

CHAPTER I

INTRODUCTION

In this chapter, the researcher presents six topics related to the research. Those topics were covered by background of the research, statement of research problem, objectives of the research, significance of the research, scope and limitation of the research, and definition of the key term.

1.1 Background of the Research

Discourse is stretch of language in use, taking on meaning in context for its users, and perceived by them as porposeful, meaningful and conected (Cook, 1994:25). Discourse analysis concern on what and how people communicate through language. This analysis uses text as the material of analysis which considering context and co-text that surrounded the text. Linguistic phenomena are social in the sense that whatever people speak or listen or write or read, they do so in ways which are determined socially and has social effect (Fairclough, 1995:22). Discourse analysis sees the language in the different way, what people heard in everyday life, what they are read in a newspaper every morning and what they speak to the others are including lingustics phenomena is constructing their social life.

Discourse analysis is the approach in analyzing a discourse in society which allows us to analyze the language use which will reflect people knowledge, attitude, social order, even ideology. When people use language, it can reflect the version of their world.

The social implication of the version of the world that the researcher state before can arise from naturally occurring data, such as song. Song as the product of discourse society is a discourse that make by the society based on the cultural common sense among them.

The song which is written by the people as the part of certain condition in society will represent current ideology of its society. Researcher take dangdut song as the object of research while notice that dangdut song is one example of discourse which is original song from Indonesia, the place where the researcher conduct the research and also become the part of the society. It is easy to face to dangdut song in Indonesia. Researchers from the University of Pittsburgh and Dartmouth College surveyed about how often a people in listen to the songs. They found that the average youth listens to 2.5 hours of popular song a day. It is indicate that song is so make sense in constructing people belief.

One of the most important thing in music is the existence of a lyric. Lyric of the song is the part of literary work that express the ideology of the writer and the environment. Lyric of the song is includes poetry, but not all poetry is read or heard by people. This is the urgency of analyzing the content and meaning of the lyrics. As a candidate of the teacher, researcher realizes that sheotomaticly will daily meet teenagers as the consumer of popular music.

Dangdut as the most Indonesian popular music in Indonesia (Weintraub, 2010:1) also be a popular discourse around society. The existence of dangdut instantly

become part of Indonesian people. People can find dangdut in all over events which held in Indonesia, in wedding party even in celebration of independence day. Public place plays dangdut to entertain people. An Indonesia people can listen dangdut everywhere, such as on the bus, traditional restaurant, in the market and so on.

Furthermore, the existence of dangdut competitions as the television program even reinforces the existence dangdut in Indonesia. The dangdut phenomenon then spawned several popular dangdut artists, singer and also such popular song.

"Cinta Satu Malam" came out as a winner of the award in Anugerah Music Indonesia (AMI) Awards 2011 or the 14th in the category of Best Production of Dangdut Music is one example of popular dangdut song in Indonesia. This song was written by one of the music writer also composer namely Tjahjadi Djajanata. Song which written by him is quite unique in represent woman which depict beyond of stereotypes Indonesian woman as a eastern people, who has strongly norm about manners and religion. Woman become the main theme in Dangdut Song (Weintraub 2010:24). Indonesia woman as the eastern people who picture as polite, graceful and well-mannered is so contrast with the depicted of woman in the song which written by Tjahjadi Djajanata who reflect woman as dared to break down gender stereotypes that exist. It demonstrates quest for freedom and power both sexually and personally.

Since the genre's inception in early 1970s, dangdut has changed from the tool of religious proselytizing to a tool of consumerism agenda (Weintraub, 2010:12). By

examining the social issues in songs lyric, it could be revealed the resercher's intention conveyed in lyrics. Resercher chooses woman representation because resercher notice that recently dangdut song becomes one of the tools by powerful people to construced new kind of representation about woman.

