# The Author's Perspective through the Representation of Experiences in the Songs *Muliha* and *Nekat*

**Favorita Kurwidaria**
Doctoral Program in Linguistics, Faculty of Cultural Science
Sebelas Maret University
Surakarta, Indonesia
favorita@staff.uns.ac.id


**M.R. Nababan**
English Department, Faculty of Cultural Science
Sebelas Maret University
Surakarta, Indonesia
amantaradja.nababan_2017@staff.uns.ac.id


**Sumarlam Sumarlam**
Javanese Literature Department, Faculty of Cultural Science
Sebelas Maret University
Surakarta, Indonesia
sumarlam@staff.uns.ac.id


**Prasetyo Adi Wisnu Wibowo**
Javanese Literature Department, Faculty of Cultural Science
Sebelas Maret University
Surakarta, Indonesia
prasetyoadiwisnuwibowo@yahoo.co.id

*Abstract*—As time goes by, Javanese songs develop. Along with the development, the genres and the dictions of the Javanese songs are more varied. In line, there are wide-ranging ideas expressed by the songwriters through the songs. The Javanese songwriters have the authority in choosing and utilizing the language to compose aesthetic and meaningful lyrics. However, the dictions do not only deal with the aesthetics, since the linguistics units on the lyrics are creative work. The choices represent the songwriters' perspectives on the social issues. The lyrics of *Muliha* and *Nekad* are written and sung by Didi Kempot. The theme of the two songs is different from his many songs. The language choices used in the lyrics provide a perspective of women that differs from the stereotypes prevalent in Javanese society. Women who are bold take action and have an attitude in their efforts to win a man's love. Therefore, the study related to Javanese songs is interesting not only in terms of the aesthetics of language but also in the content of ideas/the author's perspective on the issues in their work, which can be unearthed from the representation of the experiences of the discourse participants. The representation of experiences is analyzed using the transitivity theory of Halliday developed by Jeffries (2010), and it is linked to genetic aspects. Thus, the author can reveal the ideological effects of these transitivity choices, drawing patterns of the author's perspective on male and female participants in their songs through the workings of linguistic tools.

*Keywords—Author's Perspective; Javanese songs; Representation of Experiences; Transitivity*

## I. INTRODUCTION

Javanese music and song are the elements of Javanese culture that have a distinctive and meaningful characteristic for its supporting community. It constantly develops along with the increase of the community's attachment on it [1]. Thus, the exploration on this culture will undoubtedly develop. This triggers the changes on the instruments played as well as on the song lyrics. One of the changes deals with songs known as *langgam*. *Karawitan* was the musical instruments played beforehand while it was mixed with *keroncong* afterward so that it became *langgam keroncong* which have come up in Solo since the 20th century[1]. In its development, a more

complex combination on various musical instruments emerged such as *campursari*, a combination between *keroncong* and *gamelan*[2] where the core of this music actually has existed since 60's[3]. *Campursari* developed in such a way by Manthous so that it was commonly known *Campursari ala Manthous* (Manthous-style campursari) which was well known since 90s[4]. As the popularity of this kind of music increased, several campursari and Javanese pop songs musicians showed up.

Javanese songs released after the era of *campursari ala Manthous*, explored from the meanings or the lyrics, are different from the previous genres, including the language used as the media to convey the intentions. The themes are correspondingly more varied. The Javanese songwriters do not necessarily express normative issues that were in accordance with the ideal characteristics of Javanese. The themes, meanwhile, pop up from current developed cultural phenomena[5], that show things beyond what are considered to be ideal. This phenomenon is attention-grabbing as it may be used to satirize, to show that there is shift in values, as well as to correlate the community's tendency on the issues sung. Therefore, through the songs composed, the songwriters have the self-rule to present their perspectives and ideas that may influence the community on a certain aspect.

