CHAPTER II
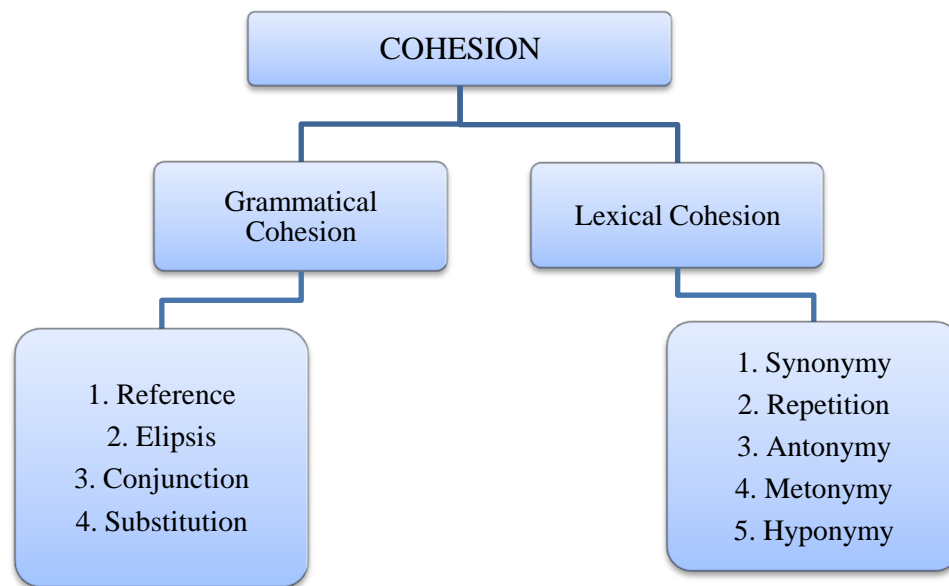
REVIEW OF RELATED LITERATURE

This chapter was tend to the review of related study for finding representation of selected dangdut songs which created by Tjahjadi Djanata. These divide into several sub-chapter. Begining with review of discourse analysis upto the previous study about some topic which has similar to the research.

2.1 Discourse Analysis

Language is thesignificant field to study, because it can figure many aspect of human life. Knowledge, attitudes, ideology. It also can reflect social condition in one society. Discourse analysis lead us to see language in a different way. Discourse refers to wide area of human life, therefore only discourse from the point of linguistics, and especially applied linguistics, is explained here. Discourse as use of language sees as a form of social practice (Fairclough 1995:5). There are many definitions of discourse. Chojimah(2014: 3) states discourse as: Linguistic unit larger than sentence, or a stretch of a language having a quality of unity. The focus of discourse analysis is on language use. Van Dijk (1980:354) stated that language use, discourse, verbal interaction, and communication belong to the micro-level. In this level it's consist of what is the language component, how these component are ordered, or how they may be combined in the larger constructs. To unload this level,

Halliday and Hasan (1976) used Cohesive relations as the interpretation of how language might be constructs. Micro linguistics aspect as follows is coherence, in how do meaning of sentence "hang together"(Dijk 1996: 9).

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                          │      COHESION       │
                          └─────────────────────┘
                     ┌───────────────┴───────────────┐
          ┌──────────────────┐            ┌──────────────────┐
          │   Grammatical    │            │ Lexical Cohesion │
          │     Cohesion     │            │                  │
          └──────────────────┘            └──────────────────┘
                   │                                │
        ┌──────────────────┐            ┌──────────────────┐
        │  1. Reference    │            │  1. Synonymy     │
        │  2. Elipsis      │            │  2. Repetition   │
        │  3. Conjunction  │            │  3. Antonymy     │
        │  4. Substitution │            │  4. Metonymy     │
        │                  │            │  5. Hyponymy     │
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Figure 1: Cohesive devices

2.1.1 Cohesion

Cohesion is in the level of semantic, which refers to relations of meaning that existwithin the text, and that define it as a text (Ruqaiya and Hasan, 1976:4). Cohesive are relations between two or more elements in a text that are independent of the structure. A semantic relation of this kind may be set up either within a sentence with the consequence that when it crosses a sentence boundary it has the effect of

making the two sentences cohere with one another. Based on Halliday and Hasan like all the components of the semantic system, cohesion is realised through grammar and vocabulary.

Cohesion can be devide into grammatical and lexical cohesion. Grammatical cohesion includes reference, substitution, ellipsis and conjunction. While lexical cohesion is divided into repetition, synonymy etc.)

A. Grammatical Cohesion

Grammatical cohesion is constructed by the grammatical structures each component tie each other. Halliday and Hasan (1976:5) classify grammatical cohesion into 4 major classes: Reference, Substitution, Ellipsis and Conjunction.

