis, Tori Amos illustrated *cornflake girl* as an icon

of women who persecute their counterparts. These types of women do not expose herself to the differential or expose herself to other groups. The violence also shown in the video clip very clearly, it illustrates about a woman who persecutes other woman.

The character of *Cornflake girl* in the analysis is based on the basic character of a solid and dry cornflake. According to semiotics, the symbol of food gives nutrition for the soul and spirit. The texture of the cornflake reflects the nutrition gained by the *cornflake girl* which is lack of nutrition so that the soul, the spirit, and the way of thinking are dry and solid as a cornflake. The intended nutrition is the knowledge. The lack of *cornflake girl* knowledge influences her mind and the way she thinks because she does not want to under-culture, and so on. She tends to do everything based on the flow and tend to be monotonous. *Cornflake girl* turns into a cruel person because of her lack of knowledge and suspicion.

2. Raisin

Raisins have been around as long as grapes have been growing. *Raisin* is not only known as a delectable fruit to consume, but it is also known for its history in ancient Rome. There was a time when, *raisins* were considered so valuable; two jars of *raisin* could buy a slave. In the 13th century, Damascus, an ancient city was well-known for their sweet raisins.

Raisins are included in class of fruits. As the way cornflake made, most *raisins* are dried naturally by the sun right in the vineyards or mechanically

dehydrated. The process is taking two to four weeks; they are then graded, cleaned, and packed. When *raisins* already dried is not produce strong and crusty textures, but rather soft, sweet and juicy.

In the writer point of view, the *raisin girl* is an original, willful, and open-minded girl. She is also wide open to the difference of minds, opinions and thoughts. She does not expose herself to other groups. Therefore, the metaphor of *raisin girl* in this song is a woman who is wise enough. The metaphor of *raisins*, as a group of food, has built the character of the *raisin girl*. As mentioned above the texture of raisin is soft, sweet, and juicy. We can see the difference of the two characters and thought between *raisin girl* and *cornflake girl*. The soft texture of raisin is a Tori Amos' metaphor of flexibility. It is because *raisin girl* is wide open to any changes and differences, such as; culture, knowledge, and thought. She is also full of initiatives to make changes and to make a better life. This makes *raisin girl* able to adapt any possible changes that could happen.

Basically, the song describes that these two girls have the same basic physical appearance as a woman, but something that makes them different from each other is the nutrition of their own knowledge and mind. This makes them have different thoughts.

3. Sleep

Sleep is a behavioral state that is a natural part of every individual's life. We spend about one-third of our lives asleep. *Sleep* is not just something to fill time when a person is inactive. *Sleep* is a required activity, not an option. So that we need to spend our day, sleep regularly activities. Regular sleep is necessary for survival. While *sleep* is essential for survival, the purposes of sleep are only partly clear and are the subject of intense research.

The lack of sleeping time also influences the activity of our body which is also known as problem of sleeping. A person who has a sleeping disorder would be difficult to concentrate, lost his mind, the lack of energy, become tired easily, tend to be weak, and has an unstable emotion. The way person lives is one of the factors why someone has a sleeping disorder. The limited sleeping time, irregularly sleeping schedule and the consumption of drugs and liquor are the unhealthy style of living. The lack of sleeping time would influence our concentration. We tend to be difficult in studying, hard to remember, and hard to think which will lead us to a bad quality in doing our activities. These kinds of behavior also influence the relationship among human.

Sleep has a good function to make body refresh. To have an enough sleep will help us to do our daily activities fresher and better. There are five of Sleep functions based on the researches by Zager, Andersen, Ruiz, Antunes, and Tufik. They are *restoration, anabolic/catabolic cycle, ontogenesis, memory processing, and*

preservation. The first function is *restoration*; Sleep affects the body in several ways, such as wound healing. *Restoration* function in sleep also, mentioned by Gumustekin et al, can give affects through the immune system and metabolism. The second is *anabolic/catabolic cycle function*, the Non-REM sleep or Non Rapid eye movement sleep is included in anabolic that marked physiological processes of growth and rejuvenation of the organism's immune, nervous, muscular, and skeletal systems. Meanwhile, wakefulness can be examination as a cyclical, temporary, hyperactive catabolic state for the duration of organism obtains nourishment and procreates. The third function, *ontogenetic*, the activity during REM sleep or active sleep is an important part of developing organism according to the ontogenetic. As mentioned, the effects of lack of active sleep will contributed some bad impacts to a human body such as behavioral problems, permanent sleep disruption, decreased brain mass, and an abnormal amount of neuronal cell death. That is why active sleep is very important in a human life. The fourth is *Memory processing*, has shown numerous ways in which sleep is related to memory. In a study has enough sleep also help our memory to be more active and well working. The last of sleep function is *preservation and protection*. This function has a great contribution through human. It protects a person during the portion of the 24-hour day in which being awake, and hence roaming around, would place the individual at greatest risk. It also has a function to preservation and protection body, memory and mind.

While the metaphor of *sleep* can denote a psychic unconsciousness, it also symbolizes creation and renewal. *Sleep* is the symbol of rebirth. It also has connection to the function of sleeping in generally as routine activities as a human. In myths, if souls go to sleep while a transformation of some duration takes place means that we are re-created, renewed.

4. Watchword

Watchword first appeared in 15th Century. It is a word or phrase used as a sign of recognition among members of the same society, class, or group. It is also a word or motto that embodies a principle or guide to action of an individual or group. Moreover, it used as a guiding principle.

"*Peal Out the Watchword*" is a piece of *True-Hearted, Whole-Hearted* an old southern hymn. Frances Ridley Havergal (1836-1879) wrote this hymn. She is an expert in writing spiritual songs at her time. George Coles Stebbins (1846-1945) composed the music arrangement. Afterwards, this hymn used to a *watchword* for Christian women to be allied. This song also was chosen with aimed carry a voice through courage and love among those women faithfully.

At one time, this was known as the Young Women's Christian Association Hymn. Emma Roberts and Mrs. Arthur Kinnaird formed this organization in London. The YWCA USA is a women's membership movement nourished by its roots in the Christian faith and sustained by the richness of many beliefs and values. Strengthened by diversity, the YWCA draws together members who strive to create

opportunities for women's growth, leadership, and power in order to attain a common vision: peace, justice, freedom, and dignity for all people. The YWCA will thrust its collective power toward the elimination of racism, wherever it exists, and by any means necessary. In the sub-morality, the writer will explain about why Tori Amos used it to her song, *cornflake girl*.

5. Bean

Fabaceae or formerly known as Leguminosae is a familiar Latin name for *bean*. Bean is a large plant seeds which used for food or feed. The term also formerly used to head for seed of the broad bean which is the member genus *Phaseolus*. The members of *Phaseolus* are the haricot and the runner bean and the genus *Vigna*. Nowadays, the related plants such as soybeans, peas, lentils, kidney beans, vetches and lupins, are used this term in a general way. *Beans* are one of the longest-cultivated plants. However *beans*, like most plants, do not have a complete set of amino acids, and are therefore dangerous to depend upon as a sole source of protein. Even though bean is well-known for its healthy, some kinds of raw beans, especially red and kidney beans contains a harmful toxin (Phytohaemagglutinin) that have to be removed, generally by soaking and cooking them.

In some folk legends, *bean* has many interpretations in cultures, legends, myths, and symbol On Good Friday or on the night-time were claim as a good luck by European folklore, if a person were planting the beans. *Bean* also has a special place to the children, a song called "Beans, beans, the Magical Fruit" were made to

explain the children that *bean* is not a vegetable but a fruit. In Japanese, "mame" (豆, マメ = "bean") means something small. Meanwhile a Japanese phrase "Mame Chishiki" (豆知識) means "bean knowledge". The name was used to random trivia and to show miscellaneous knowledge. The Japanese beetle name is "mamekogane" (マメコガネ) which means "small beetle". For the New Orleans believed, to bring good luck in upcoming year, the people must serve a meal of black-eyed peas on New Year's Day. Dreaming of a *bean* is a sign of impending conflict, other believed also recognize it as bad dreams sources.

Bean also takes part in ancient Greece. *Bean* or *kyamos* is one of the main garden-crops of ancient Greece. *Beans* were a prohibited food in the mystery-cult of Demeter. Kyamites or Cyamites was a demi-god or hero of the Eleusinian mysteries who presided over the cultivation of *beans* (or more specifically of the broad bean, species *Vicia faba*). Kyamites sometimes occurs in Athenian vase-painting and sculptures amongst the Eleusinian companions of the goddess Demeter. It is also symbolic of immortality and magic power. *Bean* is also phallic, and can connote immortality.

The writer also has the same opinion that *bean*, in the analysis song *Cornflake girl*, connotes as a form of immortality. This appeared because *bean* is known as an ancient plant, which had grown at least since ancient Egypt. In the song, we can see a 'string' word before 'bean' word. Of course, it has an influence of different interpretation about *bean* itself. If we put all the sentence of the song

'She's puttin' on her string bean love', we can conclude that the sentence was a form of metaphor of semantic expression. *Bean* and *string bean love* have different meaning in literature interpretation; however, *bean* still has the real meaning of immortal itself. String bean love is a fake love.