The language, as the media to represent the ideas of the song, plays a main role in conveying the intentions. Thus, the songwriters wisely select the language use. This means that the songwriters choose a certain language on purpose. Jeffries (2010) states that the choices are made so that the readers, and the listeners when it comes to songs, are ideologically influenced[6]. If the songs express the relationship between a man and a woman where there is a presence of intimacy, commitment, and passion; according to Stenberg & Barnes (1988), it is a love relationship so that there is a role played by the man and the woman as the participants along with their representation[7]. The representation on their role and standpoint exemplifies the songwriter's perspectives and ideologies. If the lyrics are about something vulgar and sexual, there may be a sexual exploitation that places a woman in a negative perspective[8]. This denotes that a creative text, including song lyrics, is not only noteworthy to be studied from its outward structure such as the style that triggers aesthetic aspects but is also remarkable to be studied deeper to reveal the intentions conveyed as the effect of the songwriter's language choices. Hence, it is notable to analyze how the participants of the love songs are represented based on the language choices.

Song lyrics are already widely studied through various studies or scientific backgrounds. This study deals with language features and aesthetics of Javanese songs as the studies conducted by Indriyani & Nurhayati[9], Rohmah & Haryanto[10], Noviasari & Rahma[11], Winata & Surana[12], Saputry et al.[13], and Sari & Yasarma[14]. The previous studies analyzed the linguistic units that form the structure of the songs, focusing on the dictions as well as the aesthetic pronunciation. Therefore, these studies emphasized how the songwriters' exploited the existing richness of the language to attract listeners. Moreover, studies on the meanings of the songs were also extensively conducted by the researchers from different scientific backgrounds. Some of them were conducted through literature study by Nurkhayatun, Mardiyansyah & Werdiningsih[15] who analyzed the structure of Javanese songs; Saputry & Kholidah[16] who analyze the lyrics from a cultural relationship along with its implementation in learning; Yulianti & Endraswara[17] who analyzed *tembang campursari* from the ethnographic perspective.

This study considers song lyrics as a social phenomenon in which the language used is attached to the songwriters' motives and perspectives on certain issues represented by the participants involved. Therefore, the analysis and discussion of this study focus on a exploring a man and a woman as the participants through a critical stylistic developed by Jeffries[6], exclusively on the representations and experiences through actions and states. The analysis based on the theory will show the songwriter's perspective through the linguistic tools.

## II.     LITERATURE REVIEW

### A.  *The Songwriter's Perspective and Ideology through the Representation of Experience*

As any other creative texts, lyrics written by a songwriter aims at entertainment. Thus, the lyrics represent the songwriter's perspective or ideology on the issue presented. It is not excessive that Jeffries[6] points out that any text frankly or secretly embodies ideologies. Farclough in Sumarlam[18] states that inequality takes place in texts since there is a lack of awareness on the importance of language in the process of social construction, perpetuation, and shift. Kress[19] expounds that language and context are inseparable unit as there is an ideology that connects the discourse with the community through the language used. Van Dijk[20] believes that ideology is formed by one's belief on values, intentions, and anticipations. Mazid in Kristiandi[5] classifies ideology into neutral and critical ideology. The neutral ideology has to do with one's or group's thought in perceiving the surrounding phenomena while critical ideology deals with authority or manipulation that one or group applies in order to influence others' perceptions and actions. The studies on the text producers' perspective towards things revealed by the texts are enriched through diverse scientific perspective be it social, political, law, or psychological field. This is also applicable when it comes to linguistic perspective.

Jeffries[6], in her book, argue that the development on the recent linguistic theory is widely used as a text analysis tool to reveal writers' perspectives. Moreover, she believes that a transitivity theory proposed by Halliday[21] can be used to reveal the effects from the representation of experiences shown in texts. According to Jeffries[6], the tool considers the analysis based on the idea that predicator is the main element of the action that illustrates the happening process. A writer or a songwriter has an autonomy to choose which diction that best expresses the intentions, including the verbs that best illustrate the situation. The representation of experiences can

be studied through the verbs that are classifier into (i) material process, (ii) mental process, (iii) relational process, (iv) verbal process, and (v) behavioral process.

