

Pedagogical Values in Indonesian Lyrics of *Dangdut* Songs: Evidences of Language Vulgarism and Gender Exploitation

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Abstract

Language vulgarism can be heard in the lyrics of many Indonesian *dangdut* songs in terms of words, phrases, and clauses to portray women as either the instigators or objects of sexuality. The objectives of the study are to see: vulgar language that present in *dangdut* song lyrics as the pedagogical evidence of gender exploitation, and internal structures for vulgar forms that intentionally appear in the song lyrics. A qualitative approach with content analysis was employed to describe various phenomena of vulgar language that tends to portray women as either the instigators or objects of sexuality. The corpora of 25 Indonesian *dangdut* songs whose lyrics often feature vulgar language without being limited to certain composers or time of composition were analyzed. The data were language units, namely basic words, affixes, phrases, clauses, and compound sentences. Data were collected using document analysis techniques and interviews. The document analysis technique involved reading the documents and taking notes. Informants were chosen from the writers of the selected songs, the songs' lovers, and elements of the Indonesian Broadcasting Commission. Results show that vulgar language was indeed used, and even emphasized, in *dangdut* song lyrics, representing a continuing sexist attitude toward exploiting women.

Keywords: *gender exploitation, song lyrics, dangdut, vulgarism, Indonesia*

Introduction

This study focuses on themes of vulgarism in “music of the people” in Indonesia, *dangdut*. The corpus of 25 hits song titles and lyrics showing sexuality and vulgar figure of intimate are analyzed. We show the notions of the title in the perspective of linguistics and sociolinguistics at the first stand. We then argue in support to researches of Rose (2016), Mochtar (2017), and Weintraub (2006) on how the lyrics of *dangdut* song explicitly exploit sexuality and vulgarly mention genital, and specifically a research by Putri (2018) accentuating intimate intercourse and the lady singers expose the lyrics through bodily performance.

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Currently, *dangdut* clearly receives prominent position in the world of popular music in Indonesia and in its neighbouring countries, e.g. Malaysia, *dangdut* is exposed to it every single day, through social gatherings, public spaces, shows, etc. (Campbel, 1988; Putri, 2018). In the last few years, *dangdut* has enjoyed the high economic and cultural values mostly directed to Indonesian/Malaysian audience because its themes appeal to the two countries' low class masses (Nuvich and Campbell, 1998; Weintraub, 2010). In hosting the 2018 Asian Games, Indonesia has appointed *dangdut* singer Via Valen to sing its theme song, due to its considerably wide audience and its significant position to represent Indonesian's popular music (Putri, 2018:3-4). In addition, *Liga Dangdut Indonesia* or the Indonesian *Dangdut* League (LDI), an infamous *dangdut* talent show broadcasted by *Indosiar*, occupies prime time with a daily schedule along the week. In January 2018, the upper middle rating of LDI parked at 9, while Indonesian Idol that started its season at the same time, placed 15 (Raditya, 2017). *Dangdut* has also been used prominently by political practices during elections, in regional and national scope, for its enormous appeal to the Indonesian people (Weintraub, 2010).

However, many discourses in public face that *dangdut's* appeal lays on its sexualized and banal performance by its ladsingers and its 'ridiculous' lyrics (Campbel, 1998). The rising *dangdut* star Inul Daratista was not given permission to perform on stage in 2003 because she was visually provocative in performing her 'drilling' dance (Raditya, 2017). Raditya also noted, there are 13 *dangdut koplo* songs that are banned by the government because of their sexually provocative lyrics. However, *koplo* has become the prominent champion in Indonesia's *dangdut* universe since television creates talent shows such as '*Dangdut academy*' or '*Bintang Pantura*'. Banality, thus become the face of Indonesian *dangdut*. Needless to say, its audience were predominantly lower-middle class young male Indonesians (Campbel, 1998; Weintraub, 2010). Audience of *dangdut* has always been represented in media as banal and uneducated (Weintraub, 2010). When writing about *dangdut* audiences' representation in popular print media, Weintraub suggest that 'They were viewed as incapable of acting together in an organized way; rather than acting, they were acted upon as objects that could be read about in popular print media. When they did become active, at concerts for example, they were accused of being unruly and violent' (Weintraub, 2010:106). As Weintraub acknowledges, *dangdut* audience has never been able to speak for themselves in these media platforms. Their voices are left out from the discussion.