6. Rabbit

Rabbits can be found in several places of the world in some countries. They are belonging to the family of the order Lagomorpha. *Rabbit* is classified in seven different genera in the family this small mammals, they are the European rabbit (*Oryctolagus cuniculus*), the cottontail rabbit (genus *Sylvilagus*; including 13 species), and the Amami rabbit (*Pentalagus furnessi*, dying out species on Amami Oshima, Japan). This mammal has other species, like cottontails, pikas, and hares. *Rabbit* can live longer for some years; however, the live of *rabbit* is generally about four and twenty years.

Rabbits live in environments like desert, tropical, forest, and wetland. They are also known as ground dwellers and dig burrow. This is because most of their activity on underground, their nest as well. However, some genera of *rabbits* are not dig burrow, such as Cottontails and hispid hare which their natural geographic in the Western Hemisphere. *Rabbits* are found in Eastern Hemisphere, like in Europe, Central and Southern Africa, Sumatra, and Japan. However, these mammals are in extinction.

The *rabbit* often appears in folklore, symbol and mythology in some cultures in the world. Several states like China, Japan, Vietnam and Korea are also influenced by *rabbit* myth. In Chinese literature, *rabbit* is a dweller that lives on moon with Change'e. The Chinese also believe that *rabbit* is inhabitant in the moon and works to make herbal medicines. It is also associated with Chinese big event such as the Chinese New year or Lunar New Year. In the Chinese Zodiac, *rabbit* is one of the twelve celestial animals for the Chinese calendar. In Vietnam, *rabbit* did not inhabit therefore the people replaced it with cat in their calendar for the Vietnamese lunar new year.

The Japanese tradition also has similar folklore with China about *rabbits* live on the moon. However, *rabbit* did not make herbal medicine but made mochi, the mashed sticky rice that is a very popular snack in Japan. The pattern of dark patches on the moon is interpreting as a *rabbit* standing on tiptoes and on the left is pounding on an usu (臼), a traditional mortar. Rabbit made a mochi also appeared in Korean myth. They also believe that rabbit which living on the moon making rice cakes or in Korean is known as Ttoek.

Rabbit does not often give a positive image in symbol or mythology, it also has same negative image. For example in Aztec mythology, Centzon Totochtin or a pantheon of four hundred *rabbit* Gods led by Ometochtli. According to the myth, those *rabbits* love to have party and drunk. The positive image of *rabbit* comes from Ojibwe mythology. According to the Native American mythology,

rabbit takes an important part to the creation of the world. The *rabbit* is known as Nanabozho or Great Rabbit. The United States folklore believes that rabbit's foot is an amulet that though to bring luck. Usually it used as keychain. *Rabbits* represented as a symbol of fertility or rebirth.

Rabbit is an animal that active in day and night, moreover is most visible at dawn and dusk. This animal has long time associated with the Faerie Realm of life. It makes rabbit seen as an animal that can lead someone unknowingly into the Faerie Realm. The example of the myth can be found into Lewis Carroll's story of *Alice's Adventures in Wonderland*, in which Alice follows a white rabbit down a hole into an amazing world of adventure.

7. Key

Key was invented by Theodore of Samos in the 6th century BC. In literature meaning, a *key* is a device to open a lock. People are used key to some importance such as to lock door, window, chest and etc. there are two parts of key's typical, the blade and the bow. The blade role is to slide the lock keyway. It used to distinguishes different keys, so that a lock cannot easily opened by other key. It usually designed to open some specific lock. Meanwhile the bow is used to make the user easily to torque the key. The *key* is also a symbol of knowledge and of guardianship. In symbol meaning, the *key* is the mechanism of the powers of opening and closing. Moreover, it denotes liberation, knowledge,

mystery, and initiation. Silver keys usually refer to temporal power, while gold ones refer to spiritual power.

In the song, *key* is the metaphorical of "key of a heart" in this case it is a heart of cornflake girl which illustrated by deep closed heart. The writer analysis is also supported by Tori Amos live performance in TVAB, where in her performance Tori was adding *heart* word into her song's lyric. Here are the following add-lyric in *Cornflake Girl* song;

"...And your heart, you swear there's a heart so where'd you put the keys?"

As mentioned above, *key* is a piece of equipment used to open a lock. Tori Amos intends to stress that if *cornflake girl* heart can be opened with the *key*, then she can opened herself to other and can recreated herself to be better. She also can improve her knowledge, because knowledge is not only limited to the external knowledge like study in school or private class, but also she can get some knowledge in spiritual.

8. Man

A male human in English is named *man*, usually is used for an adult. In English, it has two interpretation, first is identified as male human and the second is representative the humanity as a whole. The transition from a boy to an

adult *man* called puberty. For some countries cultures and some religions has their own in case to indicate if a boy start to be a *man*. Religions also have participated in identify growth up process. For example circumstantial ritual in Islam, Islam has a ritual, which is called Khitanan. Khitanan is a day where foreskin cut using a sharp knife or using a sophisticated tool like laser and electric butcher.

The rituals are not the only way to identify a boy started to growth up, it can identify by the secondary features. These are some examples male secondary sexual characteristics in humans, they are abdominal and chest hair. *Men* also have some hair on other parts of their body, for example, facial hair, larger hands and feet, coarser skin texture, boarder shoulder and chest, heavier skull and bone structure, muscle, Adam's apple and deep voice. However, those secondary sex features have a huge role in reproduction process. Testis is a sexual identity of being a male human. The sexual identity is contributing a huge role of the reproductive system. The sex organs of men are penis, testicles, vas deferens and prostate gland. As we know, the system has sense of duty to produce semen that carries sperm; the sperm come together with an egg of the woman's sex organs. *Men* characteristics are generally aggressive than women. However, many of the scientists found that man and woman aggressiveness are the same in personal relationships. *Men* tend to be aggressive when they are not in the house environment and vice versa. *Men* tend to be more competitive, they also

impressed suborn than woman. They have a great self-confident to show their well-versed, in contrary impressed arrogant.

These are masculinity in general about *men*, men can put forward his logical than emotional, and they tend to the abstract thinking. In general, *men* are mentioned tend to be rougher. They like to engage in conversations and like to interrupt when someone is talking. They also like to make a differentiation between homosexual and lesbian. However, *men* have great technical ability than women. They like to use a metaphor language in teasing someone.

The image of a *man* usually interpreted with other symbols, such as the tools or weapons. In some cases, this image was intended to be a representation of his power as a powerful creature. In myths, an old man is a symbol of tradition, contemplation, and justice. The myth of cosmic man was used in all traditional cultures to represent of universal life. *Man* also was portrayed as carrying the universe (like Atlas in the Greek legend). *Man* is illustrating as a microcosm, a reflection of the universe. *Man* himself is symbolized with something phallic; the dart, sword, arrow, pillar, obelisk, or the torch often represents man.

9. Golden

The Latin name of *gold* is aurum, meaning shining dawn. The pure *gold* has a bright yellow color, however, there is also *gold* with black color but the most attractive is *gold* with yellow shine. *Gold* characteristics are dense, soft, shiny metal. It is also easy to malleable and ductile. *Gold* is adorable metal element;

many people recognized *gold* as a precious metal. Therefore, for many centuries it used as money, a store value and in jewelry. Therefore, *gold* is considering as a valuable infestations among individuals, even though, the price can be much higher. The *gold* value has been considered as the standard for some currencies in some countries. One of them is Iran. However, Euro as a currency of Europe also used *gold* standard to their currency. Moreover, since Prophet Muhammad SAW established khilafah Islamia, *gold* has been used as a standard of its currency.

Since prehistoric times, *gold* is not only considered as highly-valuable metal, it has been considered as ornamentation and rituals for the prehistoric people. In early 2600 BC, Egypt and Nubia are the places that have plentiful *gold* trough the history; this is claimed by Tushratta of Mitanni. The Black Sea has been known for its *gold*. *Gold* has taken an important part of being establishment of Lidia between 643 and 630 BC. Lidia is the first civilization where is used coinage.

Gold has been used as a symbol for purity, value, royalty, and particularly roles that combine these properties. *Gold* is illuminating, sacred, durable; it is precious. It is almost universally associated with the sun, the Egyptian hieroglyph and the ancient Chinese character use gold for the Sun. It also known as the highest stage in spiritual development, it is heralded as embodying the

powers of the earth, and it is light. It is also known as color of the God, which has meant new life or beginnings.

The sparking yellow in *gold* was believed constitute to a noble color. Folklore said *gold* could make joyful one's heart and destroy a black magic. In Chinese belief, yellow color in *gold* is a symbolizing of prosperity. Therefore, that in every Chinese New Year celebration the *gold* ornaments is also dominated beside red one. Long time ago, *gold* is association to superiority and achievement and give a great courage. *Gold* has a negative perspective aswell; it has been related with the highest evil and great sanctity throughout history. The Golden Calf is also known as a symbol of rebellion of God and idolatry; this is illustrated by the Book of Exodus.

10. Gun

A *gun* is a device which used to hurt, to kill and to destroy its target. The *gun* can be used as a device to defend and attack, it also can be a device to threaten and to protect of anything that we though it will hurt us. The *gun* has some various types, from the simple *gun* through a complex *gun* like ballistic bullet. For the common civilian, the term of *gun* is synonym with firearm. Meanwhile, the military called it as artillery. This kind of artillery *gun* is counted as a high velocity *gun* which is mostly used in naval guns or tank guns. In English, *gunner* is a technical term of an expert person in operating and firing gun.