Two songs, on *Exclusive Juwana-Rembang* and *Koleksi Emas Didi Kempot Vol.2 Sekonyong Koder* album, entitled *Muliha* and *Nekad* written and sung by Didi Kempot were released in 2007. In those songs, the use of singular-first person pronoun, *aku*, represents a man as it is the gender of the songwriter and singer. *Muliha* is about a woman who wants to have a love relationship with *aku*. However, the man does not feel the same since the woman do something the man does not like. In line, *Nekat* talks about the same thing. Hence, the songwriter's perspective in representing the participants needs to be explored profoundly.

## III.  METHOD

This discourse analysis study critically examined song lyrics notably on the language choices based on Jeffries' [6] theory which is transitivity that shows the representation of the participants' experience. The method used to analyze the data was descriptive qualitative. The data were collected from two songs, *Muliha* and *Nekat.* Moreover, interviews with competent informants involving the creative teams, the songwriter's family, and the critical analysis experts; were conducted to examine the background of the lyrics. The songwriter's perspective could be uncovered from the patterns of the verb choices. The purposively sampled clauses were chosen as they best represent the participants. The collected data then were analyzed through interactive method by Miles & Hubberman [22] covering data collection, data reduction, data display, and conclusion drawing. The data reduction was directed by tabulating the data on the table to know the frequency of the occurrences so that the songwriter's ideologies related to the social and cultural context could be interpreted. Hence, the more comprehensive conclusion drawing on the songwriter's perspectives could be revealed.

## IV.  RESULT AND DISCUSSION

### A. Result

The depiction of men and women based on the representation of experiences yields the analysis results tabulated as follows:

**TABLE I.  Representation of Experience through Representing Act, Event and State**

| Partici pants | Act, Event and State Representation | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Material | | | Mental | | | Rela tiona l | Verbal | Behavioral | |
| | *MAI* | *MAS* | *MAE* | Mental Percepti on | Mental Reaction | Mental Cognitio n | | | Mental | Verbal |
| Men | 2 | - | - | 2 | 3 | 3 | 11 | - | 2 | - |
| Women | 9 | - | - | - | - | - | 5 | 1 | - | 1 |
| Total | 11 | - | - | 2 | 3 | 3 | 16 | 1 | 2 | 1 |

The depiction of attitudes in both participants, through material, mental, relational, verbal, and behavioral processes, can support the portrayal of: (i) actions indicating efforts to obtain love or forms of rejection, and (ii) aspects of state of being and feeling that support reasons for rejection. The representation of experiences exhibited by the men provides an illustration of their efforts to reject the love of the women. This representation of experience is demonstrated through the material processes that emerge, which fall under MAI (Material Action Intentional) or deliberate material actions, such as the following data.

(1)  *Uwis **takkunci (actor/material)** pagêr (goal)* 'I've locked the gate' (*RR*/Lk/M/01).
(2)  *Uwis **takkunci (actor/material)** lawang (goal)* 'I've locked the door' (*RR*/Lk/M/03).

The data show that the men reject the love of the female participants by taking material actions such as locking doors and gates to prevent the women from daring to enter the house to meet the men. This form of rejection is also portrayed through the representation of experiences using mental behavioral verbs.

(3)  *Muliha! aku (behaver) **wis moh nampa (mental behavior)*** 'Go away! I no longer want to accept.' (RR/Lk/M/02).
(4)  *Sumpah, aku (behaver) **wegah nampa (mental behavior)** kowé sing wis salah (goal)* 'Swear, I don't want to accept you who have made a mistake.' (*RR*/Lk/M/04).

The mental behavioral process with the negations "wegah" and "moh," both meaning 'do not want,' indicates an effort of rejection both in terms of mental/emotional feelings and actions. This form of negation also signifies that the men have closed the possibility of accepting the love of the women participants.

The author, in depicting the men who do not desire romantic relationships, also includes descriptions of the men's states of being that support the reasons for rejection. These reasons can be indicated by what is attached to the men concerning their thoughts and feelings, as shown through mental perception processes, reactions, cognition, and relational processes, as in the following data.

