

The Asian EFL Journal

April 2020

Volume 27, Issue 2.2



**Senior Editor:
Paul Robertson**



Published by the English Language Education Publishing

Asian EFL Journal
A Division of TESOL Asia Group
Part of SITE Ltd Australia

<http://www.asian-efl-journal.com>

©Asian EFL Journal 2020

This book is in copyright. Subject to statutory exception no reproduction of any part may take place without the written permission of the Asian EFL Journal Press.

No unauthorized photocopying

All rights reserved. No part of this book may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying or otherwise, without the prior written permission of the Asian EFL Journal.

editor@asian-efl-journal.com

Publisher: English Language Education (ELE) Publishing

Chief Editor: Dr. Paul Robertson

Associate Production Editor: Ramon Medriano Jr.

Assistant Copy Editor: Eva Guzman

ISSN 1738-1460



Table of Contents

| | |
|--|-----|
| Ni Wayan Surya Mahayanti and Suwarsih Madya | 5 |
| <i>The Development of Language Policy and Language Education in Indonesia: Pre-Colonialism to Industrial Revolution 4.0</i> | |
| Naimah Ahmad Alghamdi | 31 |
| <i>Gender Representation in MBC Advertisements: A Linguistic Associative Account</i> | |
| Alif Mudiono, Ratna Trieka Agustina and Sutansi | 56 |
| <i>The Effectiveness of Integrated Thematic Learning Model Using Project Based Learning in Elementary School</i> | |
| Mujazin, M.R. Nababan, Riyadi Santosa and Agus Hari Wibowo | 71 |
| <i>Translation Analysis: The Religiosity of Islamic Text</i> | |
| Maricel L. Dayag-Tungpalan | 103 |
| <i>Lived-Experiences of ESL Teachers: Basis for the Development and Validation of Self-assessment Tool in Teaching English as a Second Language (SAT-TESL)</i> | |
| Imroatus Solikhah and Denik Wirawati | 120 |
| <i>Mobile Assisted Language Learning and Its Insights in Teaching Academic Writing: A Literature Review</i> | |
| Susanto, Mohamad Jazeri, Nur Hidayat and Yudhi Arifani | 137 |
| <i>Does Interactive Whiteboard Affect Students' Writing Proficiency?</i> | |
| Suhartono | 161 |
| <i>On Spoken Implicature of Daily Conversation: How Social Values Form Utterances</i> | |
| Annie Mae C. Berowa | 186 |
| <i>When Ethnic Affiliation Matters: Looking into the Compliment and Compliment Response Strategies of the Maranao ESL Learners</i> | |
| Mohammad Alshehab and Lugman Rababah | 211 |
| <i>Lexical Legal Problems Committed by Translation Students When Translating English Legal Sentences into Arabic at Jadara University in Jordan</i> | |
| Analyn D. Saavedra | 235 |
| <i>Teachers' Preference on the Local Policy Implementation of the Mother Tongue Based-Multilingual Education: An Assessment</i> | |
| Lisetyo Ariyanti and Slamet Setiawan | 257 |
| <i>Referential Expressions in Indonesian Dangdut Songs: What the lyrics imply for social values and language teaching</i> | |
| Joel M. Torres and Ramon Medriano, Jr. | 279 |
| <i>Rhetorical Organization of Ilocano and Tagalog Pre-Service Teachers in their Argumentative Essays</i> | |



**Referential Expressions in Indonesian *Dangdut* Songs:
What the lyrics imply for social values and language teaching**

Lisetyo Ariyanti¹, Slamet Setiawan²

^{1 2} *Universitas Negeri Surabaya*

¹ *lisetyoariyanti@unesa.ac.id*

² *slametsetiawan@unesa.ac.id*

Bio-profiles:

Lisetyo Ariyanti is a lecturer in English Language and Literature Department, Surabaya State University, Surabaya, Indonesia. She teaches Descriptive and Narrative Writing, Expository and Argumentative Writing, Thesis Proposal Writing, Introduction to Linguistics, Pragmatics, and Discourse Analysis. She has maintained her research in the area of Pragmatics in relation to advertisements, mass media, news entertainment and many other communication corpora. She holds Master Degree in Linguistics from Surabaya State University. She is available in lisetyoariyanti@unesa.ac.id.

Slamet Setiawan is an Associate Professor in English Language and Literature Department. He teaches Paper Writing, Research Methodology in Language, Language in Society, Phonology, and Sociolinguistics. He is very interested in analyzing bilingual phenomenon including its dialect variants and observing multilingual speakers in multicultural area. He also teaches in Postgraduate Program for Master Degree and Doctoral Degree in Surabaya State University. He holds his Master Degree from Auckland University, New Zealand and Doctoral Degree in Linguistics from University of Western Australia. He can be reached at slametsetiawan@unesa.ac.id.