There are not many symbol of *gun* in many society culture can be found. This is because *gun* is a recent technology that appears in human civilization that is why it is not in to the society cultures deeply. The other factor is *gun*'s image as thing that is close with violence actions like murder. It also supports *gun* only known or symbolize through its real image.

In modern usage, *gun* connotes a sexual symbol. It is not a surprise in *English slang* (popular language) often-meaning part of man's body. *Gun* is symbolized as aggression and sexual energy. The aggression symbol in *gun* related to the real meaning of *gun* itself that are spontaneous, aggressive, and aggression.

In Tori Amos *Cornflake Girl* song, *gun*'s symbol is identification as weapon. In the writer perspective *gun* close with men, since *gun* was created and introduced to the war field, it become a favorite killing machine because its ability in killing enemies. Many of *gun*'s users are men. After war ended in some part of the word, *gun* is only become collections, however, the macho character of *gun* is still become men's favorite. The writer opinion also support by man's symbol, which mentioned above say that man is always identical with tool like weapon, which make him look muscular.

11. Man with the Golden Gun

The Man with the Golden Gun is the James Bond ninth film series. It released in 1974. The British secret agent of the film was star by Roger Moore. The film is

about the Solex Agitator which was stolen by Nick Nack, Scaramanga's henchman. The Solex Agitator was a harmful device that can be a killing machine and was harness the sun power to run it. Mary Goodnight is an agent who teams up with James Bond in position to arrest Francisco Scaramanga- *The Man with the Golden Gun*.

Francisco Scaramanga was born as a part of circus family. His father was the ring master and his mother was a snake charmer. In ten years old, Scaramanga was a very skilled playing trick-shot pistol marksman. Therefore, he was very experienced in using a pistol. This was also make him as a high-priced assassin and was one of the best in the world. He was charging one million to kill somebody. "The man with the golden gun" was his popular name for being the best assassin and among his target and his enemy. His name had appeared of his weapon which is made from a pure gold.

In the novel version, the golden gun is illustrated as a 45-caliber revolver gun which is a gold-plated. On the other hand, the film version is taking a different gun, but it is most sophisticated. The gun may possibly be disassembled and be disguised. The gold-plated components of the gun were stand-in a fountain pen as the barrel, a cigarette lighter as the breech, a cuff link as trigger, and a cigarette case as the grip. The gun had killed many people from the officials, political enemies, gangsters, and an agent. Scaramanga used the gun to kill

Gibson a scientist who was found the solex agitator and to kill Hai-Fat, his own employer. In the end of the movie, the golden gun was disappeared after Scaramanga was killed and his island was destroyed.

In Tori Amos song, *The Man with the Golden Gun* is taken from James Bond movie, which also have the same name with the title. As mentioned before Scramanga character is a tough man, good looking, macho man, wealthy, and ladies men. He is also illustrated as a man with great confident until he is impressed arrogant. The symbol of *The Man with the Golden Gun* based on some symbol information, such as the golden gun, which can be symbolized to arrogant. The same with golden, gold is value as a precious thing; it also can be interpreted as form of confident. It is because when a person uses gold, it makes the user be more confident.

IV.2.2 Semantics Expression

The writer is listed the semantic expression into the table below with aim to make her analysis easy to understand. It also makes her easy to analyze. Here are some semantic expressions that can identify by her.

| Line | Verse | Semantic Expression |
|------|-------|---------------------|
| 6 | 1 | Symbol |
| 12 | 2 | Symbol |
| 14 | 2 | Simile |
| 16 | 2 | Metonymy |
| 20 | 2 | Metaphor |
| 29 | 5 | Metaphor |
| 30 | 6 | Figurative |

The use of semantic expression in literary works especially in poetry and song constituted to explore creativity of the composer to express his/her ability in playing words. As result, the composer produces some beautiful words to hear and to read. It is not a surprise if sometimes the reader or listener makes their words as watchword or words to give spirit. This is also influence to Tori Amos; she likes to use semantic expression to imply her main purpose of social tragedy. In her song *Cornflake Girl*, she will analyze the semantic expressions in the song with purpose to know the real meaning of Tori Amos, as follow:

“Things are getting kind of gross and I go at sleepy time”

The whole story of the *Cornflake Girl* song tells about a girl who transform into something bad. She becomes mean and heartless girl; she can do violent to her being without any guilty. The line above is telling about *cornflake girl* who turned to be

more violent, we can see in the first sentence, which said things are getting under control. The speaker then decided to minimize the problems into sleep. However, *sleep* in the line is not point the real meaning of *sleep* itself but Tori used *sleep* as a metaphor to neutralize things that are under control. *Sleep* also can connote as a form of the speaker to deny the things she does not wish happen into her life.

In the line above, *sleepy* were identified as semantic expression of symbol. As mentioned in semiotic that sleep has a good function to make body refresh again, meanwhile metaphor of *sleep* is a symbol of re-newel, re-created and rebirth. To observe some explanation about symbol of *sleep*, so we can see the relationship between what Tori Amos mean to the line above about *sleep* and the speaker mean to go *sleep*. It is clear that if the speaker tries to find a solution by neutralize the problems so she still can be under control. She also can decide the right steps to face the problems who made by *Cornflake Girl*. Beside, in the writer point of you the speaker needs to count her move before she decides to do something to stop or to take an action toward *Cornflake Girl*.

Tori Amos also made the same thing to the next line in the *Cornflake Girl* song, is she also put semantic expression symbol into the line. The writer indentify the line as a symbol because she excerpt a line of *True-hearted, Whole-hearted* lyric into her song with aim to stress her purpose of telling the *Cornflake Girl* or women who like to perpetrate her being that they are already betray to the concept of sisterhood.

"Peel out the watchword just peel out the watchword"

The lyric was taken from a hymn song of Young Women's Christian Association (YWCA) in Old Southern, which is called *True-hearted, Whole-hearted*. The original lyric of the song is very long, written by Frances Ridley Havergal who was best-known composer of many hymn songs. There are many slogans about making a tight relationship among the Christian women in the world. Some of the lyrics obtain a slogan that is telling about unity and reverberation the courage of love among women. It is clearly expressed by Tori Amos that the song is a tool to make those women conscious of their brutal act toward her being. Moreover, she wants to make the women see if they have been already broken up the agreement of protecting her counterpart.

In the writer point of view, Tori Amos intends to slap those perpetrate women by put a half lyric in *True-hearted, Whole-hearted* song. Therefore, they can recall that they ever been promising to be together for fighting their rights.

In this line below, the writer identify Tori Amos was using a different expression from the previous line:

"She knows what's going on, seems we got a cheaper feel now"

It is obvious Tori Amos was using a semantic expression of simile, this can be identified by the use of the word "*seem*". The use of simile expression is to show that Tori Amos was compares two contras things; they are in the name of sisterhood and in violence act of their counterpart.



The line tells that *Cornflake Girl* perhaps the only one person know the answer why she become so mean to her being. The exact answer of her changing can come from many factors; they are culture, social construction, or patriarchy role. It depends on how deep the factors influence her to perpetrate other women. As mentioned in chapter two that, those factors also can take apart to disappear a humanity feel or sisterhood feel. This is also stress by Tori Amos in the next sentence, which said women (represent by "we" in the line) get cheaper feel.

Tori Amos illustrated women's feelings to another today are easily to be fade away. They easily can scarify her feeling of sisterhood just to achieve her own purpose, even she knows herself that what she done are wrong. We can see in some cases around us, for example language intimidate in Indonesia. In Indonesia, *Janda* (widow) term, especially to some women who are leaved or divorced by her husband, provoke a negative image. The society sees them as women who do not capable in take care of their husbands, which make her husband decided to divorce her. When those women are already be a *Janda* (widow) society's negative image are continue. Those are label as flirtatious women or in common known as women who like to persuade a married man. The problem is some of the women are label *janda* do not flirtatious. However, the language intimidation put them into a negative image; this is also called by Luce Iregaray as violence through language. Unfortunately, some women influence to intimidate those women, sometimes it is end with many violence forms.

This line below identify as Metonymy. It is because the line is representative the exact mean.

"All the sweeteaze are gone

Gone to the other side

With my encyclopedia"

This line still has a connection between the previous lines, it shows in the word 'sweeteaze are gone'. The word has the same purpose with the previous line; it is stressing concern sense of togetherness among women, which in day by day fade away.

Conceivably, Tori Amos intends to invite us to look back for some hundred years behind before women get their own rights. On the time, women are together fight to any discrimination, which is address to them. Start from 1840, many women in America like Linda Brent, Julia Susan Tappan and many women were fight for the equal life and freedom. Those women also involved many women in different background to have their right of voting. In that time all women are united, they made an organization with aim to make women feel comfortable and knew if they in the right place and right people who will always support them. Unfortunately, after women get her freedom from discrimination they turn around discriminate her own being, mostly the discrimination form in narcissism.

The word '*encyclopedia*' is representing its exact mean; it is able to see that *encyclopedia* related to the concept and knowledge. That is so; it refers to the speaker knowledge. The line above illustrates that the speaker know the exactly reasons of why *cornflake girl* do violence to her being and why her feeling of togetherness fade away.

Tori Amos put a metaphor expression in the line below. We can notice it through the sentence *string bean love*; it is a metaphor of a fake love:

"She's putting on her string bean love"

As mentioned above that *string bean love* is a metaphor of a fake love or no lasting love. It also can connotes a characteristic temporary love, which mean a person who love her/his does not give a truly love.