(5) *Aku (senser) **durung lali (mental cognitive)** nganti têkan saiki (cir.)/ durung garing laraku sing koktatoni* 'I haven't forgotten until now, my pain that you inflicted hasn't dried up.' (*RR*/Lk/M/08).

(6) *Barêng (aku:ø; senser) **ngêrti (mental cognitive)** kowé cidra (phen.)* 'after knowing you cheated' (*RR*/Lk/M/15)

(7) *(Aku: ø; senser) ora mung **krungu (mental perception)*** '(I: ø) didn't only hear (*RR*/Lk/M/10).

(8) *Ora mung crita/ aku dhéwé (senser) **ngêrti (mental perception)** nyata* 'Not just stories, I myself knew/saw it for real.' (*RR*/Lk/M/13)

(9) *(Aku: ø; senser) **ora mung gêla (mental reaction)*** '(Aku: ø) not only disappointed' (*RR*/Lk/M/14).

(10) *Durung garing (attribute) laraku sing koktatoni (carrier) **(iku:ø; relational)*** 'my pain that you inflicted hasn't dried up' (*RR*/Lk/M/09).

(11) *Trêsnaku (carrier) **wis (relational)** koktolak (attribute)* 'My love, you have rejected' (*RR*/Lk/N/07).

(12) *Trêsnaku (carrier) **wis (relational)** kokbuang (attribute)* 'My love, you have abandoned' (*RR*/Lk/N/09).

There are 8 data obtained showing the portrayal of state of being through the mental process, with "senser" referring to men and "phenomenon" to women. In the relational process, based on 11 data obtained, "carrier" refers to the feelings and emotions of men, and "attribute" indicates the state of the carrier due to the actions of women. This supports the logical reasons why male participants are unwilling to accept the love of female participants, as women are also described as having taken both physical and mental actions that have made the men sad and disappointed.

The representation of experiences related to female participants provides insight into: (i) efforts to gain the love of men, (ii) the actions women have taken towards men, (iii) aspects attached to women, and (iv) orders/requests that female participants need to make. These three aspects are demonstrated through the appearance of material processes, relational processes, verbal processes, verbal behavioral processes, and there are no mental processes attached.

Efforts to gain the love of men are shown through material processes (5) and verbal processes (1), as exemplified in the following data quotation.

(13) *Ning (conj.) ngapa (kt.tanya) (kowé (actor) kok nékat **ngubêr-ubêr? (material)*** 'But why are you so determined to keep pursuing?' (*RR*/Pr/N/01-02).

(14) *Ning (conj.) ngapa (kt.tanya) kowé (actor) kok nékat isih **dolan? (material)*** 'But why are you so determined to keep visiting?' (*RR*/Pr/N/03-04)

(15) *Ning (conj.) ngapa (kt.tanya) saiki (cir.) kowé (actor) **nyêdhak-nyêdhak? (material)*** 'But why are you getting closer now?' (*RR*/Pr/N/07-08).

(16) *Ning (conj.) ngapa (kt.tanya) (kowé: ø; actor) **mulih (material)?*** 'But why (did you: ø) come home?' (*RR*/Pr/N/15-16).

(17) *Ning (conj.) ngapa (kt.tanya) (kowé: ø; actor) **njêdhul (material)?*** 'But why (did you: ø) appear?' (*RR*/Pr/N/20).

The actions that women have taken towards men, as well as what is attributed to women, also support the depiction of their behavior that leads to male rejection. This is demonstrated through the occurrence of relational and verbal behavioral processes, as seen in the following quotation:

(18) *Têkamu (carrier) **mung (relasional)** gawé aku gêla (attribute)* 'your arrival only disappoints me' (*RR*/Pr/M/03).

(19) *Têkamu (carrier) **kuwi (relasional)** malah ngélingaké (attribute)* 'your arrival makes me remember instead' (*RR*/Pr/M/19).

(20) *Têkamu (carrier) **(iku: ø; relasional)** wis ra takkarêpké (attribute)* 'your arrival is no more expected' (*RR*/Pr/M/06).