Researches on sexuality of songs have present elsewhere. Putri (2018) investigates sexuality in *dangdut* performs for her master's thesis. *Dangdut* as the most popular music in Indonesia is highly sexualized on its representation of women. *Dangdut's* sexualization is prominent on its performance, lyrics and culture. Banality, is the face of *dangdut*. During its public shows, many of the male audiences are more often than not intoxicated and engage in physical fights (Putri, 2018:1). *Dangdut* is enjoyment and meaning making by the notion of musical pleasure, musical identity performance and female dancing bodies. Langdon (2012) and Putri (2018) discover that female audiences' meaning making of *dangdut*, thus, lies on their personal, sexual, social, and "Indonesianess" experience.

This paper describes lyric songs of *dangdut* music having vulgar meanings and exploiting the woman singers through their genital appeals. We focus on how lyrics of *dangdut* songs connote sexual images and the singer as the "folk devils". Stanley Cohen (2002) coined that 'folk devils' indicate individuals or groups as deviant that society disapproves, people who are marginalized (Donson et al, 2004), and portray negatively *dangdut* singers who perform and exploit themselves sensually (Mochtar, 2017). For example, the so called *Inulmania* that swept over the country in 2003 was a phenomenon that cannot escape our attention. Emha Ainun Najib's most quoted article in *Kompas*, "*Pantat Inul Adalah Wajah Kita Semua*" (Inul's Rear End is Our Collective Face), discusses the already corrupt morality of the nation. Now, after more than a decade *Inulmania* might have calmed down, but controversies surrounding female *dangdut* singers are far from resolved (Mochtar, 2017).

Weintraub (2006:412-414) and Langdon (2012) point out that *dangdut* is the music of the people in Indonesia and it is the most popular among the young and adults in this country. Historically the genre is associated with the marginalized people, therefore, *dangdut* is thought to reflect the desires and aspirations of 'the people', primarily those who occupy the lower stratum of the political and economic structure: 'little people' (*rakyat kecil*); 'common people' (*rakyat jelata*); 'poverty-stricken' (*rakyat je'mbe'l*); 'underclass group' (*golongan bawah*); 'marginalized group' (*kaum marginal*); those who have been pushed aside (*pinggiran*); and 'the middle class and below' (*kelas menengah ke bawah*).

According to Weintraub (2006:412-413) in the 1970s *dangdut* was associated with the marginalized lower class, but now its popularity grew and it was embraced by the middle class through the commercial television programs in the 1990s. In the 21st century, *dangdut* became

“a large consumer industry”. As the music of the people, it is an accepted practice that the female *dangdut* singers wear costumes deemed appropriate for them to freely sway their hips (*goyang*) in accordance to the music. Wintraub (2012:23) maintains that *goyang*, literary means ‘to move’ but in *dangdut*, involves the swaying of the waist, the hips and the buttocks as a natural and unconscious movement in response to the *dangdut* music. It is this *goyang dangdut* that sparks controversies and at the same time it becomes a commodity to be bought and sold (Mochtar, 2017).

There have been many studies into *dangdut* music and songs from various perspectives such as, among others, the history of *dangdut* performing arts from its origins to modern times, which has been influenced by music from India, Sumatra, and Sunda, as well as by rock music and *gamelan* (Javanese orchestra) (Takari, 2001). Moreover, there have been studies into the influence of *dangdut* music on language development among children in kindergarten, the development of *dangdut* music performances in various television programming, the history of *koplo dangdut*, *dangdut* with the full traditional drum, the development and prohibition of *koplo dangdut*, the meaning of the power relationship and sexuality in *koplo dangdut*, and the interpretation of the female singers of *koplo dangdut* music (Hidayaningrum, 2017; Khusyairi, 2012; Merian, 2014; Moh. Muttaqin, 2006; Pangastuti, 2015; Raditya, 2017; Takari, 2001).