Bean word in the line contradicts with the meaning of *string bean love*. The word *bean* is symbolically as immortality that is why bean always represent as something long lasting. However, the word '*stringy*' before bean also has a contradict meaning. Literally stringy can connotes as a word, which is used to say a thing that is not solid or easy to lose. So that, we can concluded *string bean love* in the line above is a love that in plain view seen eternal or lasting but in the reality the love is not present.

In the writer view, many people, in these case women, are perpetrating violence say that they do it because of love. However, these women cannot make a different between real love and fake love. If those really do a kind thing to other women,

violence is not including in her act. Many women perpetrate violence to her being because of the social construction in their society. Unfortunately, women unconsciously do not know if they are ruled by detriment constructions, so that they also make the same thing according to the ruled even it is not benefit to them. She in the line refers to *cornflake girl*.

The line below also using the identical semantic expression with the previous line, it is a metaphor expression:

"Rabbit, where'd you put the keys girl?"

Rabbit is seen as an animal that can lead somebody into the place they want to be. It is also a symbol of fertility or rebirth. In the song, *rabbit* are representing a heart that is losing a grip. *Key* represents the real meaning of *key* itself. However, the *key* in the line is not about to open a lock but it refers to open a heart. As previous mentioned by the writer that *rabbit* is representing a heart of *cornflake girl*, who is losing her grip. She is then lead her heart to a place where made her heart be locked. The whole meaning of line above is that speaker wants to notice *cornflake girl* about her threats to her being and try to open her heart by find the key so she able to know what all she done is all wrong. This opinion also support by additional lyric in *cornflake girl* song when Tori Amos was tour to Dew Drop Inn in 1996. Here are the additional lyrics that include appearing in the tour:

"rabbit, where'd you put the keys, girl
said, rabbit, don't give, don't slip
don't slip back, don't
slipping back, yes

oh my darling believe me
I know that you're with me
and I know you're with me, and I know..."

Based on the additional lyric, can be seen that there is a line sound "... *rabbit, don't give, don't slip back, don't slipping back ...*" this line refers to speaker's desire to *cornflake girl* so she can change and cannot slip back into the same hole which lead her into bad creature. However, the speaker believes in *cornflake girl* if she can turn to be something better, then the speaker beg to *cornflake girl's* heart, which is represented by *rabbit*, to lead her finding the key to open her heart that is been locked for long decades. This also can be seen through this line "*and I know, darling, I know that you're with me... so where'd you put the keys, girl?*".

As mentioned by the writer that the *key* is represented of 'a heart key' of *cornflake girl*. This opinion is also strengthen by the additional lyric from the best album of Tori Amos called *Tales of a Librarian*, in the add-lyric she is clearly illustrated that the *key* she aims is a *key* as a mechanism of opening a heart. When her heart was opened *cornflake girl's* concept, knowledge, and mind will wide open as well. The additional lyric below can give an information trough the *key* meaning:

**“...don't close this door
I know it's so easy
To close this door”**

The line of *Cornflake Girl* song below is a figurative reflection of semantic expression and it has multiple interpretations about ‘*the man with the golden gun*’:

“... and the man with the golden gun, think he knows so much”

The writer analyzes two different interpretations on the last line of the song. The first, *The Man with the Golden Gun* is a representation of Scaramanga character. The second is a representation of the God. These two interpretations have the same strength base in the case of the role on the *Cornflake Girl* song.

Moreover, based on the fiction character of Scaramanga on film *The Man with the Golden Gun* describes a smart assassin. This film illustrates a very smart assassin whose never lose the target, who is Scaramanga that knows everything. It has the same interpretation with the line of the song above. The golden gun is used by Scaramanga to represent his glamour, rich, and flamboyant character. Every single time he is sent to kill, he also needs a woman to accompany with. In the song, *The Man with the Golden Gun* represents an arrogant man who feels the usual thing that among women fighting to get his attention. This is also supported by the U.S. version video clip of this song where describes Tori Amos is driving a truck, meanwhile some women tie up a man like want to say to that man “*How smart are you now?*”

The second interpretation of *The Man with the Golden Gun* refers to God. In every work, Tori Amos always involves God as a media to ask some tragedies that happened to women. For instance, on "Sparks" song she represents God as *the Divine Master*. In that song, she mentions if the perfectness created by God is only a temporary happiness then she will give a chance to Judas to be a God. In this case, *The Man with the Golden Gun* is reference to God because of support of the next sentence "*think he knows so much...*" which is from the writer perspective it connotes God. The writer analysis is also supported by an interview cited on Baltimore Sun in 1994 to Tori Amos where she references *the man with the Golden Gun* as a God. In the last line, the speaker reflects her feeling to God then asks what if He really knows everything happens to women so they can behave fairly to her being.

Those two interpretations above give the good illustration about the difference signified, therefore according to the writer perspective; the closest meaning of the song is the first interpretation. It is because of some surveys that say women can behave rude when they struggle to get a man. As explained before, Scaramanga is a ladies' man so it is not a surprise if women act rude to the other. The conclusion is each understanding can use both interpretations. As known, that literary works can be reflected into any form depends on the signified in our minds.

2.3 Morality

The aim of creating a poem is not only because of its lovely words but also considered its morality aspect. The same thing also occurs in a song because morality is also important aspect of a song creation, because it expresses morality feelings of the composer. Its creation and morality conducted in a song depend on the event which happened during the song is being created.

Tori Amos is one of the songwriter who really cares for morality in each of her works, for example, the *Cornflake Girl* song. This song indicates many moral messages about violence among women. The creation process of *Cornflake Girl* was inspired by Alice Walker's novel titled *Possessing the Secret of Joy* instead of Amos personal experience with a waitress. It is certain that *Cornflake Girl* indicates many morality elements inside.

Cornflake Girl is considered by the writer as Amos disappointment to women who do violence to other women. Amos is one of few songwriters who consider that sisterhood is important. She thinks that women should support each other to fight the women violence. The concept of sisterhood, according to Tori Amos, is not only a concept when lots of women join together against men who do violence to women. However, it will be ironic if women also do the same thing to each other.

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Some lyrics below are the description of a woman who transformed into an evil and sadistic person known as *Corrflake Girl*.

"She's gone to the other side

Givin us a yo heave ho

Things are getting kind of gross

And I go at sleepy time"

Those lyrics define that *Cornflake Girl* has turned into another different side, which is interpreted as the transition of a woman who turned into *Cornflake Girl*. The lyric "*givin us a yo heave ho*" then mentioned that the woman broke the relationship with a speaker and her girl friend. The relationship mentioned is not only a friendship but also the concept of sisterhood, which has vanished from her although she did not realize that she has disgraced her own concept of sisterhood. The next lyric "*things are getting kind of gross and I go at sleepy time*" defines that the woman became worse. The speaker tried to refresh herself in order to solve the problem.

When we are dealing with a problem, it could be done immediately by calming ourselves down and using norms because the way of solving a problem from each group in a society is different. The problem is in the way of solving a problem from each individual. Someone could face the problem and stay calm while there is also other person who could not face and solve the problem. The last lyric "*and I go at sleepy time*" indicates a morality aspect uniquely because Tori Amos gave another choice to face the problem by calming ourselves down.

Morality message implied is indicated by the word *sleepy* in the last lyric. The word *sleepy* indicates the way in dealing with a problem. When someone is dealing with a difficult problem and has no way out, he can decide to stay for a while and do nothing so he gives himself time to think to figure it out.

The next morality is indicated in the use of a lyric taken from Young Women's Christian Association hymn in *Cornflake Girl* song.

"Peel out the watchword just peel out the watchword"

The literal meaning of the word *watchword* is a catchword. The lyric above was taken from YWCA (Young Women's Christian Association) hymn titled *True-hearted, Whole-hearted* but there is a difference in YWCA hymn and Amos song. Amos mentioned "*peel out the watchword*" while YWCA hymn mentioned "*peal out the watchword*". It is certain that each of these words has different meanings because the literal meaning of the word *peal* is loud echoing noise while the word *peel* means take the skin off.

It has already mentioned in semiotic sub-element that YWCA hymn is the hymn of YWCA union which aimed to strengthen the women union. It is mentioned that women are strong if they unite. It is different from *Cornflake Girl* because Tori Amos changed the word *peal* into *peel* intentionally. She changed it to show her disappointment to women who do violence to other women because she thinks that women should respect and protect each other in times when there are many women



involve in violence. It is so ironic because some women fight to protest the violence done by men and stand to have equal rights while the others do violence to their own fellows. The word *peal* is changed into *peel* to state that the slogan has already been disgraced by their selves and the union among women has vanished.

The lyric below is the reflection of togetherness among women which has vanished and it is indicated by the phrase "*cheaper feel*".

"She knows what's goin on, seems we got a cheaper feel now"

It has been mentioned in semantics sub-expression that the lyric above is the illustration of a woman mentioned as *Cornflake Girl* who do violence to her own fellow and it is indicated that *she* is the cause of the problem because she knows why she becomes a person who does not have a feeling anymore. The phrase "*cheaper feel*" interprets it.

Tori Amos put the phrase "*cheaper feel*" to explain that women feelings are getting cheaper because they can sacrifice their togetherness easily just for unnecessary and disgrace things which do violence to other poor women. The word *we* mentioned on the lyric above refers to women, girls, and sisterhood. It deprimands that presently the concept of sisterhood, which was always exalted by women, has been cheaper or worthless.