Abstract

This paper explores the referential meaning of lyrics of the dangdut song written in the Javanese language. The purpose of this paper is to present the structure of reference expression in every stanza of the song's lyrics, and also explain how the references contribute the stanza. A qualitative approach was used in this study and content analysis was used as the research design. A corpus originating from 7 songs recorded in DVD were used as the core data. Data of this study were collected by identifying each lyric of the 7 songs verbatim. Records of the song and the running text on the lyrics were considerably written and verbatim analysis to each mark on the referential meaning was constructed. Data were analyzed based on its themes and contents as per lyric implies. In addition, the analysis was also based on the theory of referential expression. The last lines in every stanza were identified as the anaphoric words which were taking a part as attributive words that attribute the lines before the last lines. These preceded lines are functioned as antecedents. Moreover, the rhyme of antecedents and the rhyme of anaphoric words identify the role of those words in those referential stanzas. Results indicate that the irony meaning of Javanese dangdut lyrics songs seems so rude but gives a very much entertainment towards their audience. Specifically, the last line in the stanza performs irony meaning since the antecedent lines are recognized as having the attributive-irony meaning attributable to the last line, thus the meaning attributable to the anaphoric reference reveal irony condition or meaning in the stanza.

Keywords: *rhyme, stanza, folk music, attributive words, anaphoric words, irony.*

Introduction

This study explores the referential meaning of Indonesian dangdut song written in the Javanese language where the cultural messages are prominent. The referential meaning reflects the true evidences where the society listen in their daily lives the dangdut songs. The contents of the lyrics of dangdung songs are perceived to have negative messages by some researchers, such as they are vulgar to explore the sexuality of the woman genital (Kusumaningsih, et. al, 2019); moral hazard (Dwi, 2018), and expose sexuality (Setiawan and Susanti, 2020). As the study of language, however, the advent

of the lyrics show how true experiences regarding the social facts. As the creative work, the study on the dangdut lyrics provide insights of how linguistics studies approaches for teaching.

In the origin of dangdung country, Indonesia dangdung song is the music of the people and reach the most poplar image. Indonesia has been known as a country that introduces the variety of languages and cultures. Focusing on one of the Indonesian's famous cultures, specifically among Javanese people, there is a folk song called "dangdut". Dangdut is a genre of Indonesian folk music that is partly derived and fused from Hindustani, Arabic, and Malay folk music (Prayoga, 2015). Frederick (1982) elaborates, "The term "dangdut" dates only from about 1972 or 1973, but the music describes onomatopoeically and with a certain derogatory feeling--the word translates roughly as "thumpety-thump" from the characteristic drumbeat--has a long and complicated genealogy".

Although dangdut raised many popular mucisians and singers such as Rhoma Irama and Inul Daratista, there was a time where dangdut had been labeled negatively as providing taboo meaning, getting lack of attention, and singing for lower class only. Recently, dangdut lyric was considered as having taboo meanings. Looking at the lyrics of dangdut, most of the citizens interpret the meaning of dangdut as the vulgar and embarassed one. Dwi (2018) has stated in her study that although the dangdut's song does not directly affect the hearer's behaviour, it has certain negative effects. Beside the vulgarism, dangdut is often linked with the erotic dance. Setiawan and Susanti (2020) also provide confirmation on their study that lyrics in dangdut koplo expose sexuality. Kusumaningsih, et al. (2019) mentioned that the dangdut song lyrics contain vulgar meaning and exploiting the woman singers through their genital appeals. Her data were taken from 25 songs of the top ten songs and best seller. However, she did not mention the source that provide best seller list, which basically, there are many dangdut songs list provider in the internet that provide different result of best seller songs.

However, there is a phenomenon on television that most entertainment programs in every channel use dangdut as one of their special programs. Setiaji (2017) claims that nowadays dangdut has a bigger development. He explains a phenomena of dangdut that called *dangdut koplo*, a sub dangdut genre which accentuates and manipulates the rapid

beat of *ketipung* ‘tom-tom’. It was started in East Java of Indonesia, then *dangdut koplo* are now going international. Almost all the popular songs around the world have their *dangdut koplo* genre. Moreover, the *dangdut* singers are having more good sense of costume in their performance nowadays and many people start to sing the songs in many events. It is not considered as having taboo meaning anymore.

Kuiper (1991) and Kiesling (1997) in Batang (2018) postulated that taboo words can reach a substantial level of close bonding in a certain social class. Formerly, Eckert and Ginet (2003) in Batang (2018) also stated that the meaning of taboo itself comes from a shared freedom signals upon those who are mothers and schoolteachers who are mostly women in the past have judged it as ‘dirty language’. In this way, women in the past had put the distance toward the user of those words. How if at that time, like this present time which there have been many research have observed that both gender use those taboo words frequently, then taboo words would not be no more taboo.

Related to this phenomena when the taboo lyrics sound no more taboo, it is because of how do the listeners or the readers interpret the meaning of the sentences or the words. It is not easily saying that *dangdut* song lyrics are taboo because Alonzo (2019) mentioned that *folksongs are rich repository of identity constructions and worldview*. Alonzo (2019) has explained that analyzing popular music as a discourse is applied into three ways, they are observing song lyrics as a performed language, describing the discourse on music, and analyzing the discourse of music. She also mentioned that analyzing musical aspect involves various extra -musical aspects in musical discourse analysis, such as psychological, personal factors, social and historical environment, stylistic conventions, artistic aims and so forth. This means that the understanding of the meaning of the lyrics depends on how the message is communicated. The interaction and communication also depend on the culture of how the speaker and hearer interact and communicate each other. The important thing in this case is the culture itself. The culture is established by the people (Suhartono, 2020). That is why people need to know how to build a culturally communication that can help them doing the interaction to be fun and entertained, in this case the vulgar lyrics does not sound taboo or embarrassing.