Historically, the lyrics of *dangdut* music developed from *Malay* music in the 1950s to the 1960s. The pure theme behind Malay song lyrics was love with metaphorically poetical language. This agrees with the view of Khusyairi (2012), who said that starting from 1970, the rock music genre was incorporated into Malay music in terms of not just the music but also the costume and stage style. This ultimately changed the characteristics of Malay music to be more attractive, varied, and aggressive.

The word *dangdut* is an onomatopoeic word derived from the *kendang/ketipung* (a drum) used in the rhythm of the music, based on its “dang” and “dut” sounds. This musical instrument is classed as being “low-class.” The lyrics of the songs, meanwhile, are simplistic and easily understood by listeners (Khusyairi, 2012). Rhoma Irama is a prominent figure and artist in *dangdut* music, and he has been pioneering the modern *dangdut* movement in Indonesia. He has previously said that very simple lyrics pose no problem if they are not destructive in nature, and they can cater to less highbrow tastes because art has its own autonomy. Due to the simplicity of

the lyrics in *dangdut* songs, its fans are many, especially in the middle to lower classes (Khusyairi, 2012).

Currently in Indonesia, many *dangdut* songs have emerged with very vulgar and improper language. The functional beauty of lyrics can no longer be enjoyed in such songs, because many rustic, salacious, and impolite words are employed. This led to the Local Indonesian Broadcasting Commission (KPID) of Central Java and East Java to forbid some *dangdut* songs with vulgar words from being broadcasted.

Besides the *goyang*, *dangdut* song lyrics are full of sensuality. There have been some 43 songs that have been sanctioned by the KPID, because of sexual diction, wording and symbol. Of 43 songs 13 are banned from broadcast, while the remainder can be broadcast late at night on radio and television (Raditya, 2017). The titles of the 13 banned songs, although there may now be others, are *Paling Suka* 69, The most wanted 69 position (Julia Perez), *Wanita Lubang Buaya*, Woman of Croc Hole, (Mirnawati), *Simpanan*, Mistress (Zilvana), *Hamil Sama Setan*, impregnated by satan (Ade Farlan), *Mobil Bergoyang*, A swaying car (Asep Rumpi and Lia M. J.), *Apa Aja Boleh*, Anything I serve (Della Puspita), *Hamil Duluan*, Early pregnancy (Tuty Wibowo), *Mucikari Cinta*, Pimps of love (Rimba Mustika), *Satu Jam Saja*, Let's make one hour love (Zaskia Gotik), *Melanggar Hukum*, Love needs no ethical (Moza Kirana), *Cowok Oplosan*, Reserved guy (Geby Go), *Merem-merem Melek*, Close and open your eyes (Ellicya), and *Gak Zaman Punya Pacar Satu*, One guy is not enough (Lolita).

A cursory examination of the data (i.e., the songs) revealed signs of gender exploitation, especially of women, in all of the songs. Women as the object of vulgarism can be viewed from various perspectives, namely in terms of named body parts, sexual activities, and attitudes toward the role of women. The language used tends to objectify the female gender, such as through sexist language. Lei (2006) defines sexist language as language expressed in a biased manner to support one of the sexes, thus treating the other sex discriminately. The existence of sexist language rises out of sexism in society, because as a social phenomenon, language is closely related to social attitudes.

A vulgarism is an obscene, bawdy, dirty, nasty, and/or indecent word. The emergence of a vulgar, linguistic form and obscene content can be related to various causes. It also relates to culture, politics, analogies, and language creativity in terms of social matter (Edwin, 2008; Ransom, 2015). Through their creativity, composers try to promote various kinds of actions and

thoughts to attract the attention of listeners. Barbour and Carmichael (2002) state that the micro processes behind language creativity are influenced by the analysis of certain values in sociolinguistics.

Some sociolinguistic studies have focused on sexist language (Coates, 2015; Cullen, 1975; Omar Sharif, 2017a; Wardhaugh, 2006). Language studies into sexism have led to a structure for forms of sexism: open and closed, direct and indirect. The closed form may be indirectly understood in a context with a certain interpretation. Studies related to sexism and gender equality, as well as the battle against sexism, have also been carried out (Hammond, Sibley, & Overall, 2014; Mills, 2008; Swim, Eyssell, Murdoch, & Ferguson, 2010). However, studies into sexism as an explanation of specifically obscene vulgarism have yet to be seen in such work.