The phrase "cheaper feel" indicates the morality in the song because it is a teasing allusion for women to be introspective, stop doing violation among their own fellows, and come back to the concept of sisterhood.

The writer also identifies the morality aspect that implied in the lyric below.

"Rabbit, where'd you put the keys girl"

The word *rabbit* is the symbol of direction while the word *key* is the heart. It has been mentioned in semantics sub-expression that both symbols are the process when the speaker wants to invite *Cornflake Girl* to go back and becomes a person she used to be. According to the writer's analysis, the lyric gives an illustration about the speaker who welcomes *Cornflake Girl* heartily although she has done violence to the speaker before. This is proven by the speaker's willingness in telling *Cornflake Girl* to open her heart again. The morality is very intensive due to the meaning of the lyric where the morality implied is the speaker's hearty heart.

IV.2.4 Spirituality of the script

A poem or song is not only a list of words, which creates syntax-semantics meaning or morality, but also influential words, persuasive rhythm, and imaginative expression, which inspires the reader to go to their spiritual aspects.

The spirituality in a poem or song is the spirit to examine it. An intensive analysis to its core is very necessary in order to find the real meaning. In script sub-spirituality, the writer will examine the deepest meaning from the analysis of

Cornflake Girl song by enclosing some of the song lyrics. The aim of the song examination is to find out the real meaning intended by the songwriter, in this case, Tori Amos.

The literal meaning of female or which is also called woman is the sex that produces offspring. Female is the symbol of beauty in the perspective of art. The beauty is not only considered from the physical appearance such as body shape, lovely face, and beautiful hair but also the inner beauty such as behavior, sayings, and gentleness. Female is also known as a gentle creature that it becomes the power of attraction from a woman. According to society's comprehension, a gentle woman gives composure to the people who see her especially men. It is not only used to attract men but also has become the basic instinct of a woman. The gentleness of a woman does not mean that she is a weak creature and unable to work or compete. A woman has an important role in developing the economy of a family or country in all aspects of work. There are many women presently who are capable to be a president, governor, the leader of an industry, and other kinds of job, which was used to be dominated by men. The women progress in all aspects broke the public opinion that women are weak and cannot do anything instead of working in the kitchen and sewing etc. This role can be given their role in industry, politics, economy, and culture which are continuously growing in developing the economy of a country. However, it is still needed to change a culture that would not still discriminate

subordinate or lower than men. This is proven by great numbers of women violence in the family, which are done by men.

Violence happened to women presently are not only dominated by men, country constitution, or local culture of a society but also by their own fellows. Violence done by women to other women is very ironic because women have been the victims of social structure and men for years and this fact makes it worse. Actually, violence caused by women to their own fellows has happened since a long time ago. Nevertheless, it is camouflaged by the reason that they care to other women, for example, it is considered as an ordinary way if a mother beats her own daughter or when a mother insist to marry her daughter with a man she does not love. In another case, which involves no reason of caring, violence among women become a very tragic matter. For example, a Spain movie titled "*Magdalena*" tells a story of a woman named Magdalena who was widowed by the war and had to become a slut for *Nazi* to live. When *Nazi* lost the war and its army had to be retreated from Spain, some women release their annoyance to some of the ex-*Nazi* sluts including Magdalena. She was beaten, kicked, shaved bald, and stripped by those women in the middle of the city. There are still lots of unknown violence, which happened among women. It is a big question why women do violence to other women and these acts of violence are considered as ordinary incidents with no serious matter because they are considered as the most sensitive creature and full of gentleness.

Researches about delinquent behavior among women are less than expected because they are still covered by researches about women violence, which are done by men. The patriarchal concept is still discussed including the development. The writer does not want to state that women violence done by men is an unnecessary thing that has to be discussed. However, she gives a construction of physical violence among women, which has been ignored in order to make women realize that doing violence to other women means that they agree if women are the objects, which deserve to be tortured both physically and mentally.

Cornflake Girl is one of Tori Amos song, which carries the theme of women betrayal. There are other two songs, which also carries the same thing in the same *Under the Pink* album. Those songs are *The Waitress* and *Bells for Her*, which illustrate how women do violence to other women easily. Violence among women is considered as an unreasonable thing. This is caused by the perception that women are gentle and sensitive creatures that they could not bring themselves to harm their own fellows. In fact, women behaviors become more difficult to be predicted. They tend to be rough, swearing, and so on. Therefore, it is not a taboo matter anymore if presently more women behave like men. The gentleness has been replaced by the rudeness that a woman is considered tougher if she is a tomboy. In some cases, women who tend to be the leader in their family is a matriarch which means that the head of a family or tribe is a woman. Matriarchy is contrary to patriarchy. There are

other women who still protect their own fellows although many other women tend to torture others.

According to the description of delinquent behavior among women, it can be concluded that the spirituality of the *Cornflake Girl*'s script occurs when the feelings of togetherness among women has lost. It can be seen from pieces of several lyrics taken from YWCA hymn, which is used as the media to show Tori Amos concern on the condition of women who do violence to other women. The lyric "*Peel out the watchword*" is the reflection of Tori Amos disappointment on women who have ignored their own fellows. Nevertheless, she also presents those lyrics to reprimand other women that they have disgraced the exalted slogan of togetherness among them. *Cornflake Girl* is also the media to remind that the slogan is not only a supportive ordinary catchword but also something, which has to be maintained and conserved.

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IV.1 'The Waitress' song from 'Under the Pink' Album

The Waitress

So I want to kill this waitress

She's worked here a year longer than I

If I did it fast you know that's an act of kindness

But I believe in peace

I believe in peace, bitch

I believe in peace

I want to kill this waitress

I can't believe this violence in mind

And is her power

All in a club sandwich

But I believe in peace

I believe in peace, bitch

I believe in peace

I want to kill this killing wish

There're too many stars and not enough sky

Boys all think she's living kindness

Ask a fellow waitress

Ask a fellow waitress

IV.2 The Analysis of "The Waitress" Song

The waitress is revealed a human being side of a peace maker like Tori Amos. This song constitutes the subsequently footstep of *Cornflake girl*. The song is an examination of being disappointed to *the waitress*, her senior employment partner at the time, who was executed violence act toward her. As *cornflake*, *the waitress* is illustrated as a woman who has two faces. In the first face, she was very intelligent, brilliant, unselfish, and looks like an angel. The second face, she was the most bitter person; she does not look like in the surface. *The Waitress* song is about the rage, the betrayal, and the whole you are not a woman. In this song both, Tori Amos wants to explicit the violence that is persecute by women to their own being, also how Tori Amos deal herself to the situation like this.

IV.2.1 Semiotics

In *Cornflake Girl* song, Tori Amos does not play lots of symbols and codes to *The Waitress* song. Tori Amos only put a few of symbols and codes trough the song. As mentioned previously, this song put on view of Tori Amos disenchantment

headed for the violence perpetrated by woman herself evidently. In an analyzed *The waitress* song, the writer also discovers a few codes that enclosed through the song. The writer already listed those elements into the table below:

| LINE & ITEM | | SEMIOTICS | | |
|-------------|-------------------|-----------|------|-------|
| | | SYMBOL | ICON | INDEX |
| 1 | Kill | | | √ |
| 4 | Peace | | | √ |
| 10 | Sandwich (food) | | | √ |
| 15 | Star | √ | | |
| 15 | Sky | √ | | |
| 17 | Fellow (waitress) | | | √ |

12. Kill

Kill word includes in index of the element semiotics table map. *Kill* is a verb word in dictionary, that is so it is representative its own meaning. There is no specific information about symbol or code contain in *kill* word. The used of *kill* word in language can be interpretation into many meaning, it is depend on how a person interpret the word *kill*. The *kill* word also can representative of a deeply hate to someone. In *The Waitress* song of Tori Amos, *kill* is an appearance of expression of intensely annoyed to the waitress appearance.

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In the actual understanding of kill word, is an act of ending a person life, usually the action is breaking the law. Murderer usually was foundation by a motif, there can be some various motifs of killing someone, such as politic, jealousy, revenge, and so on. Murderer can be done with many ways. The most general ways are using a gun and a knife. It also can be done by using an explosive material, like bomb.

However, the understanding of *kill* word is not always related with losing someone's life. It is also valid to the living organism. The motif of *killing* living organism like, animal, plant or other living can be caused by outer pressure. Usually living needs, yet the other motif of *killing* them by human's greed. The *killing* motif cause by the animal itself usually cause by the provisions chain. The information below is some several actions related with losing life:

- War
- Slaughter
- Homicide
- Accident; car crash and so on
- Suicide

Killing in dreams have several meanings but they usually revolve around a wish to refuse something. The *killing* wish may mean that a person are in the condition of purely angry and in his/her mind a better way is to *kill* someone.

However, it may mean that the person are feeling like to reduce pressure that handcuff him/her and is wanting to let go in a certain way.

13. Peace

The *peace* word for other uses has disambiguation for its relation to some sentences. The simple and tight definition of *peace* is no war existing. In the modern usage, is a theory used by state, nation, and race as nonexistence of hostility which is susceptible of a war. *Peace* word also connotes as a quiet and clam condition. There is different understanding about *peace* concepts in every single person (s), so that in every culture has own opinion about the *peace* word.