The concept of communication that is meant here is an activity which involves speaker, hearer, message and the medium of transferring the message. In the process of

‘doing communication’, people are exchanging information, news, ideas, with somebody or to make one’s ideas, feeling, to be clear to others (Suhartono, 2020). Finnegan (1994) states that communication is the process of sending meaningful symbols between individuals.

As dangdut became the most entertainment musics among Indonesian people, also preserving the fact that dangdut has long historical issues, this study is interested to identify how dangdut songs deliver the meaning idea through the diction of its lyrics. Based on the definitions about communication above, there is a popular dangdut band called Sagita. Sagita’s songs also try to give meaningful idea through the diction of the lyrics. These dictions have rhymes which deliver messages to their audience. Thus, this paper introduces the concept how the antecedent lines before the last line of the stanza in a song functions as attributive words that reveal the irony idea.

The referential words in this paper determine the intended words through the attributive words. These attributive words give identification which words that are being attributed by maintaining which words that are being the only one conveyed. Based on the statement from (Michael Devitt, 2007).

...It is generally agreed that descriptions have a referential use as well as an attributive use. When ‘the F’ is used attributively in ‘The F is G’ the sentence conveys a thought about whatever is alone in being F; when ‘an F’ is used attributively in ‘An F is G’ the sentence conveys a thought about some F or other. The sentences convey “general” thoughts or propositions. When either description is used referentially, its sentence conveys a thought about a particular F that the speaker has in mind, about a certain F. The sentences convey “singular” thoughts or propositions;

It may be summarized that the use of attributive words in a sentence is described based on the use of article ‘the’ and ‘a/an’. When the attributive use describes a word that has article ‘the’, it explains that the attributed word is the only one referent being conveyed. Meanwhile, the attributive use that explains the referent being conveyed is not the only one.

Literature Review

Reference

From the previous issue, reference has a function to help listeners/readers identify an entity using linguistic forms. Linguistic forms or linguistic units can be morpheme, lexical, word, or sentence. Reference is used to state a word or a phrase to which it refers to. Reference (a noun or a noun phrase) is described by a modifier preceded or followed. For instance:

*I found a **metal** bucket **full of gold and silver**.*

The word “metal” is a pre-modifier that precedes the noun “bucket”. “Full of gold and silver” is a post-modifier that follows the noun. So that, the two modifiers describe the “bucket”.

Yule (1996) affirms reference as an act by which speaker (or writer) uses language to enable a listener (or reader) to identify something. For further knowledge, Yule also states that the word choice (or linguistic form) that is uttered by speaker from one speaker to another might have a different meaning. This could be meant that the meaning depends on the speaker. To perform a reference, speaker can use referring expression. In pragmatics, the linguistic form of reference is called **referring expression**.

Referring Expression

A claim (Allan & Jaszczolt, 2012) says if a referring expression cannot be defined from its grammar and lexeme (word based on vocabulary), as a formula Lexical NP < pronoun < Ø taken from Huang (2000) it is not a referring expression. Moreover, referring expression is not-bound.

Gereon Müller from Leipzig University in his short Power Point made in 2008 exposes three principles of Binding Theory by Noam Chomsky. Focusing on the third theory (Principle C') states “an R-Expression is not bound” explains that R-expression can be changed without affecting the meaning of the noun or NP it modifies.

Kyla: what are you guys looking at?

*James: **that girl** with blue sparkling gown.*

*John: **that girl** sitting next to Brandon.*

*Kyla: Oh! **Zaz!***

That girl is the referring expression. Remember that referring expression is whether noun or noun phrase. **Zaz** is the name of **that girl** known as proper name in form of NP. Even though,

James and John make different complements but they refer to the same girl that is Zaz. The referring expression is not-bound because Zaz can be replaced by that girl and the different complements make readers still understand that the complements refer to Zaz.

Attributive words

A more brief explanation (Fowler & Burchfield, 1996), their Modern English Usage states “attributive” in grammatical work, ‘that express an attribute’: normally an adjective placed immediately before a noun and then, In English grammar, attributive uses as a modifier of a sentence especially adjectives, verb and nouns. Moreover, attributive appears at the beginning of a noun. Many sources only take a deep look at attributive type as adjective. However, the types of attributive are three. There are attributive noun, attributive verb, and attributive adjective (to be believed). Far from these kinds of attributive (in grammar), in Pragmatics there is an attributive use in field of reference.

Attributives in a journal entitled *Attributive and their Modifiers* by Samuels & Farstrup (2006) tell that attributives have a function to connect an individual to a class of and individual (categorizing) and to what an individual belongs.