Research Questions

To guide the research procedures, the following two research questions were developed:

- 1) How vulgar language are present in the *dangdut* song lyrics as the pedagogical evidence of gender exploitation?
- 2) What are the internal structures for vulgar forms that intentionally appear in the lyric of the songs?

Theoretical Review

Sociolinguistics

As an interdisciplinary science, sociolinguistics is closely related to linguistics, but it is inseparable from individual speakers and their interlocutors. Many factors influence language in society, such as social status, age, education, and even sex. What is more, women's use of language often differs from that of men. According to Suwito (1996), an individual is part of a society and inseparable from his or her group. Language use therefore always deals with society. As a result, language does not serve as an individual cause but rather a social one. Moreover, Suwito also explained that language is part of a society and culture in addition to serving communication. Communication is a form of interaction through language use. Sociolinguistics as a multidisciplinary science pays attention to social, political, cultural, and economic growth and development.

Many perspectives have been proposed by sociolinguists. One such perspective is given by Hudson: “Sociolinguistics is a ‘study of language in relation to society’, implying that sociolinguistics is part of the study of language” (Hudson, 1996:86). He adds, “The individual speaker is important in sociolinguistics in much the same way that the individual cell is important in biology: if we don’t understand how the individual works, to that extent we shan’t be able to understand how the individual collections of individuals behave either (1996:88)”. An individual speaker is therefore the most important subject in the study of sociolinguistics, much like biology focuses on individual cells. If we do not know an individual, we will never understand how that individual behaves. An important aspect in the study of sociolinguistics is to clearly think about classifying individuals in society according to dimensions like age, area of origin, and social class (profession). Language is merely part of a certain picture, but it is certainly an important part because it provides us with a set of clearly structured symbols that can be used to recognize ourselves in the world. The people around us are grouped into various social classes, such as old men and young women (Hudson, 1996).

Sociolinguistics primarily concentrates on studying the correlation between social structure and language use. This differs from the focus of other linguistic studies, such as psycholinguistics and neurolinguistics. Sociolinguistics tries to identify a clear relationship between language and society (Coulmas, 1998a). In a very practical sense, sociolinguistics has been concerned with the functions of language in social institutions and the organization of society. For example, language is used as a means of social control and discrimination. In sociolinguistics, the unforgettable principle is that language relates to society, and no individuals in it are separated from social life. One form of interaction used by individuals in society is songs. Songs are composed by songwriters using lyrics as a form of expression, thus conveying their message to listeners through well-packaged music. Music has become an integral element of human culture, and its history is extensive. For millennia, music has been employed in various human activities, such as rituals, religious activities, ceremonies, and entertainment.

Gender and Sexism in *Dangdut*

Female *dangdut* singers are perceived as they do not conform to the social expectations and beliefs on women’s roles. The female *dangdut* singers by intention show their sensual bodies instead on the quality of their voices. Protests are addressed on the impropriety of the dancing

style which involves the swaying of the pelvic and the bump-grind routine in tune with the *dangdut* music that is too erotic and mimic the sexual activities. Thus the bodies of *dangdut* singers are transformed as a site of sexuality. Added with the vulgar language and dictions in the song lyrics, the label of *dangdut* singers is even worse. They are considered to condemn erotic dancing and destroy morality of the nation (Yamin 2003; Seneviratne 2006). Mochtar (2017) records the following labels.

tampil sensual (Liputan6.com, 2003); *vulgar, terlalu panas, kemben melorot* (Liputan 6.com 2008); *sang penyanyi sengaja membuka bagian paha* (Kabar6.com 2011); *berpenampilan seronok, pakaian minim, penampilan 'berani' cenderung porno* (Kompasiana 2011); *haram hukumnya jika bernyanyi dengan mengumbar aurat, berpakaian yang tembus pandang, berpakaian yang tipis sehingga memperlihatkan bagian tubuh di dalam* (Kapanlagi.com 2011). (Quoted from Mochtar, 2017).