1. Reference

Reference occurs when one item in text points to another element for itsinterpretation. There are two kinds of refferences, endophora (when the interpretation of reference lies within the text) and exophora (when the interpretation of reference lies beyond the text). Endophora consists of anaphora and cataphora. Anaphora refers to presupposition of something that has gone before, while cataphora refers to the presupposed element which is following. For example: I never met *him*before. My friends said that *he* is a kind and helpful professor. I wish I can see Joko soon.

2. Substitution

Substitution is replacement of one linguistic item by another. Ellipsis

is also a kind of Substitution where one linguistic item is replaced by nothing/zero. Therefore it is an omission of an item. For example: (2) Doyou think that the assignment will due this week? I hope *not!*

3. **Ellipsis**

Ellipsis is the process in which one item within a text or discourse is omitted or replaced by nothing. Ellipsis occurs when something that is structurally necessary is left unsaid, as it is has been understood already. "Where there is ellipsis, there is a presupposition, in the structure that something is to be supplied or 'understood'. This is not quite the same thing as saying that we can tell from the structure of an item whether it is elliptical or not. For practical purposes we often can; but it is not in fact the structure which makes it elliptical. An item is elliptical if its structure does not express all the features that have gone into its make-up - all the meaningful choices that are embodied in it." (Hallidayand Hasan,1976:10). For the example (1)Have youbeeneating ? (2)Yes, I have (been eating).

4. **Conjunction**

Conjunction refers to a specification of the way in which what is to follow is systematically connected to what has gone before. Conjunctions are usually structure a text/discourse in a precise way and bring the presented elements into a logical order. Halliday and Hasan (in Brown and Yule 1983:11) mentions four types of conjuctions, namely

additive,adversative,causal,andtemporal. For example: I and my sister want to go to the library next week.

B. Lexical Cohesion

1. Repetition

Repetition repeating word or clause in one discourse divide into two, the second one is repetition of pronoun, and the last one is repetition of clause.The example: Father *goes* to the field. He *goes* by foot.

2. Synonymy

Synonymy is two expressions or more having similar meanings (Chojimah, 2014:12). For example: happy and fun

3. Antonymy

Two expression having opposite meanings is called antonymy (Chojimah, 2014:13). For example small and big

4. Metonymy

The conection due to part-and-whole-meaning relation see as metonymy, such us house and kithcen (Chojimah, 2014:13)

5. Hyponymy

Hyponymy is general-and-specigic-meaning relation. Thus, a certain word that can be replaced with another one having general-and-specific-meaning relation (Chojimah, 2014:13). For example the word fruit the speaker or writer mention banana or apple.

Social order, then power, dominance, and inequality between social group are typically terms that belong to a macrolinguistics level of analysis(Van Dijk, 1996:9).Not only used in the macro linguistics aspect, but also the coherence of the discourse can be applied for the macro structure discourse as a whole (Dijk 1996: 9)

1.1.2 Coherence

According to Halliday and Hasan (1976:23) a text is coherent which must satisfy two conditions: one is a text must be consistent with context in which it is created, the other is a text must have cohesion, that is, all parts in a text must be connected by cohesive devices. Halliday and Hasan put forward the formal markers to express coherence, that is cohesive ties and devote themselves to the study of various cohesive markers by which semantic relations are realized, but they failed to elaborate how context consistency influences the choice of these cohesive markers, which is more important.

Furthermore Van Dijk stated that Coherence is a semantic property of discourse, based on the interpretation of each individual sentence relative to the interpretation of other sentences(van Dijk, 1977:96). He argues that coherence of discourse is represented at two levels: linear or sequential coherence and global coherence. Linear coherence refers to "coherence relations holding between propositions expressed by composite sentence and sequences of those sentences" (van

Dijk, 1977:95). Global coherence is of a more general nature, and characterizes a discourse as a whole or larger fragments of a discourse. Moreover, according to van Dijk (1977) each discourse contains an overall semantic structure called macro-structure, which is a semantic representation of discourse. And the semantic structure of a discourse is hierarchically organized at several levels of analysis. The most general macro-structure, sometimes called topic of a discourse entailed by the other macro-structures, dominates the discourse. These macro-structures determine the global or overall coherence of a discourse and are themselves determined by the linear coherence of sequences. There is no physical evidence in analyzing the coherence of the text. But there are some theory from Jakobson in make sense of one text being coherence by some language function. These were: a. Adressor or adresser, adresse, chanel, massage form,topic and code.