*This **newspaper** article tells about the climate change* (attributive noun)

*An **energetic** dancer is needed in the next show* (attributive adjective)

*My **sleeping** classmate just left the class* (attributive verb)

Anaphoric words

In recent times, in the field of computational linguistics the term ‘anaphora’ appears to be prominent over ‘reference’. Modern linguists prefer to use anaphora to speak about the phenomenon of referential expressions in natural language. So for the issue of the study the term ‘anaphora’ is used frequently, and the two terms are used interchangeably all through. Filmore (1975) argues that it is not easy to draw a distinction between reference and anaphora. He points out that confusion is likely to happen in terms of distinction between discourse deixis and anaphora. Anaphora is said to work within sentences, across sentences and across turns between participants whereas deictic or other definite referring expressions are often used to introduce a referent, but anaphoric pronouns are used to refer to the same entity thereafter.

Rhyme

A rhyme (sometimes spelled Rime) is a repetition of similar sounds in two or more words and is most often used in poetry and songs. The word "rhyme" may also refer to a short poem, such as a rhyming couplet or other brief rhyming poem such as nursery rhymes.

Types of rhyme

The word *rhyme* can be used in a specific and a general sense. In the specific sense, two words rhyme if their final stressed vowel and all following sounds are identical; two lines of poetry rhyme if their final strong positions are filled with rhyming words. A rhyme in the strict sense is also called a perfect rhyme. Examples are *sight* and *flight*, *design* and *gain*, *madness* and *sadness*.

Perfect rhymes

Myers & Wukasch (2003) stated that perfect rhymes can be classified according to the number of syllables included in the rhyme, which is dictated by the location of the final stressed syllable.

- masculine: a rhyme in which the stress is on the final syllable of the words (*rhyme*, *sublime*)
- feminine: a rhyme in which the stress is on the penultimate (second from last) syllable of the words (*picky*, *tricky*)
- dactylic: a rhyme in which the stress is on the antepenultimate (third from last) syllable (*cacophonies*, *Aristophanes*)

Irony

The word irony in a literary work like in a poem is not something new anymore. What this paper analysis is about how the concept of irony is used by the songwriter structurally in a song lyric. The concept of irony in a literary work is used to make something or someone in our society to be looked embarrassing or ridiculous by overthrowing humor to something or someone.

People also define irony in the context that the distinction between irony, satire, sarcasm, wit and humor must first be established. However, irony should be differed from comedy (Raymond Chakhachiro, 2009),

...irony differs strategically from comedy; the former is reserved and a means to an end, while the latter is public and an end in itself. With wit, irony shares language such as poetic references, paradoxes and puns. The definition of wit, as an upper social class offensive weapon classifies it as one of the devices of irony.

A story may have been called as ironic because it may contain the irony conflict, for example: a story is ironic because it tells about a man who has got big money - maybe his future and happiness start at that time but the next day he lost all of that because he died. Readers may laugh to know that this 'lucky in a while' man is no longer lucky because he has died and cannot enjoy the happiness of having big money. The way readers laugh could not be considered that they are happy, because this way means they could be sad too seeing a man like this in a real life.

The research questions of this study is to identify the form of rhyme in the stanza that contributes the last anaphoric-line, the second research question is to identify the antecedent words that attribute the anaphoric reference of the last line in the stanza, and the third is to identify how the rhymed-antecedent words could be attributive in revealing the ironical-anaphoric reference in the last line in the stanza.

Methods

This study is a qualitative and assigns content analysis to analyze data (Yin, 2011) by which phrases, sentences and narrative texts provide logics and arguments as the core data (Cresswell, 2014). This study identifies the dangdut songs, specifically focusing on the song's lyrics. It focuses on the analysis of explanation related to referential meaning of the dangdut song lyrics having referential evidences. Data of this study came from seven songs of dangdut written in Javanese by a Sagita Band, a famous Dangdut music group in East Java Indonesia. As the lyrics do not have any titles, the authors named each song with numbers, like Song 1 to Song 7. Specifically, all songs indicate values of local culture expressed within the Javanese terms that have the rich interpretation of referential meanings.

To collect the data, authors listen each song from the VCD that recorded the performance considerably 3-5 times so that authors can identify each lyric properly. As

the lyric has been provided with running texts to present the lyrics, the authors based their records on the running texts and the voice of the singer to navigate the message of each lyric. Referential meaning that appear in the running texts is identified verbatim. The authors identify each referential lyric of each song so that the entire 7 songs are completed and reconstruction of the referential meaning from each song is fully identified.

To analyze the data, the authors elaborate some terms such as antecedents, attributive words, and anaphoric words which need more explanation of the meaning the song’s lyrics. Specifically, it focuses on the structure of referential expression in a song lyric which is supported by the antecedent, the attributive words, and the anaphoric words the data consist of the sentences from the Javanese folksong. The data reduction is done by selecting the songs that have ironic sense (Miles, Huberman & Saldana, 2014; Yin, 2014; Cresswell, 2011).

Results

The results below are based on several analysis tables that explain the irony sentence on its constituent components, namely antecedents and anaphorics also describing the rhyme stanza for the last line.

The antecedents that attribute the anaphoric words

1). The analysis of attributive words in the Song 1

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|--------------------------------------|--|-------------------------------------|
| 1 | aku tibo jempalikan neng pojok an | mujur tenAN, bis-bisAN, ugal-ugalAN | aku tibo jempalikan neng pojokAN |

The anaphoric words/expression is considered as giving attributes since it is attributed by the antecedents “mujur tenAN, bis-bisAN, gal-ugalAN”. The anaphoric words have irony meaning because of the meaning of the antecedents explain the condition of a zig-zag running bus with overloaded passengers. In the final stanza tells

that the singer rolling-fall down in the bus. The singer is a street singer that works in a bus at that time.