(21) *...barêng ngêrti/ kowé (carrier) **(ø; relasional)** cidra (attribute)* '...after knowing/ you cheated' (*RR*/Pr/M/15).

(22) *Nékad, kowé (carrier) **(kuwi: ø; relasional)** nékad (attribute)* 'far, you have gone too far' (*RR*/Pr/N/05).

(23) *Kêna apa (kt.tanya) dhèk biyèn (cir.) kok (kowe: ø; behaver) **njaluk pêgat? (verbal behavioral)*** 'Why (did you: ø) ask for a divorce before?' (*RR*/Pr/N/12).

"Carrier" as a nominalization in relational processes refers to what female participants have done, while the "attribute" attached to the carrier provides an indication that what women have done is perceived negatively by the men. The verbal behavioral processes that show what women had previously done to men also support the negative perception of their past actions. Therefore, the choice of transitivity forms supports the negative portrayal of women, which can also establish logical reasoning for men in their rejection.

The commands/requests that female participants need to make are related to material processes, as illustrated in the following data.

(24) *(Kowé: ø; actor)* **Muliha! (material)** '(You:ø) go away!' (*RR*/Pr/M/01).

(25) *Aja nganti nék ta (kowé: ø; actor)* **mlêbu (material)** *ngomah* 'I won't let (you: ø) enter the house' (*RR*/Pr/M/05).

(26) *(Kowé: ø; actor)* **énggal lunga! (material)** '(You: ø) just go away quickly!' (*RR*/Pr/M/07).

The commands/requests are expressed in material-type imperative clauses, indicating physical actions that female participants need to take. This supports the portrayal that male participants indeed do not desire a romantic relationship with female participants, and it's even emphasized that their physical presence is not wanted.

*B.  Discussion*

Representations of experiences described by the author, both on the male and female sides, exhibit an imbalance between what one party desires and what the other does. This creates a situation where a relationship encompassing intimacy, commitment, and passion between them does not materialize. According to Guerrero[23], such a type of relationship leads to a rejection-based relationship, where one party does not desire a relationship involving intimacy, strengthened commitment, and the emergence of passion, while realizing that the other party desires it.

Data findings representing experiences, as indicated through the use of transitivity, reveal a pattern where male participants, in their efforts to show rejection, engage in physical actions and behaviors that involve both physical and mental aspects. This portrays a sense of firmness in their stance, giving the impression that the male participants are unwilling to compromise or communicate. On the other hand, if the rejection is in the form of verbal processes or limited to mental processes, it conveys a different message. The author appears to depict men as being harsh and unyielding towards women.

When associated with Javanese cultural aspects, such characters do indeed deviate from the prevailing stereotypes that are characteristic of Javanese society in general. Javanese men are known for their strength, both physically and psychologically/emotionally[24]. This strength also carries a more universal meaning, encompassing inner strength, social influence, and economic capability. They are also known for being wise, willing to compromise, and not displaying rough behavior. Although in the song, men are depicted as tending to act roughly, these actions can be rationalized due to the existence of a certain reason, which is reinforced by the emergence of mental and relational processes. Furthermore, the author also presents a representation of experiences related to the attitudes or qualities attributed to women, which can support and justify the reasons for the rejection by men. These reasons are conveyed through representations of experiences involving the emergence of clauses of mental processes, including cognition, perception, reaction, as well as relational processes. The appearance of mental processes supports the idea that these reasons are based on things felt, seen, heard, and subsequently contemplated by the men, making these reasons reasonable. This aligns with the dimensions of masculine stereotypes characterized by men who are capable of logical, rational, objective, and practical thinking[25]. Therefore, the rejection they undertake is based on justifiable reasons, allowing the men to maintain a positive position within the stereotype when making decisions.

Regarding mental strength, the portrayal of the male characters actually contradicts the characteristics as described by Endraswara[24]. In reality, the author introduces mental processes of reaction and relational experiences that explicitly express the vulnerability, sadness, and hurt feelings of the male characters due to being abandoned or betrayed by the women. This shows a different perspective the author wants to convey: that men can also be vulnerable and hurt by women.