According to Fairclough (1995: 2) states language as a social practice implies three things: i) that the language is part of their community, not from outside the community; ii) that the language is a social product; and iii) that the language is a process which is socially conditioned by other part of society non linguistically.

1.2 Song's lyric as a discourse

Nowdays, in this Hi-techera, we presented with the unlimited information which can access without restricted both space and time. We can access anything and anywhere in the blink of an eye. It is certainly related to the more numerous , varied,

and advanced discourse that offered to us. Unconsciously several discourse is become the tools of dominate people who have power in dominance the minority group to make and built a certain agenda. Particular individual or organization is always take a part to make ideology as the elevator for their own benefit. People who has lack of power on producing discourse was just consume what offered by the powerful people who produce the discourse. Song is include discourse, which will consume by public, in all age level. At worst, they become victims of culture, ideologically manipulated through music they consume. We can not restricted instead ban, which songs are appropriate to the current level of age because there is not censors department which filtering those songs. So, based on that it would be easier to hegemony current values to the people. However, researcher aware that language has so much power in society. Fowler (1985: 61) states a formula to illustrate this relation: "X is more powerful than Y, and X has the power over Y". We can take some examples of relationships that are not aligned in this case, for example: the teacher will be more powerful than the student, the editor will be more powerful than the reader or audience, a man will be a ruling from the women and so forth. From these examples it can conclude that people are often not aware that the discourse that we consume in our daily life is a something which is has a hidden agenda. News in the newspaper, advertisement in television, songs that we listen everyday, even the government policy is something that intentionally construct.

Those hidden agenda can analyze through using grammatical and also lexical cohesive device based on Chojimah (2014).

1.3 Dangdut song

Dangdut, named onomatopoetically taken from the sound of tabla or more popular with gendang, kind of the musical instrument which sound "dang and dut". Dangdut is so acceptable in accepting variety of other musical elements, but the structure of dangdut itself is conservative. Mostly it composes of eight-bar 4/4. It is rare found dangdut songs with 3/4 bar.As the music which so identical with dances, dangdut so rely on tabla and syncope beats.

The structure of dangdut song mostly like this: Intro - A - B - A - Interlude - refrain - A - Interlude - refrain – A. Intro can be accompaniment with vocal from the singer or just the instrumental of the guitar or mandolin. The length of intro can reach upto eight-bar. The initial part is composed of eight bars, with or without repetition, then can be interrupted with one intro then the singer start to sing the lyric or introductory lyric.

Dangdut has no standards chorus, but it has a second part with has different melodies from the first part. Before entering the second part there is usually a repetition of part two. The second part is usually consist of twice eight-bar with interrupted by a single line without lyrics. At the end of the second part there is all four-bar coda sometimes. The second part of the lyrics usually contain the

consequences of the situation that described the first part or the actions that taken by the singer. After the second part, the song is repeated from beginning to end. Dangdut song ends on a repetition of the first part and it ended with a fade away ending.

1.4 Previous Study

The first previous study that used is a research conducted by Andrew N. Weintrau, Dangdut Stories: A Social and Musical History of Indonesia's Most Popular Music (2010). This research is tend to be important as the reference as long as this concerned on dangdut as the discourse viewed on variety perspectives sexuality and culture, and how representing of them with examples and analyses of music, lyrics, song and the using of grammatical and lexical cohesive device on it.

Weintraubuse asme object of analysis and but quite different for the approach. The objects of two previous studies are stare dangdut song as a form, historical point of view and also as the product of society. He merely concern on the critical discourse analysis that pictured indonesian culture based on the observation also interviewed several people that have a influnced in producing discourse in that field. Based on his finding, the woman is used as the theme of many dangdut songs.

Secound previous study is a thesis by Gina Anggriana under the title *Representasi Perempuan dalam lirik lagu dangdut kontemporer* (Woman Representation in Contemporary Dangdut Song). This study is tend to descriptive qualitative which focus on the study of meaning in semantics. Gina as the researcher

take 7 songs as the data. The finding of this reserach is describe how woman ispresented as the one that brave to expresing themselve beyound the eastern stereotype.

Those previous studies give much input in conducting the research, adding up the first reasearch from Weintraub was lead the resercher to understand more about dangdut. The researcher also could state the research problem as known that woman is depict such negative in the lyric of the songs. Woman becomes an object to material orientation for the interest of several people. Furthermore the tools in do those mission is through language used in lyrics of the songs. The second previous study is less concern about domination in producing the discours because she just concern on the field of intralinguistics. So, here the resercher try to unload inequality of womanrepresentation by using critical discourse analysis as an approach to unload representation through several linguistics device and theory.