The way they dress are: showing their thighs on purpose, dress in a vulgar way barely covering themselves, daringly showing themselves with a pornographic tendency, vulgar, too hot, sheer costume that reveal parts of the body, etc.

The way they dress combined with the way they do the *goyang dangdut* (*dangdut* dance) would arouse the erotic feeling of the male audience. The *dangdut* singers are accused of destroying the nation morality as the purposely seduce the male members of the nation.

tarian dan goyongannya dianggap seronok dan merusak moral masyarakat, dapat mengundang kejahatan moral (Kapanlagi.com 2005); *berpotensi merusak moral, bertentangan dengan agama* (Detik.com 2008); *menimbulkan kerawanan sosial, dapat menimbulkan birahi terutama bagi anak-anak dan remaja, dinilai berbahaya, berpenampilan seksi dicemaskan bisa mengundang birahi kaum Adam* (Surabaya Post.co.id 2011); *merusak moral generasi muda* (Okezone 2011); *meresahkan masyarakat dan dapat berpotensi merusak moral generasi muda* (Kompasiana 2011); *bergoyang erotis seolah ingin mengundang syahwat* (Kabar 6.com 2011) (Mochtar, 2017).

The above phrases mean that the singers and the dancing would destroy the people's morality, it is against the religion and would impact to moral and social criminality of the young generation and men because of the sexual arousal they cause and *merusak moral* (destroy the morality). The singers are connoted as a seducer, 'seductress', 'enchantress', 'femme fatale', 'siren' and 'temptress'; which mean a fascinating or beautiful woman who lures men into dangerous or compromising situations that might lead men into destruction. In addition, *dangdut* singers are

also accused as the deviant to the local norms and values, a marginalized group, judged to defy the norms and values, and constructed as the folk devils of the society (Mochtar, 2017).

Study into sociolinguistics and gender began around the early 1970s. According to Coulmas (1998b), women's language reflects a conservative faith or belief, a practical awareness, insecurity, dignity, emotion, social sensitivity, and such like. Men are perceived to be tough, competitive, firm, competent, hierarchical, and full of control. The women's image is intended to be very different from that of men. The male stereotype is designed to be superior to the female stereotype. Women are described as inferior, weaker, and more emotional creatures than men.

Up to now, studies into this matter have led to varying and contradictory claims about the male and female stereotype. For example, the use of standard formal language is connected to an elite of middle-to-upper-class males. Meanwhile, language standardization is associated with women (lower than men). According to Giddens (1989), sex is the "biological or anatomical differences between men and women," whereas "gender" concerns the psychological, social, and cultural differences between males and females. This implies that the word sex is used to distinguish between men and women, while gender relates to the psychological, social, and cultural differences between the sexes. Among the gender models, knowing what differs between feminine and masculine lies in understanding the context-dependent diversity. The masculine and feminine live side by side, so they should not be considered different but rather as coming from separate perspectives when exploring certain relationships (Coulmas, 1998b).

The stereotype where women have a lower status than men should have been erased long ago, yet it is still inherent in modern society. When it is related to songs, which are very popular in society, it takes the form of songs that are obscene and exploit the female body through lyrics. According to Labov (1986), when it is related to the study of linguistics, sex is a factor influencing language behavior. Typical language use labelling women is closely associated with sexism. Sexism distinguishes the genders and promotes a stereotype that looks down on one gender. This is then perpetuated by the societal conditions, explaining why sexism persists in society even now.

Sexist language is a language that expresses bias toward one of the sexes, so it therefore treats the other sex discriminatively. Sexism itself combines two typical aspects: sexism in words and proverbs. Sexist language deals with the problems of women in Western countries, where the

social status of women is better, and a “super masculinization” phenomenon has come about (Lei, 2006).