Unlike the author's perspective on women, when describing the roles of female characters, the author distributes material clauses in an uneven manner. Women are often positioned as actors in material processes that demonstrate their efforts to win the love of the male characters. Additionally, these efforts are also represented through verbal experiences where the "sayer" is explicitly stated as a female participant, expressing her feelings of love for the man. This gives the impression of women who are bold in their actions or declarations of love. Furthermore, what women have done, both through verbal behavioral processes and relational processes, supports a negative pattern for them.

The characters portrayed on the female side, when viewed in terms of the tendencies of Javanese societal stereotypes, indeed deviate from the typical image of Javanese women. Javanese women are generally depicted as gentle, delicate, soft-spoken, timid, and full of compassion[26], which differs from what is presented in the song. This is evident from the representation of experiences that appear in material processes, depicting physical actions to win the love of men. These actions support the image of women who are bold in their actions towards men. Meanwhile, the attribution to women indicates that they are the cause of the male characters' heartache. Therefore, the author portrays women as tending to be depicted with negative traits or conditions, whereas men are depicted with these less frequently. This occurs due to the positive judgment of men, who are associated with the concept of "laki" meaning honorable and commendable[24]. On the other hand, the frequent appearance of negative traits or conditions in women is a result of the dualistic dictatorship that suggests that men are in opposition to women. This supports the idea expressed by Arvianti[27] that if men are represented as honorable and commendable entities, then women will be portrayed differently.

The concept of stereotypes is indeed always influenced by culture (Barker in Arvianti)[27]. This means that the concept continually evolves in line with the dynamics of change in society. Therefore, the characteristics of stereotypes about women and men are also manifested in ever-changing images (Ulya, et al.,)[25]. Likewise, the author, Didi Kempot, portrays men and women in such a manner. When associated with genetic aspects, the creation of the song is also inseparable from the background and socio-cultural conditions that prevailed at the time. Among his hundreds of songs, those with such themes and depictions of men and women are indeed very rare.

Based on the data gathered, the song "*Muliha*" and "*Nekat*", written and released in 2007, emerged from the author's concern about the changing patterns of behavior among young people (Interview with the creative team and family member, Mrs. Saputri, 2022). During that time, there was increasing openness to communication access. People were no longer using letters or landline telephones as their primary means of communication; instead, the use of mobile phones, widely owned by many young people, was on the rise. This expanded communication channels. Javanese women, who traditionally tended to be shy and passive, were undergoing changes during this period. This was evident with the emergence of reality television shows, such as "*Katakan Cinta*", which began in 2002. In this show, individuals openly expressed their love to someone they liked, and it was broadcast on television. The ones expressing their love weren't always men; in fact, many women participated without hesitation or shame, openly declaring their feelings for the men they were interested in during a carefully arranged event, involving both the "expresser" and the event organizers. During this event, the person expressing their love would directly ask for a response from the person they were interested in. This show was well-received and garnered high ratings among the public. These circumstances raised concerns for the author, which were subsequently manifested in the song "*Muliha*" and "*Nekat*." In this song, the author positions women as individuals who are bold, proactive, and assertive in their interactions with men.

The author's perspective analysis from a critical standpoint, examining the representation of actions, events, and the conditions of discourse participants through the emerging forms of transitivity, can provide an insight that the author has the authority/freedom to introduce linguistic choices, similar to transitivity. The forms of transitivity developed by functional linguists, as noted by Jeffries[6], indirectly indicate the author's viewpoint regarding the issues raised in their text.