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|--|-------------------------------|--|
| 2 | tibakno gendeng anyaran, ditabok setan | koyok jutawAN and gowo korAN | tibakno gendeng anyarAN, ditabok setAN |

The lyrics “tibakno gendeng anyaran” and “ditabok setan” on Javanese belief means someone who has a mental disorder is he/she who has been struck by evil. The last line “tibakno gendeng anyarAN, ditabok setAN” has a referential expression that explains the antecedents of “koyok jutawAN” and “gowo korAN” which means the rich who read newspaper in the morning who has a mental disorder and he/she has been struck by evil. The anaphoric words of these antecedents attribute the irony meaning in the last line. The irony meaning is recognized by these attributive words. So, the last line is anaphoric expression that are attributed the antecedents.

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|---|-------------------------------|--|
| 3 | tibakno meteng rong ulan, merek ojek-an | ayu temenAN & nang embongAN | tibakno meteng rong ulAN, merek ojekAN |

The words “*tibakno meteng rong ulan, merek ojek-an*” which means that the girl has been in two months pregnancy because of doing free-sex with the public motorcyclist. Those are the anaphoric words of antecedent “*ayu temenAN*” & “*nang embongAN*”. Those anaphoric words are attributed by the antecedents. Moreover its attributive expression creates the irony meaning since the meaning of the antecedent words is ‘she’s so beautiful and seldom hang out’ but in fact now she is in two months pregnancy. The condition of its words is ashamed, that is why its irony meaning is revealed on the contextual expression of the stanza.

The analysis of attributive words in the Song 2

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|--------------------------------------|-------------------------------------|--------------------------------------|
| 4 | telung sasi mak aku urung bayaran | perawAN, perantauAN, & sekolahAN | telung sasi mak aku urung bayarAN |

The anaphoric words/expression of its stanza is considered as attributed since its attributed by the antecedents “*perawAN, perantauAN, & sekolahAN*”. These anaphoric words have irony meaning because of the meaning of the antecedents explain that the condition of a girl in a suburban area who was single, had been in a remote area to work in the school canteen, but unfortunately, she did not get any salary at all during work.

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|-------------------------------|-------------------------------|-------------------------------|
| 5 | menek klopo nyeblok bongko | mulyO, ndesO, & botO | menek klopo nyeblok bongkO |

The attributive words “menek klopo nyeblok bongko” reveal irony circumstances in the stanza. The antecedents “*mulyO, ndesO, and botO*” attribute to raise the meaning of irony itself. When the meaning of the anaphoric words is badly fall-down from the coconut tree, it gives the clue of irony condition through the antecedents which its meaning ‘if you want your life prosperous, then follow me to the country side, and climb the coconut tree.

The analysis of attributive words in the Song 3

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|-----------------------|-------------------------------|-----------------------|
| 6 | paling penak rabi wae | nduwE, dewE, & nduwE | paling penak rabi waE |

Irony is risen from the anaphoric words of “*paling penak rabi wae*” (meaning: getting married is the last perfect choice). The anaphoric words are the elaboration of antecedents and the attributive words. The anaphoric words “*paling penak rabi waE*” is attributed by the antecedents, it explains that the meaning of antecedent lines may sound unclear within the stanza until they are revealed having ironic meanings through the last line i.e. attributive words. That is why, the last line “*paling penak rabi waE*” in the stanza is the attributive-anaphoric words for the unclear antecedent words “*nduwE, dewE, & nduwE*” (meaning: I am the poor, I can’t finish my school, I have no work-experience, but my mother tells me that I’m the most beautiful girl) in the 1st, 2nd, & 3rd line; that enhance the ironic meaning in the stanza.

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|-----------------------------|--------------------------------|-----------------------------|
| 7 | arep nyambel ra enek lombok | cowOK, sempOK, bosOK, & simbOK | arep nyambel ra enek lombOK |

Revealing the irony condition could be raised through the antecedents “*cowOK, sempOK, bosOK, & simbOK*” that give an attributive meaning to the anaphoric words “*arep nyambel ra enek lombOK*”. The meaning of the antecedents is, there is a girl who has met a boy. The boy is not handsome enough and a little bit too old for her. When she tells her mother about that boy, the mother does not give her any money or even something to eat. The special thing in these antecedents is, the lines before the last line have the same rhymed. This rhyme sounds funny because the rhymed is considered as a part of the antecedent which contribute the irony meaning. So, the irony meaning in attributive words are also considered as the anaphoric words.

The analysis of attributive words in the Song 4

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|---------------------------|-------------------------------|---------------------------|
| 8 | nanging aku calon jutawan | tenAN, sopAN, & tindikAN | nanging aku calon jutawAN |

Irony meaning that contribute the anaphoric words are raised from the meaning of the antecedents which has the same rhyme. The anaphoric reference “*nanging aku calon jutawAN*” is also the explaining the irony condition since it explains the condition of a bad girl with tattoo and ears with full of earrings who still perform good attitude to the society, and may become a millionaire in the future.