Some efforts have been made by the promoters of gender equality to respond to the existence of sexism. One such effort is to align language use between men and women. Stereotypes should be eliminated to prevent sexism from fettering women. This accords with the opinion of Ayres, Friedman, and Leaper (2009), who said that good sexism functions to boost any gender inequality by expressing attitudes of concern and respect to women. Women with higher psychological power tend to support sexism, whereas men with weak psychological power do not tend to refuse any perspective of sexism. These findings suggest that the benefits of sexism widely contribute to the maintenance of gender inequality and resist women’s efforts to achieve gender equality.

The Words *Vulgar* and *Obscene*

The Indonesian words *vulgar* and *cabul* translated into English as *vulgar* (the same spelling) and *obscene*. The Great Dictionary of the Indonesian Language (henceforth, the KBBI), when translated into English, defines vulgar is an adjective that describes *rude* or *impolite* behavior or action (KBBI-Online, 2018), while *cabul* is defined an adjective meaning vile, dirty, or inappropriate, thus violating courtesy. This word derives from, among others, committing obscene acts, such as to blemish women’s dignity, to restrict or violate rights, or to molest (KBBI, 1989).

Searching for the meaning of the word *vulgar* in the 1989 version of the KBBI does not yield a definition for the word *vulgar*, but both words are found in the 2018 online version. This shows that the word for *obscene* (*cabul*) dates back further in the Indonesian vocabulary. Indeed, in the Indonesian language, the word *vulgar* has been borrowed from English, as stated in a dictionary compiled by S. Wojowasito dan Poerwodarminto (1980).

Methods

This research employed a qualitative approach for the data source, data, and data analysis. A content analysis was conducted to examine the content of *dangdut* lyrics, containing various types of vulgarism in the words and other linguistic units present (Santosa, 2017). The study

sample included 25 songs modified census of the top ten songs and best seller. In addition, authors related gender theories, especially those from sociology regarding gender exploitation.

The main objective of this research is to describe the phenomenon of vulgar vocabulary emerging, implicitly and explicitly appearing in Indonesian *dangdut* song lyrics. The intention is to describe the cultural phenomenon for readers (Santosa, 2017; Subroto, 1992). This research used 25 *dangdut* texts of songs in Indonesian as its primary data source. These *dangdut* songs contained vulgar, nasty, or obscene words, phrases, clauses, or other linguistic units that were used as research data.

The research procedures were conducted in two general steps. First, various *dangdut* songs with Indonesian lyrics from various genres were searched for. The search focused on the *dangdut* songs containing vulgar lyrics. It was performed over the Internet, namely through YouTube and Google, but also through books containing collections of *dangdut* songs, published or unpublished (owned by their singers). To aid the understanding of the authors and readers, tables are used to explain the linguistic phenomena found in the data analysis.

In the second stage, domain, taxonomic, and componential analyses were performed to understand the patterns of cultural behavior in the observed data. A domain analysis was needed to learn the scope of this study focused on *dangdut* songs from various genres. Each song has an internal structure that is divided into the verse, bridge, chorus, refrain, ending, and code. All data sources were identified for the parts where language vulgarism usually emerged in songs. The componential analysis was used to reduce large amounts of data into small groups based on categorizing the knowledge in line with the forms of linguistic units found (Santosa, 2017) and to show the cultural theme of the research subject, so all patterns in the data could be revealed. This analysis combines the domain analysis and the taxonomic analysis into one complete matrix. The results of the componential analysis were intended to show the patterns of cultural behavior in all the examined data, so these behaviors could be described in an in-depth study supported by the linguistic theories of sexism to become the main framework.

Results and Discussion

Vulgar Song Lyric Indicating Gender Exploitation

Results of lyric songs that indicate vulgarism and exploit gender sex appeals appear in table 1, showing song titles containing vulgar language and their respective artists.

Table 1.