## V.    CONCLUSION

Javanese songs have evolved in terms of their musical genres, and likewise, the lyrics within these songs have undergone changes over time. These changes are not only in terms of language choices but also in the meanings conveyed. The songs "*Muliha*" (Go Away) and "*Nekat*" (Gone Too Far) are two lyrics by Didi Kempot that depict contrasting characters between men and women, where the men do not desire intimacy, commitment, and passion, while the women do. The representation of experiences reflected through the choice of transitivity forms supports the portrayal of what is attributed to women, reinforcing a negative image of women who are bold in their behavior and actions in their efforts to win love and have negative behaviors in their past, which triggers the men to not want to accept their love again. Meanwhile, the representation of experiences related to the men supports the portrayal of their state of being, thoughts and feelings, the form of rejection, and the reasons for rejection. This can reflect the author's perspective in representing men and women in both song lyrics with similar themes, where they both have contrasts. On one hand, it portrays men who are firm in their actions despite emotional fragility and women who are daring in their actions despite the negative stigma attached to them.

## VI.  REFERENCES

[1]    N. Noryuliyanti, I. Isawati, and N. F. Abidin, "Perkembangan Musik Keroncong Langgam di Solo (1950-1991)," *Diakronika*, vol. 21, no. 2, pp. 136–156, 2021, doi: 10.24036/diakronika/vol21-iss2/190.

[2]    Supanggah, "Campursari: A Reflection," *Asian Music*, vol. XXXIV, no. 2, 2003.

[3]    J. Wiyoso, "Campursari: Suatu Bentuk Akulturasi Budaya Dalam Musik," *Harmon. - J. Arts Res. Educ.*, vol. 8, no. 3, p. 109, 2007, [Online]. Available: https://journal.unnes.ac.id/nju/index.php/harmonia/article/view/775/707

[4]    J. T. Laksono, "Perspektif Historis Campursari Dan Campursari Ala Manthou'S," *Imaji*, vol. 8, no. 1, p. 17, 2010, doi: 10.21831/imaji.v8i1.6654.

[5]    Kristiandi, T. Sarosa, and S. Sumarlam, "Ideologi Dalam Struktur Tema-Rema Dan Transitivitas Lagu Campursari Sesidheman," *PRASASTI J. Linguist.*, vol. 5, no. 2, p. 189, 2020, doi: 10.20961/prasasti.v5i2.41779.

[6]    L. Jeffries, *CRITICAL STYLISTICS: The Power of English*. Basingstoke: Palgrave Macmillan, 2010.

[7]    R. J. Stenberg and M. L. Barnes, *The Psychology of Love*. New Haven: Yale University Press, 1988.

[8]    D. Kusumaningsih, W. Darmini, S. Suparmin, S. Sukarno, and F. Nugrahani, "The Expressive Urban Cultures Exposed in Vulgar Song Lyrics (The Study of Language Sexism)," in *2nd Workshop on Language, Literature and Society for Education*, K. Saddhono, M. Rohmadi, and R. Rahim, Eds., Surakarta: EAI, 2018. doi: 10.4108/eai.21-12-2018.2282661.

[9]    F. Indriyani and E. Nurhayati, "Colloquial in the Lyrics of Campursari Song by Cak Diqin," vol. 461, no.

Icllae 2019, pp. 237–240, 2020, doi: 10.2991/assehr.k.200804.046.

[10] N. Rohmah, M. Haryanto, and U. Pekalongan, "METAFORA LIRIK LAGU POP JAWA PADA MEDIA SOSIAL SEBAGAI 1 Pendidikan Bahasa dan Sastra Indonesia , Fakultas Keguruan dan Ilmu Pendidikan , kekinian sebagai bahan ajar dalam pembelajaran makna metafora . Dengan tujuan untuk perkembanagan musik atau lirik la," in *Konferensi Ilmiah Pendidikan*, Pekalongan, 2022.

[11] Y. Noviasari and K. F. Rahma, "Majas Gaya Bahasa pada Lirik Lagu 'Asmalibrasi' Karya Dimec Tirta, Erick dan Soegi Bornean dalam Album Atma," *J. Pendidik. dan Sastra Ingg.*, vol. 2, no. 3, pp. 28–32, 2022, doi: 10.55606/jupensi.v2i3.652.