The history of *peace* word is first came from the Anglo-Norman pas c. 1140 which meaning "freedom from civil disorder". The root of the *peace* word itself taken from a Biblical translation of the Latin 'pax' and the Greek 'eirene' mean 'safety, welfare, prosperity'. It has been transformed in various meaning from the ancient time until today, as the result, the *peace* word in present time are meaning insecurity, social injustice, and economic inequality. It also influenced because of a group of people want a better life to kill each other and to free from frightened. The definition of *peace* will be transform into many ways as long as there is culture and civilization, which depends on the way of a person (s) understanding.



Swiss had been contributed an epic history about *peace* through the world's history. A strong neutral commitment had made Swiss well-known as a state which stronghold peace commitment between Sweden and Norway. The Norway does not execute violence through military-force toward Sweden since 1814. This is a substantial achievement for a small state like Swiss, in the meantime a number of big countries still difficult to find a *peace* solution.

In *The Waitress* song, *peace* word is representing its original meaning, that is so *peace* is an index to the semiotics' map. The word is an alarm to the composer (Tori Amos), with aim she can hold up her action and anger. There is no particular information about *peace* word whether is a symbolism or is a code. The song has already explained undoubtedly that the word is about control herself through *peace*.

14. Sandwich (food)

The name of *sandwich* is taken from a name of an England aristocrat name Earl of Sandwich in 18 century. Earl of *Sandwich* came from a town called *Sandwich* in England. In ancient English, *Sandwic* means "a sandy place". He likes to gamble until he can help himself to play the gambling cards over and over. The idea of making *sandwich* come from his servant, so Earl of *Sandwich* had his practical meal while playing the cards.

Sandwich is a popular and a pleasant food in Europe, America and England, even in Asia like Indonesia, *sandwich* is the most loveable. There is various kind of making a *sandwich*. *Sandwich* is included in food group. Food itself has some meaning trough symbols and trough codes, for example in *Cornflake Girl* song there is some information about food as a symbol and a code. However, in *The Waitress* song, *sandwich* has not any meaning trough symbol or code. *Sandwich* is an index in the semiotics map, because it only becomes an object of mind violence by the writer, in other words, is an expression of the writer to soak her anger. In the song, *sandwich* is kind of personification of *the waitress*. The speaker is assuming if the waitress were a *club sandwich*, she is wanting to release her dejected by eat and pulverized *the waitress* into her teeth one by one. Moreover, the writer can bring to a close that the speaker is choosing to do violence act in her fantasy than physical violence.

In general data, food and anger have a relation to each other. When a person in a bad tempered or in angry condition, she/he will find a thing that can release her painful and anger. The most preferred thing to make it is food, by food a person will find herself in clam and quite condition, commonly she/he will eat as much as possible until the pain gone away. This condition made by some chemicals that contains in a food and a beverage, they called serotonin and dopamin-norepinefrin. The both chemicals are influencing nerve function. The serotonin related with mind and relaxed behavior, while the dopamin-

norepinefrin related much with mind and active behavior, such as alert, reactive, cheerful and etc. However, food is not always contributing some negative effect to the human being, there are some food contributing some positive effect to the human being, such as increasing a memory and contributing a healthy life style.

15. star

A star is one of the luminous sky objects. There are two categories of stars in astronomy: they are planet and star. Star emits light produced in its interior by nuclear burning, whereas a planet only shines by reflected light. For many decades, stars have been contributing important invention to the civilization over the world like Islam, China, Greek, and so on. They were used in religious practices and for celestial navigation and observation. The contribution of stars to the civilization is irreplaceable and the study of stars becomes a big contribution to the human kind. The study of stars has given a lot of contributions to the world and it is still continuing to be discovered. Human progress that nature brought up to us.

[Faint handwritten text, possibly bleed-through from the reverse side of the page, is visible below the printed text.]

The line is meaning about there is too many hopes. More information about what kind of hope was mean by the speaker will be analyze specify in semantic expression, it is because the *star* has a red yarn with sky and the waitress.

16. Sky

A sky is the part of the top of earth surface and is the part of the atmosphere. The sky is consist of air and gas with different compositions on every part of its layers. During the daylight, the sky has an appearence of a deep blue colour in the surface, it is because of the air's scattering of sunlight. The sky of Earth is not always appearence in deep blue, sky is also possible turned in some different colours, for example red when its twilight, or dark when its raining. In the field of astronomy, the sky is identified as celestial sphere where the sun, stars, planets, and the moon are seen to be travelling.

The sky is often appears trough symbol and mythology. The sky represents infinity, eternity, immortality, and transcendence; it is the residence of the gods, it is omnipotence. The sky also is symbolic of order in the universe. As star, the sky put in symbol column. The sky is a symbol of a place; in the writer understanding is a divine place. As previously mentioned, sky is the residence of the gods. The gods is a place for human being in wish for, desire for and hope for something. The relation of star and sky is very obvious. The star is hope and the sky is a place (divine place), both are related

to each other. The writer will be explained more about those in semantic expression about the speaker purpose by putting them into one line.

17. Fellow (waitress)

In accordance with dictionary, fellow is a way to refering to a man. There are several meaning of the fellow, such as, a man, pal, a boy, member, a graduate student who holds fellowship, and a work partner. The writer does not find any symbolism, mythology or code in fellow. So that, fellow represents its own meaning 'refering to a man'.

The writer sees meaning sense of the writer song and fellow (waitress). As formerly explained by the writer, the song is concerning violence among women. The waitress position on the song is as a perperate of violence (verbal violence) to the speaker. Therefore, the speaker thinks that her method by refering a fellow waitress or man waitress to woman waitress to be work partner is a better way. Of her view, woman should not persecute her being into violence act, because women should support each other. However, this situation is opened her view that all women always blame men to some violence act through women, but women herself can be more mean than man.

2.2 Semantics Expression

The writer is listed the semantic expression of *The Waitress* song into the table below to make the analysis uncomplicated to recognize. It also makes the writer easy to analyze. Here are some semantic expressions that can identify by the writer.

| Line | Verse | Semantic Expression |
|------|-------|-----------------------|
| 1 | 1 | Verbal Irony (satire) |
| 3 | 1 | Imagery |
| 4 | 2 | synecdoche |
| 5 | 2 | Verbal Irony (satire) |
| 10 | 3 | Metaphor |
| 14 | 5 | synecdoche |
| 15 | 5 | Figurative |

As mentioned previously, the use of semantic expression in literary works in song constituted to explore creativity of the composer to express his/her ability in playing words. In *The Waitress* song, Tori Amos also put some semantic expression to imply her main purpose of social tragedy. Here are some semantic expressions that can be identified by the waitress:

"So I want to kill this waitress"

The entirety story of the waitress song put in the picture about a hypocrites woman. In the surface, she looks like ordinary woman, peaceful, intelligent, brilliant, unselfish, care to each other. All the outside skin was describe her like an angel. However, in the inside, she is the bitterest person; she is harsh to her counterpart, selfish, rough, and narrow-minded. This type of woman can be found in society.

The opening line above is telling about the speaker's desire for. However, her wish is not in the real meaning of kill itself rather a hate form of the speaker to the waitress. She is very hate to the waitress behavior which is far too much. Of her mind, the waitress should be more respect to her counterpart and be more skilled at finished the problem with nonviolent way. As mentioned in advance, this song is the real story of Tori Amos when she was worked at the Marbury House's Lion's Gate Taverne. She had a bad experience of having violence act by the waitress, her partner. In the line, it is very obvious pointed out by Tori Amos her miserable and hate expression to the waitress.

The writer were identified the opening line above as a semantic expression of verbal irony-satire, it is because the used of kill word. As known, kill is a wish to refuse something. The line can be identified as an act of refusing uncomfortable condition which is made by the waitress. The writer also can give another fact in relation to kill. The kill act is very close with violence action; it can be a violence action to other people or to his/her own self. Meanwhile, the violence itself is a

lowest part of being a human. Therefore, the use of kill by Tori Amos is as an index to describe that she is already in the lowest level of her capacity as a human being.

The lyric below is the semantic expression of imagery of the speaker (Tori Amos) and it is indicated by the phrase "if".

"If I did it fast you know that's an act of kindness"

It is obvious Tori Amos was using a semantic expression of imagery; this can be identified by the use of the word "if". The use of imagery expression is to show that the speaker was imagining a different background of an event; it is the speaker in the waitress position, and vice versa. If only the speaker were worked early than the waitress the Marbury House's Lion's Gate Tavern, at that moment she will treat her in a different way and not violence involved. This analysis also supports by the previous line which sounds "She's worked here a year longer than I". The line supports by the sentence "if I did it fast" as well. Those become a sign of Tori Amos imagery form which is used by Tori Amos. In addition, if the situation of the speaker and the waitress was contrary. The speaker wants to give her an example in how to treat to her being friendly when they involve in difference. Of her view, women should help each other, if the women were faced in uncomfortable situation, they should solve the problem and find a better solution so that they would not hurt each other. Moreover, hurting each other is not relevant with the concept of sisterhood which for many years we yelling for.

This line below identify as synecdoche. It is because the line is representative the exact mean of "peace".