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|---------------------------------------|-------------------------------|---------------------------------------|
| 9 | angger gelem ora mangan sangang wulan | prapatAN, keturutAN, & wulan | angger gelem ora mangan sangang wulan |

The anaphoric words “*angger gelem ora mangan sangang wulan*” reveal irony circumstances in the stanza. The antecedents “*prapatAN, keturutAN, & wulan*” attribute to raise the meaning of irony itself. When the meaning of the attributive words is as long as you are willing not to eat for eight months, it gives the clue of irony condition through the antecedents which the meaning is you can have a free new smartphone when you join me to be a street musician, but you will not eat anything for eight months.

The analysis of attributive words in the Song 5

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|---------------------|-------------------------------|---------------------|
| 10 | jebul malah dienyek | meleEK, suwEK, & cepEK | jebul malah dienyEK |

“*Jebul malah dienyek*” means she is being underestimated. The sentence has irony meaning which is contributed by the antecedents. It has the meaning of a condition of a girl who has worked in twenty-four hours to earn a living, but she is still being underestimated by the society. The meaning can be revealed through its attributed by the anaphoric reference of “*jebul malah dienyEK*” sentences.

The analysis of attributive words in the Song 6

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|---|----------------------------------|---|
| 11 | bapake koyok buto mencak-mencak nggemplang boto | mulyO, suroboyO, rojO, & konO | bapake koyok buto mencak-mencak nggemplang botO |

The anaphoric words/expression “*bapake koyok buto mencak-mencak nggemplang botO*” is considered as attributed. It’s attributed by the antecedents “*mulyO, suroboyO, rojO, konO*”. Moreover, it has an irony meaning because the meaning of the antecedents explain the condition of a girl who has met a rich boy from Surabaya city, unfortunately his father is cruel like *buto* (evil) and would like to throw a boto (brick-stone) for those who is dare to have a crush on his rich boy.

The analysis of attributive words in the Song 7

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|---|----------------------------------|---|
| 12 | sing penting kenek nggo tuku jajan camilan | restorAN, ceperAN, & proyekAN | sing penting kenek nggo tuku jajan camilAN |

“*Sing penting kenek nggo tuku jajan camilan*” means the money can be used to afford snacks. The sentence has irony meaning since it’s contributed by the antecedents which has the meaning of a condition of a girl who is willing to work in a restaurant with the boys. In three years to earn a small-money which can only afford snacks. Its meaning is attributed by the attributive words of “*sing penting kenek nggo tuku jajan camilAN*”. The attributive words are attributed by the antecedents, it can be concluded that the attributive words are the anaphoric references, because anaphoric reference refer to the antecedents.

| No | Irony | Antecedents=Attributive words | Anaphoric words |
|----|-----------------------------------|----------------------------------|-----------------------------------|
| 13 | karepe yo pengen nduwe gandhengan | CecangkrukAN, gitarAN, & pacarAN | karepe yo pengen nduwe gandhengan |

The Irony condition could be raised through the antecedents “*cecangkrukAN, gitarAN, & pacarAN*” that give a meaning to the anaphoric words “karepe yo pengen nduwe gandhengan”. The meaning of antecedents is the singer and her friends like to gather in a cafe singing songs while watching the other loving couple in romance in the other corner. The special thing in the antecedents is the lines before the last line have the same rhymed. This rhyme sounds funny since the rhymed is considered as a part of the antecedent which contribute the irony meaning. Moreover, the irony meaning in attributive words are also considered as the anaphoric words.

The contribution of rhyme stanza for the last line

Based on the theoretical framework, the analysis of rhyme is based on the Perfect Rhyme theory which is divided into three types. They are masculine rhyme, feminine rhyme, and dactylic rhyme. The analysis of the data has raised in one finding of rhyme, that is masculine rhyme. It can be concluded that the Javanese folksong implant masculine rhyme in the stanza of the song lyrics. “Masculine rhyme” is a rhyme which is stressed on the final syllable of the words (*rhyme, sublime*). The masculine rhyme can be seen in the following stanza:

1st song:

| | | | | | | |
|--|---------|--------|--------|-------|--------|-------|
| Dino | | iki | | mujur | | tenan |
| Aku | Ngamen | nang | njero | bis | bisan | |
| Penumpange | lenggah | tenang | supire | gal | ugalan | |
| Aku tibo jempalikan neng pojok an | | | | | | |

The rhyme ‘-an’ at the end of the 1st, 2nd, and 3rd lines have the same rhyme with ‘-an’ at the 4th line. The rhyme is called as masculine rhyme, because the rhyme appears the stress on the final syllable.

4th song:

| | | | | | |
|----------|-------|--------|-------|--------|-------|
| aku | rabi, | aku | kenal | cowok | |
| kenal | cowok | irunge | rodok | sempok | |
| setengah | tuwo | iki | awak | lagi | bosok |
| ra | oleh | duwek | soko | simbok | |

arep nyambel ra enek lombok

The 4th song also has the masculine rhyme, since the stress of the syllable arrives at the last syllable. The rhyme ‘-ok’ at the end of the 1st, 2nd, and 3rd lines have the same rhyme with ‘-ok’ on the 4th line.