There was some study about this topic before. The first study was conduct by Andrew N. Weintraub then was release in the form of text book under the title, "Dangdut, Musik, Identitas dan Budaya Indonesia." Those book is about dangdut as the social discorse in society, as the identity also the represented of Indonesian culture. Secound previous study is a thesis by Gina Anggrayani under the title *Representasi Perempuan Pada Lagu Dangdut Kontemporer* (Woman representation in contemporary dangdut song)

However, as long as the resercher that become the part of education department and realize that it is so important to educate not only in intelegence of the learner but also emotional as the role they as the part of the society. What kinds of text of they read, what songs that they heard and in which epistemic community they stay, it will bring a big effect of their ideology. Discourse that formed around the learner will be a bit or much affect the way of think in every single of them. This is a big homework for all the teacher to construct the value of "*kemanusiaan yang beradab*" or "civillized humanity" to create a conducive atmosphere of learning. Then to construct the best young generation which has the balance intelligence. The last, light a candle is better than curse the darkness. Dangdut maybe just a small pieces discourse in

society but the from the smallest it will their own possibility to becoming this as a big then this topic is deserve to be analyzed.

The research objects of discourse analysis itself will also be referring to a study of the language in the text to be analyzed. Furthermore the concept by Fairlough in Power and Language (Fairlough, 1989) is imply that discourse is an approach to construct ideology in society, such as how majority group control minority one, how a powerful people dominating discourse or also how an ideology and representation is construct. To unload them there are such tools in linguistics devices.

Finally, this research is conducted under the title “*Lexical and Grammatical Cohesive Devices in Dangdut Song Lyrics Written by Tjahjadi Djajanata as The Representation of Woman*” here the resercher notice that it is so important to know the picture of women in some selected songs because there is a tenet state that no discourse is neutral.

The song which written by Tjahjadi Djajanata was got such good appreciate among the society. It proven by several awards for song that was create by him. For example as the best songs in AMI (Anugrah Musik Award) The Best House Music 2011 from Telkomsel, Indosat Award as the most popular song in 2011 and the best soundtrack in SCTV award 2014. These award as the proof of the good acceptance for his song around society.

1.2 Statement of Research Problems

Based of the background of the study above, the research problem can be formulated as follows:

1. How do grammatical and lexical cohesive devices represent woman in dangdut songs by Tjahjadi Djajanata?

1.3 Objectives of the Research

The objectives of the research will also presented below:

1. To analyze how grammatical and lexical cohesive devices represent woman in the selected lyric of dangdut songs by Tjahjadi Djajanata.

1.4 Significances of the Reseaech

The results of the study are expected to have contribution for the following people:

- a. Teachers

This study is expected to provide additional references for the English teachers about literary work and critical discourse analysis

- b. Students

The result of the study can be used for the students in develop the creativity in analyzing existing discourses around them, particularly those found in. Moreover, linked to dangdut songs, where a lot of discourse that violates the ethics of gender, so there is the impression that the women in the various events there, always condemned and marginalized by certain discourse. With the critical thnkink of the learners in analyzing a discourse, of course, this will

bring a positive impact to the the linguistic competence of learners themselves to face current discourse especially in dangdut songs.

c. Future Researcher

Finally, for the future researcher, the findings can be used as a reference to conduct study on the similar topic.

1.5 Scope and Limitation of the Research

The first scope of this study, this study just focuses on Dangdut songs written by Tjahjadi Djajanata and only 10 selected songs only. The linguistic devices applied in this research is not all device that existing device, because not all those device are appear in the data. The second one, this study was concern more on linguistics aspect of the discourse. Not much tend study on social life of text producer, in this case was Tjahjadi Djajanata.

There is a big issue for Critical Discourse Analist that always be criticized among scientists, subjectivity in Critical Discourse analysis, and somehow it can bring the limitation for the research but the resercher tried to avoided that through the application of intertextuality in this research for triangulation of the data.

1.6 Definition of the Key Terms

To avoid misinterpretation, the researcher gives the definition of the key terms that are used in the research, as follows:

1. Woman representation: How woman, group of them, certain idea about them avowed in the discourse (Eriyanto, 2001:113)