[12] Y. Candra Winata and S. Surana, "Gaya Bahasa Dalam Lirik Lagu Bahasa Jawa Karya Gombloh," *Bharada, J. Pengemb. Bahasa, Sastra dan Budaya Jawa*, vol. 18, no. 2, pp. 1–20, 2022.

[13] D. Saputry and et.al., "GAYA BAHASA DALAM LIRIK LAGU 'BERTAUT' KARYA NADIN AMIZAH," *KIBASP (Kajian Bahasa, Sastra dan Pengajaran)*, vol. 6, no. 2, pp. 317–326, 2023.

[14] R. P. K. Sari and K. Yarsama, "Representation of Sadness in the Lyrics of Songs By N-Buna," *Stilistika J. Pendidik. Bhs. dan Seni*, vol. 11, no. 2, pp. 325–342, 2023, doi: 10.59672/stilistika.v11i2.2830.

[15] U. Nurkhayatun, Mardiyanshah, and Y. K. Werdiningsih, "Kaloka," vol. 1, no. 2, pp. 110–128, 2022.

[16] D. Saputry and U. Kholidah, "Perspektif Budaya Jawa Dalamsyair Lagu Campursari Dan Implementasinya Pada Pembelajaran Sosiolinguistik," *J. KIBASP (Kajian Bahasa, Sastra dan Pengajaran)*, vol. 5, no. 2, pp. 153–165, 2022.

[17] S. Yulianti and S. Endraswara, "Tembang Campursari Suwe Ora Jamu dalam Masyarakat Jawa Karya Waldjinah (Kajian Etnografi)," *J. Ikadbudi*, vol. 11, no. 1, pp. 248–253, 2022, [Online]. Available: https://journal.uny.ac.id/index.php/ikadbudi/article/view/42990

[18] Sumarlam, *Teori dan Praktik Analisis Wacana*. Surakarta: BukuKatta, 2013.

[19] G. Kress, "Critical discourse analysis," *Annu. Rev. Appl. Linguist.*, vol. 11, pp. 84–99, 1990.

[20] T. Van Dijk, "Critical discourse studies. A sociocognitif approach," in *Discourse and practice New tools for critical discourse analysis*, R. Wodak and T. Van Leeuwen, Eds., Oxford: Oxford University, 2008.

[21] M. A. K. Halliday, *Ideology and control in some speech and newspaper genres: a Politico_linguistic approach to discourse analysi*. London: Edward Arnold, 1994.

[22] M. Miles, A. Hubberman, and J. Saldana, *Qualitative Data Analysis, A Methods Sourcebook*. USA: Sage Publications, 2014.

[23] L. Guerrero and A. Chavez, "Relational Maintenance in Cross-Sex Relationship Characterized by Different Types of Romantic Intent: An Exploratory Study," *West. J. Commun.*, vol. 69, no. 4, pp. 339–258, 2005.

[24] S. Endraswara, *Falsafah Hidup Jawa: Menggali Mutiara Kebijakan dari Intisari Filsafat Kejawen*. Yogyakarta: Cakrawala, 2010.

[25] C. Ulya, R. D. P. Sari, K. Saddhono, and M. Sudaryanto, "Representation of Javanese Masculinity in The Dangdut Songs Lyric," *HSE Soc. Educ. Hist.*, vol. 10, no. 2, pp. 139–161, 2021, doi: 10.17583/MCS.2021.5967.

[26] Pranowo and R. Susanti, "Strata Sosial Masyarakat Jawa Sebagai Bahasa Nonverbal Statis : Kajian Etnopragmatik," *Aksara*, vol. 32, no. 1, pp. 135–150, 2020, doi: 10.29255/aksara.v32i1.548.135-150.

[27] I. Arvianti, "PENGUNGKAPAN IDEOLOGI PATRIARKI PADA TEKS TATA WICARA PERNIKAHAN DALAM BUDAYA JAWA," in *International Seminar Language Maintenance and Shift III*, T. McKinnon and Et.al., Eds., Semarang: Master's Program in Linguistics, Diponegoro University, 2013, pp. 65–69.