"But I believe in peace"

The peace is a situation or an era of time in which there is no violence actions. It also a conditions where is quiet and clam. The used of peace word is showing that the speaker take hold of her peace and anti-violence principle. This is also can be proved in the used of "I believe in..." sentence. This sentence is obviously supporting that the speaker is a person who is peace-loving. The speaker wants to lose her hate feeling and her violence wishing to treat the waitress into the same way is violence. The peace word appears as an alert to her that she is a peace-maker. In case, if she were choose to treat the waitress trough some violence act, then she will broke her principle system that already structure by her. The systems are peace-loving, peacemaker and a feminist who's anti-violence.

Tori Amos put a verbal irony-satire expression in the line below as well. We can notice it through the sentence "*bitch*":

"I believe in peace, bitch"

In previous sentence before bitch word has the same meaning with earlier line, yet the additional of bitch word has changed expression semantic from trough verbal

irony-satire. In US-English, bitch puts in group an extremely rough word. It is also impolite to verbalize. However, the word often becomes a curse in utterance and statement inserted. Usually, person (s) uses this statement in emotional condition, where she/he cannot hold it anymore. This word is most popular expression in slang English usage especially for teenager. They use it without any emotion involve, it is only for joyfulness usage. Unfortunately, this expression is included through the verbal violence, this means any person (s) use this expression can be grouping as a person who lose his/her price as a human being. As mentioned before; any forms of violence were representative a lowest level of being a human.

In the line above, the bitch word usage is a kind of emotional flotation by the speaker. However, the use of "bitch" and "i believe in peace,.." are kind of two difference side of a penny. The first side illustrates about speaker who is strong believe in the power of peaceful, however, in the different side her emotional needs a stimulan to be realised. This kind of uncomfortable situation could happend to every single persons in this world, when a person were faced to our grip, like anti-violence. Moreover, the bitch usage to the waitress song gives us a picture that a human will perperate into an abusive and a lowly points when he/she in the lowest level of being a human.

In the line below, Tori Amos puts a semantic expression of metaphore. We can noticed it into the word "club sandwich":

"All in a club sandwich"

Before the writer explains the metaphore expression which contained in the line, firstly the writer intends to explain club sandwich as food symbolism. As cornflake and raisin, club sandwich also has relationship with food symbolism. The nutrition contained in food can give a healthy or salubrious trough body. It also can give a for the psyche or soul. In emotional condition, some persons mostly prefer to eat to release his/her stress. Food can give a different nutrition trough body when a person in angry condition, it will give a pleasant and comfortable condition trough their mind.

In the song, club sandwich is a kind of metaphor by the speaker's imagination. The speaker was choosing to release her anger by "a club sandwich". She was imaging if the waitress were a club sandwich, she will eat her from toe to hair, part by part of the waitress. It is can be identified as a form of mind violence. The mind violence of the speaker can be proved by the previous line; it sounds "I can't believe this violence in mind". This line also clarify that a metaphor of club sandwich is a form of mind violence.

This form of violence can be happened to anybody, some people are choosing food to minimize their pain. As mentioned previously, food and anger have a red yarn to each other; it likes a connection that cannot be separated. Food is given a clam and a quite condition effect through a person mind. A person will not stop to

violence condition because it is opposite with her system. The speaker involved herself through a contradiction in this phase, it is to commit herself through her system or to commit violence action to the waitress. She is trying hard to make her mind standstill and to be positive, so she does not trap into any violence action. As we know very well, the speaker (Tori Amos) is a feminist, peace-loving, and anti-violence, therefore, when she does the same thing like the waitress did then she already betray the concept of sisterhood.

The line below is a form of semantic expression of figurative. This is identified by stars and sky word:

"There're too many stars and not enough sky"

The star symbolizes honor, achievement, and hope, meanwhile the sky represents infinity, eternity, immortality, and transcendence; it is the residence of the gods. Of the writer view, star and sky in the line above can be categorist as hope and place. The stars are some hopes, and the sky is a place. The relation of star and sky is very obvious. The star is hope and the sky is a place (divine place), both are related to each other.

As already mentioned, sky is a divine place. In divine place, there only one dweller is God. God is a place to tell, to ask and to hope for all the problems of life that we have been through from happiness and sorrow. God can be a human shield to keep them away from disaster to buy time which can bring them into the heaven.

the writer indentified the figurative expression in the line above is a religious part of the speaker (Tori Amos) as a human being. The line can be interpreted as a part where the speaker gives all her hope to God, even though she knows her hope is not the only hopes come to God. The hope of the speaker is a hope to killing her wish to do violence action in her mind to the waitress. This is can be indentified in the previous line which sounds "*I want to kill this killing wish*"

IV.2.3 Morality

In making a poet or a song, the composer always puts a morality aspect trough his/her work; therefore, it has a great contribution in literary works. In Tori Amos works, there is lots of morality aspects included; this case arose of the incidents which happened in her existence as human being. In addition, Tori Amos is very close to some social cases, she is a feminist who cares to her environs especially related with women's trouble. She is someone who does not have the same opinion to the violence action persecute by women, moreover, in her view, women should be appreciate and be in love with one another. Those cases bring up an idea to Tori Amos in making some songs which related with violence among women, such as, Cornflake Girl, The waitress and Bells for Her. These songs as an exploration of her disappointments of some group of women who are do not concerned to her being. She put her aim trough her song to make women be concerned to her counterpart.

Emotional side of the speaker is generally dominated in The waitress song. Basic emotion is part of a human being, the stimulant of basic emotion appears through human being comes from various stuffs; they are feeling afraid, distressed and anger. Those feeling are natural emotion which happened to human being, however, it can be a different stuff if those feeling turn to vengeance. If it turns to vengeance mostly many people will make it real trough some violence actions, sometimes end trough dead, then, this phenomena recognize by psychologist experts as a lowest part of a human being. It is because a human do not use their logic or they are in subconscious level whereas they either looking at who they are, or they are not. The only thing to prevent the desire of bring about violence is trying to settle down our mind and trying to clear space our heart. This problem is clearly photograph by Tori Amos song *The waitress*.

The waitress was based on the true story of violence among women which come to pass Tori Amos. In this song, Tori Amos was in a complicated circumstance because she was faced into two things which she never thought it before. She was never thought that a woman can be so cruel to hurt her being until she met with the waitress in a horrible argument. Of course, this situation was shock her out and put her into a lowest level of human being, even though it only a verbal violence and mind violence. *The waitress* was telling of how Tori Amos cannot control her violence action, even it only in a horrible argument but still it is violence.

Tori Amos almost cannot control her basic emotion, this is can be seen in some lines in the song, such as "*So I want to kill this waitress*". The line is very obvious illustrated her anger to the waitress. However, Tori Amos realizes that she should not catch herself through the uncomfortable circumstances. Violence action will take every systems which are already become our faith, either so Tori Amos. Moreover, the circumstance makes her in a great regret to know that she is a peace-loving and anti-violence. The stamen can be proven in line "*I believe in peace, bitch*". The line becomes morality basic of making *The waitress* song, she wants to extend that violence is not the only way to solve a problem, it will make the circumstance worst. In fact, violence will construct our personality as a horrible person, especially to person (s) who takes hold of a high social principle and care about rights equality.

IV.2.4 Spirituality of the script

The spirituality in making a song is the spirit to examine it. An intensive analysis to its core is very necessary in order to find the real meaning. In this sub-spirituality, the writer intends to examine the deepest meaning from the analysis of *The Waitress* song by enclosing some of the song lyrics. As *Cornflake Girl*, the aim of the song examination is to try find out the real meaning intended by Tori Amos.

The waitress is the next step of *Cornflake girl* songs, both of these songs are describe about violence among women. These songs are also describe of how Tori Amos cannot control herself to do the same action as the waitress does, is violence.

The waitress song is about her feeling of rage, because she has been on the victim side of violence persecute by woman. It is just shocking thing for her to have deal with violence among women. Of her view, woman is a sensitive and soft creature; it is impossible if she can deal a violence action to her own being. There are still many women become violence victims and still live in patriarchy role, women should become a safe place where other women can put all their pain. Tori Amos sees this circumstance as something ironic, women always curse the violence through women by men and the patriarchy role, unfortunately, in her own body, there are some women persecute violence action through her own being. The action can be identified as a betrayal to the concept of sisterhood. Tori Amos is concentrate her attention to this concept with aim to make the women aware of how important the sisterhood concept.

In the song, Tori Amos is faced with the circumstance which makes her cannot control the violence. In this circumstance, Tori Amos in the condition where her emotional part as a human involved, it is her wish to release her emotion. The great emotion in her put her into a bit extreme reaction. She was ranting and raving. These extreme actions make her feeling horrible, moreover, she is well known as a person give priority to the concept of sisterhood. Besides, she is a peace-loving and anti-violence. Unfortunately, the verbal violence which did by Tori Amos has totally taken control of every belief system that she has. It's a very scary thing, especially after she talk about anti-violence. When person (s) does violence action, she/he will

be in unconscious level whereas she/he cannot think normal at all as a human being; she/he cannot use their logic but violence. This is known as the lowest level as being a human. If we cannot control it then we are judgment as a person who failed to raise our standard as a human being. The only thing to prevent the desire of bring about violence is trying to settle down our mind and trying to clear space our heart.