Song titles containing vulgarisms

No	Title of the Song	Artist
1.	Mobil Bergoyang, A rocking car	Lia MJ Feat Asep Rumpi
2.	Wanita Lubang Buaya, Woman's Croc Hole	Minawati Dewi
3.	Apa Aja Boleh, Anything You Want	Della Puspita
4.	Hamil Duluan, Early Pregnancy	Tuty Wibowo
5.	Maaf Kamu Hamil Duluan, Sorry for early pregnant	Ageng Kiwi
6.	Ada yang Panjang, Your long genital	Rya Sakila
7.	Jupe Paling Suka 69, Jupe Loves 69 the Most	Julia Perez
8.	Melanggar Hukum, Love has no ethical	Mozza Kirana
9.	Belah Duren, Split the durian	Julia Perez
10.	Aw Aw, Sound of Sexual moans	Zaskia
11.	Bara Bere, Let's have sexual intercourse	Siti Badriah
12.	Perawan atau Janda, Virgin or widow	Cita Citata
13.	Manis Manja, Sweet spoiled	Bete
14.	Aku Pngen Dipacarin, Date me	Diora Ariendita
15.	Becekin Adek Bang, Seduce Me Babe	Frida Angelia
16.	1 Jam, Let's have one hour love	Zaskia Gotik
17.	Jablai, Slut	Titi Kamal
18.	Halalin Aku, Marry Me	Dewi Persik
19.	Kimcil, Adolescent prostitute	Serempet Gudal
20.	Geboy Mujair, Sexual fish dancing	Ayu Ting-ting
21.	Keong Racun, Cone Snail	Shinta dan Jojo
22.	Gak Jaman Punya Pacar Satu, One guy is not enough	Lolita
23.	Hamil Sama Setan, Impregnated by Satan	Ade Perlan
24.	Cabe-Cabean, Seductress	Imey Mey
25.	Burung Saya, My bird	Iceu Wong

Table 1 suggests that all of these song titles contain vulgar language with connotative meanings about the relationship between men and women depicted in an unofficial (i.e., negative) relationship, with reference to body parts, the naming of negative professions, the condition/status of women, and the social phenomenon. At a glance, all the songs' titles contain connotative meanings referring to women dealing with their profession, their destiny as victims, or their unlucky condition. For example, *Kimcil*, adolescent prostitute and *Cabe-cabean*, seductress are song titles referring to profession. *Kimcil* is a name for an adolescent prostitute aged around 13–17 years. *Cabe-cabean*, meanwhile, is a term for a girl with loose sexual morals. The representation of the female as a victim (in her relationship with a man) can be found in the song titles *Apa Aja Boleh*, Anything I serve, *Hamil Duluan*, Early pregnancy, *Maaf Kamu Hamil Duluan*, Sorry for early pregnancy, *Hamil Sama Setan*, Impregnated by satan, *Jablai*, Slut, *Aku*

Pengin Dipacarin, Date me, *Becekin Adek Bang*, seduce me, and *Halalin Aku*, Marry me. All the data for the song titles showed that they contain connotative meanings where women are negatively exploited by men (the songs' composers), but if the words are naturally used, they do not have a negative connotation. One exploitation raised is the condition of pregnant women, as well as the women being considered as the party initiating sexual acts, as found in the song titles *Becekin Adek Bang* Seduce me, *Aku Pengin Dipacarin*, date me, and *Halalin Aku*, marry me. Pregnancy is a great natural phenomenon, and it is regarded by all women as the fruit of love between committed couples. In the song titles, however, it is implicitly stated that the women's pregnancies result from a unilateral action of the women, so the consequences should be borne by the women themselves.

Other *dangdut* song titles express the exploitation of women through their bodily condition, such as *Wanita Lubang Buaya*, Woman of a croc hole, *Perawan atau Janda*, Virgin or Widow, *Belah Duren*, Split the durian. The connotative meaning for the listeners and/or writers of such songs is that it is natural for women to be positioned lower than men.

In-depth results for the use of vulgar language can be more clearly seen in the lyrics of the songs. From the results of the observation, notes, and data grouping, adjusted to the componential analysis, a clear grouping resulted. In each song, some aspects of the internal structure were examined, and from this examination, various forms of vulgar language in the form of named body parts, sexual activities, the place/time of the sexual activities, and the roles in sexual interaction were identified.

Inner Structure in the Language Form

The second findings of this study are inner structure how vulgarism is constructed in terms of words, phrase and sentences. The findings are divided into sections that describe vulgarism in terms of body of the songs, lingual forms, occurrence in lingual form, and role of the lingual form.