The lines in every stanza contain masculine rhyme which are emphasized on the antecedents that attribute the referential words in the last line in every stanza. Its rhyme (masculine rhyme) is the ‘tools’ to maintain the final irony meaning in the anaphoric line at last line of every stanza. It can be said that its attributive-antecedent plays a great role in establishing ironical meaning in the last line. The rhyme in every lines are the antecedents that refer to the irony words in the line on the stanza, so the last line is the anaphoric reference that contain irony meaning. It can be said that its anaphoric reference is attributed by the antecedents.

Pedagogical Implication

Based on the presented results above, this paper has three implications on these Javanese folk songs. Firstly, as it has been mentioned that the lyrics were written by a certain local dangdut group, the language of the lyrics were created in a stanza with local language with special rhyme. The special rhyme itself has postulated particular rhyme in every lines of each stanzas. This particular rhyme seems successful in attracting the audience’s ear; because comparing to the other dangdut songs that use Indonesian language, these Javanese lyrics sounds unique on their rhyme. These lyrics sound unique because there is no other dangdut Indonesian lyrics that have these particular rhyme. Secondly, the last word in each lines in every stanzas supports the irony meaning in the last word of the last line in every stanzas. The existence of that irony meaning in each stanza has revealed that these Javanese lyrics has given a humorous effect toward the

audience. Thirdly, the impact of the irony message in the society does not always have negative sides. The art of the song lyrics may educate the people to do positive things. These Javanese folk songs can render the society into a better world. Because through irony, people can reduce something that is painful in their life by conceiving it as funny experience. In this way, it can remedy sadness in the world.

Conclusion

Dangdut songs that is popular nowadays are affected by the lyrics they bring. The lyrics contain the stanza that are very interesting. The stanza contains the masculine rhyme that beautify the lines. Those masculine rhyme are the antecedents that attribute the anaphoric line in the final line of every stanza. The antecedents that contain masculine rhyme can be considered as attributive words. The special thing that the people are interested to is about the irony meaning at the final line. It is interesting because it is revealed that the attributive words can raise the irony meaning at the final line in the stanza. The results of this paper may have a contrast toward the research conducted by Kusumaningsih, et, al. (2019). She has concluded that dangdut songs contain vulgarism that lead to negative values in social education. Meanwhile, this paper revealed a conclusion that the analysis on dangdut song lyrics as a folksong requires many point of view considerations including the intrinsic and extrinsic factors, which include rhyme and irony. Alonzo (2019) has stated that folksongs are rich repository of identity constructions and worldview, which the repository itself can regard folksongs as a poem that needs to be observed its intrinsic and extrinsic part. Overall, this paper has proved that certain types of dangdut songs do not imply negative impacts to the society. Moreover , it can also give healings toward the society through its artistic rhymed-lyrics that providing humorous effect of its irony message.

References

- Allan, K., & Jaszczolt, K. M. (Eds.). (2012). *The Cambridge handbook of pragmatics*. Cambridge University Press.
- Alonzo, E.H. (2019). Ibanag Identity and Worldview through Songs: A Critical Discourse Analysis. *The Asian ESP Journal.*, 15(1.2). Page: 77-93. ELE Publishing

- Batang, B.L., Dayag–Vecaldo, V. J., Medriano, R. M. (2018). Conversational Topic Preferences, Taboo Words and Euphemisms Used by ESL Philippine Male and Female Students. *The Asian ESP Journal.*, 14(7.2), 317-335. ELE Publishing.
- Chakhachiro, R. (2009). Analysing Irony for Translation. *Meta: Translators' Journal*, 54(1), 32–48.
- Creswell, J.W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. London-New Delhi-Singapore: SAGE Publications
- Devit, M. (2007). Referential Descriptions and Conversational Implicatures. *EUJAP*, 3(2).
- Dwi, A. (2018). Studi Kasus: Pengaruh Lagu Dangdut Terhadap Tindakan Sosial Anak-Anak. Digilib UIN Sunan Kalijaga. [Http://digilib.uin.ac.id/34653/](http://digilib.uin.ac.id/34653/)
- Finnegan, E. (1994). *Language and Its Structures*. Harcourt Brace & Company.
- Fowler, H, & Burchfield, R. (1996). *Attributive*. In *The new Fowler's modern English usage*. Clarendon Press.
- Frederick, W.H. (1982). Rhoma Irama and the Dangdut Style: Aspects of Contemporary Indonesian Popular Culture. *Indonesia*. No. 34, October, pp. 102-130. Published by Cornell University Press; Southeast Asia Program Publications at Cornell University. DOI: 10.2307/3350952. <https://www.jstor.org/stable/3350952>
- Glaser, J. (1999). *Understanding Style: Practical Ways to Improve Your Writing*. Oxford University Press.
- Huang, Y. (2000). *Anaphora: A cross-linguistic Study*' In A. Keith and K. Jaszczolt. *The Cambridge Handbook of Pragmatics*. London University Press.
- Kolln, Ma. (1999). *Rhetorical Grammar*. Allyn and Bacon.
- Kusumaningsih, D., Djatmika, Santosa,R., Subroto, D.E. (2019). Pedagogical Values in Indonesian Lyrics of Dangdut Songs: Evidences of Language Vulgarism and Gender Exploitation. *Journal of Social Studies Education Research*. 9:10 (3), 311-331
- Lado, R. (1957). *Linguistics Across Culture*. The University of Michigan Press.
- Miles, B. Mathew; Huberman, M. A & Saldana, J. (2014). *Qualitative Data Analysis*. London: Sage.