"I believe in peace" is the important element of *The waitress* song. Of the writer view, this line is a Spirituality of the script which turns out to be a heart of the song. The line clearly describes that she is trying to release herself from her emotional anger and her desire to execute violence to the waitress. She used the line to bring to mind that she is a person who believes the power of peace. This song is trying to keep in mind the women that violence is not the best way to solve the problem, if they were involved into misunderstanding or uncomfortable condition, these women should sit and talk about the problem with good way and positive thinking. Because none of the human is seen a winner counting violence way, the only thing will happen is she/he sees as a person who lost her /his standard as a human being.

CHAPTER FOUR

CONCLUSION AND SUGGESTION

V.1 Conclusion

The *Cornflake Girl* and *The Waitress* songs, both are composed by Tori Amos. These songs are about violence that is perpetrated by women herself. After analyzing the song using four levels of analysis, they are semiotic element, semantic expression, morality and spirituality of the text, the writer makes some conclusions as below:

1. In the thesis, there are many senses or meaning contained in the *Cornflake Girl* and *The Waitress* songs, especially to women's groups. The four levels of analysis used by the writer had given her a climax that the whole of the songs warn out women that in their own body much violence had happened for long time. Many women did not realize that in the name of love they have trouble her counterparts. "Peel out the watched word" becomes her alarm to make women unity and to understand each other.
2. The violence through women is influence by some aspects in the society as the social construction, and social perspectives through women's body. The forms of violence that appeared in this thesis by physic violence and mental violence. Almost every single of the songs representatives all the

violence forms that already existed in the society, even though Tori Amos described generally, she is try to stress her aimed is to make women aware to their violence behavior through her counterparts.

V.2 Suggestion

After analyzing the songs we can see that a violence trough woman is not only dominated by men, women also take part to persecute violence to her counterparts. In the thesis the writer analyses about the violence among women that is presented in the Tori Amos' songs *Cornflake Girl* and *The Waitress* through the lyric. There are still many problems that especially related with the songs and generally related with women's violence that can be discussed, such as: the patriarchy role though women in South Africa, the matriarchy in South Africa, the effects of violence towards women, and the perspectives towards woman's body. Hopefully, this work will have a contribution in providing information to the readers or students who are interested in analyzing violence among women.

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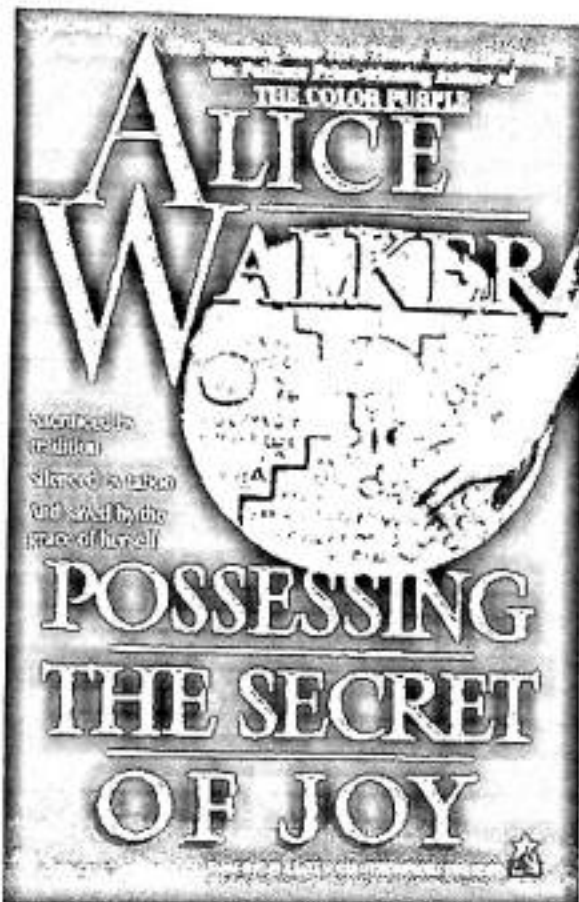
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Appendix I

Synopsis of "Possessing the Secrets of Joy" by Alice Walker



The synopsis of "Possessing the Secret of Joy" is necessary located in appendix one. It is because the novel inspired Tori Amos to compose a song with different theme, violence among women. In the writer point of view, this synopsis will help the reader to understand more clearly and easily of why the writer rise this issue through her thesis.

Even though it a fiction, *Possessing the Secret of Joy* offers knowledge about an existing aspect of

African culture. Alice Walker introduces the readers to the tradition of genital mutilation and its effects on African women. They are illustrated through a character called Tashi, who moves to America from her African tribe, Olinka. The novel progresses around her after getting herself worse due to her traumatic experience of genital circumcision.

Tashi grows up in an Olinkan tribe. Tashi's converted mother saves Tashi from the oppressive tradition of genital mutilation and lets her to move to America, where she changes her name to Evelyn. However, feeling her identity as an African threatened, Tashi decides to visit her tribe and allow the circumcision. This causes her to be not only physically altered, but also mentally disturbed, which eventually leads her to commit murder.

The plot develops slowly as the nonlinear narrative jumps not only in point of views, but also in time. A number of characters, including Tashi herself, present their perspective and voice throughout the novel. With each account telling a different period of Tashi's life, the details strengthen and fall into place. Yet the details themselves, particularly those regarding African culture, are ambiguous and left unclear.

Appendix II

Alice (Malsenior) Walker Biography (1944-)



Born Alice Malsenior Walker is a novelist, poet, and feminist. She was born on February 9, 1944, in Eatonton, Georgia. Alice Walker is one of the most admired African American writers. She studied at Spelman College, Atlanta, and Sarah Lawrence College, New York, then worked as a social worker, teacher, and lecturer. She took a brief vacation from her writing in the 1960s to live in

Mississippi and work in the civil rights movement, returning to New York to write for *Ms. Magazine*.

An accomplished poet, Alice Walker is best known for her novels, most notably 1982's *The Color Purple*; she won the Pulitzer Prize for the Fiction. The book was later made into a successful film, which tells about the story of two black sisters in the segregated world of the Deep South. Later novels include *The Temple of My Familiar*, *Possessing the Secret of Joy*, and *By the Light of My Father's Smile*.

She has also written many short stories and essays, including *You Can't Keep a Good Woman Down* and *In Search of My Mother's Garden*. She is also talented in making poet.

In recent time, Alice Walker published a collection of essays entitled *We Are the Ones We Have Been Waiting For: Light in a Time of Darkness* (2006). She also wrote the well-received picture book, *There Is a Flower at the Tip of My Nose Smelling Me* (2006). Her most recent novel was 2004's *Now Is the Time to Open Your Heart*.

Alice Walker was married to activist Mel Leventhal from 1967 to 1976; the couple had one daughter, Rebecca Walker.

Appendix III

Synopsis of "The Man with the Golden Gun" by Guy Hamilton.

(The movie, 1974)



The Man with the Golden Gun is the thirteenth novel written by Ian Fleming, featuring the fictional British Secret Service agent James Bond. It was published in the United Kingdom by Jonathan Cape, in 1965. It was a bestseller for four months.

The novel was adapted in 1966 as a comic strip in the Daily Express newspaper and in 1974 as the ninth film in the EON Productions James Bond series with Roger Moore.

James Bond (Agent 007) must find the missing "Solex Agitator," a device that will harness the sun's radiation. Francisco Scaramanga "The man with the golden gun" is hire to steal the device, unfortunately he also worthy of note to the device and keep it in his island. 007 becomes his target when 007 discover his place.

Appendix IV

True-Hearted, Whole-Hearted (The YWCA hymn)

Truehearted, wholehearted, faithful and loyal,
King of our lives, by Thy grace we will be;
Under the standard exalted and royal,
Strong in Thy strength we will battle for Thee.

Refrain:
Peal out the watchword! Silence it never!
Song of our spirits, rejoicing and free;
Peal out the watchword! Loyal forever!
King of our lives, by Thy grace we will be.

Truehearted, wholehearted, Savior all glorious!
Take Thy great power and reign there alone,
Over our wills and affections victorious,
Freely surrendered and wholly Thine own.

Refrain

Truehearted, whole-hearted! Fullest allegiance
Yielding henceforth to our glorious King!
Valiant endeavor and loving obedience
Freely and joyously now would we bring

Refrain

Truehearted! Savior, Thou knowest our story,
Weak are the hearts that we lay at Thy feet,
Sinful and treacherous! yet, for Thy glory,
Heal them, and cleanse them from sin and deceit.

Refrain

Whole-hearted! Savior beloved and glorious,
Take Thy great power and reign Thou alone,
Over our wills and affections victorious –
Freely surrendered and wholly Thine own.

Refrain

Half-hearted, false-hearted! Heed we the
warning!
Only the whole can be perfectly true;
Bring the whole offering, all timid thought

scoming,
Truehearted only if whole-hearted too.

Refrain

Half-hearted! Savior, shall aught be
withholden,
Giving Thee part who has given us all?
Blessings outpouring, and promises golden
Pledging, with never reserve or recall!

Refrain

Half-hearted? Master, shall any who know
Thee
Grudge Thee their lives, who has laid down
Thine own?
Nay! we would offer the hearts that we owe
Thee,
Live for Thy love and Thy glory alone.

Refrain

Sisters, dear sisters, the call is resounding,
Will ye not echo the silver refrain,
Mighty and sweet, and in gladness
abounding?—
"Truehearted, whole-hearted!" ringing again.

Refrain

Jesus is with us, His rest is before us,
Brightly His standard is waving above!
Sisters, dear sisters, in gathering chorus,
Peal out the watchword of courage and love!

Refrain