- Muller, G. (2008). *Movement and Binding*. Retrieved from <http://home.uni-leipzig.de/muellerg/mu317.pdf>.
- Myers, J, & Wukasch, D.C. (2003). *Dictionary of Poetic Terms*. University of North Texas Press.
- Prayoga, A. (2015). Strategi Adaptasi Grup Musik Dangdut Cansaw Desa Sawentar Kecamatan Kanirogo Kabupaten Blitar Tahun 1993-2014. *Digilib FIS Universitas Negeri Malang*.
- Rosenwasser, D, & Stephen, J. (2012). *Writing Analytically* (6th ed.). Wadsworth.
- Setiaji, D. (2017). Tinjauan Karakteristik Dangdut Koplo Sebagai Perkembangan Genre Musik Dangdut. *Handep: Jurnal Sejarah Dan Budaya*, 1(1), 19–34. <https://doi.org/10.33652/handep.v1i1.13>
- Setiawan, S & Susanti, A. (2020). Sexuality in Dangdut Lyrics: A Critical Discourse Analysis. *International Journal of Innovation, Creativity, and Change*. ISSN: 2201-1315. (forthcoming, December 2020).
- Suhartono. (2020). Implication of academic interaction in the graduate thesis exam context in Indonesian university. *Asian ESP Journal*, 16(1.2), 247-287.
- Winkler, A & Metherell, J.R. (2012). *Writing the Research Paper: A Handbook* (8th ed.). Wadsworth.
- Yin, R. R (2011). *Qualitative-Research-From-Start-To-Finish* New York - London: The Guilford Press
- Yule, G. (1996). *Pragmatics*. Oxford University Press.

Appendices

| | |
|---|--|
| <p>Song 1</p> <p>Dino iki mujur tenan Aku Ngamen nang njero bis bisan Penumpange lenggah tenang supire gal ugalan Aku tibo jempalikan neng pojok an Arek ayu klambi abang Cukuran lanang semiran abang</p> <p>Alise nanggal sepisan, idhepe pasangan sayang untune batikan, kopi lambada</p> | <p>Song 3</p> <p>aku pancen wong ra nduwe jare simbok aku seng ayu dewe ijasahku SMP, pengalaman ora nduwe paling penak rabi wae aku rabi, aku kenal cowok kenal cowok irunge rodok sempok setengah tuwo iki awak lagi bosok ra oleh duwek soko simbok arep nyambel ra enek Lombok pertamanya aku gak mengerti kenapa ditangkap pak polisi digebukin setengah mati disuruh ngakuin barang bukti</p> |
| <p>Iku mono ra sepiro, ibarat aku duwe konco Lagak e koyok jutawan ngalor ngidul gowo koran, tibakno gendeng anyaran ditabok setan Iku mono ra sepiro, ibarat aku duwe tonggo Arek e ayu temenan</p> | <p>Song 4</p> <p>senadyan awakku kebak tatoan rodo tenan nanging aku isih nduwe roso sopan senadyan kupingku kebak tindikan nanging aku calon jutawan cah ganteng ojo sumelang melu aku tak jak ngamen nang prapatan njaluk hape mesti keturutan angger gelem ora mangan sangang wulan</p> |
| <p>jarang metu nang embongan Tibakno meteng rong ulan merek ojek an</p> | <p>Song 5</p> <p>ono kadal jare tekek tangine merem melek simbah lagi menek e kathoke suwek tak rewangi golek recek, golek duwek</p> |

| | |
|---|---|
| <p>Uger galewene gerbongan iku julukane Wedok ane lemu lemu di ONYEN guya guyu alamak di onyen guya guyu</p> | <p>soko cepek jebul malah dinyek</p> |
| <p>Song 2 mak iki anakmu perawan wiwit mbiyen ono ing perantauan melu ngewangi neng kantin sekolahan telung sasi mak aku urung bayaran obral-obral janji le urung mesti uripmu mulyo mulo aku wes kondo melu aku mulih nang deso ngiwangi gawe boto, menek kelopo nyeblok bongko</p> | <p>Song 6 Dino iki uripku rodok mulyo, Kenal cowok omahe suroboyo Cah-e sugih koyok anake rojo Pitung ndino aku kenal cah suroboyo Tak dolani menyang omahe kono Tekan kono, bapake koyok buto</p> |
| | <p>Song 7 Telung taun aku kerjo ning restoran Sabèn bengi aku golek duwit ceperan Kumpul bareng ngamen bareng cah proyekan Sing penting kenek nggo tuku jajan camilan Muleh ngamen kabeh , podo cecangkruk'an Ning pinggir ndalan karo gitaran Ngguya ngguyu nyawang bocah pacaran Karepe yo pengen nduwe gandhengan</p> |