Language Vulgarism in the Form of Named Body Parts

Specifically, body parts named in the lyrics of *dangdut* songs dealt with sexual organs in two forms, namely *susumu* (your breasts) and *anumu* (your genitals). The two forms have the structure of affixed words, namely a basic word followed by a suffix.

Specifically, the basic word *susu*, *breast* is followed by the possessive pronominal suffix *-mu*, *your*, while the basic word *anu*, *genitals*, is also followed by the same suffix *-mu*. *Susu* means “breast,” while *anu* means “genitals.” Contextually, *susumu* and *anumu* therefore refer to the names of women’s breasts and genitals, respectively. This is openly vulgar, because it suggests the exposure of female body parts that are generally hidden, and this is even emphasized by the composers. The vulgar words are positioned in the verse and repeated in the refrain. It was explained earlier that the verse is a part of the song showing the lyrics of its inner part, while the refrain can repeat earlier lyrics to emphasize the main idea of the song.

Repetition of vulgar forms in the refrain with complete sentence patterns is exemplified in the following extract and its translation:

Aku suka susumu meskipun gede satu
(I like your breasts, although their shapes are not the same.)
Aku suka anumu meskipun belum tumbuh bulu
(I like your vagina, although no hair grows there.)
Aku suka susumu meskipun gede satu
(I like your breast, although their shapes are not the same.)
Aku suka anumu meskipun belum tumbuh bulu
(I like your vagina, although no hair grows there.)

The suggestion here is that the two forms, *susumu*, your breast and *anumu*, your genitals, are intentionally repeated to build upon the context of the song’s title, which is *Kimcil*, a name for an adolescent prostitute. Just two vulgar words are found in this group, which suggests that the use of vocabulary to directly refer to sexual organs is limited.

Lingual Forms Dealing with Sexual Activity

Language forms referring to sexual activity, even the vulgarisms, can be clearly and explicitly seen in the various lyrics for the examined songs. Love, which is usually expressed in an implicit form in all of its beauty through literary dictions like *pertemuan indah* (beautiful meeting), *kerinduan ini* (this longing), *hasrat ini* (this desire), and such like do not appear anymore. The composers clearly choose to express the more vulgar form of sexual activity through vulgar linguistic forms.

Vulgar linguistic forms in the internal structure of the songs, specifically appear in the verse, bridge, chorus, and refrain. In the verses, all linguistic forms except the clause are found. Two basic words that are used are *pegang* (hold) and *cium* (kiss). These basic words serve as the

introduction to songs, and they are a part of sexual activity that is vulgarly expressed in the lyrics, in contrast to the belief that a song should have a subtle use of language.

Exploitation that vulgarly emerges is seen in the form of the following affix words: *diraba* (touched), *dilirik* (leered), *digituin* (fucked), *dielusin* (stroked), *dipegangin* (held), *diremesin* (squeezed), *dicumbuin* (cockered), and *dimanjain* (fondled). All the words are passive verbs, implying a treatment to an object. The woman therefore serves as a sexual object in a more obvious fashion than the doer. This form is repeated in parts of the refrains, to emphasize the main idea that the sexual activity is committed by the doer, and the woman is more clearly exposed than the man.

The repeated words as evidence of the exploitation of sexual activity are found in this verse. The repeated form emphasizes a word, as intended by the songwriter. The repetition of a word also serves the purpose of exploiting information, such as with *sayang-sayangan* (loving one another), *mesra-mesraan* (intimate with one another), *pegang-pegangan* (holding one another), and *cium-ciuman* (kissing one another). All these refer to sexual activity being vulgarly expressed in the lyrics of *dangdut* songs.

Vulgarities showing sexual activity in the form of a clause are found in *walau cinta satu jam saja aku puas rasanya* (although making love is merely for an hour, I feel satisfied), *Minta anu maunya dituruti* (asking to make love should be fulfilled), and *goyang sama biduan* (been rocking with singers), *biar saya obati dengan geboy mujair* (let me cure you with *geboy mujair*, a sexual fish dancing).

<i>walau cinta satu jam saja</i>	<i>Aku</i>	<i>Puas rasanya</i>
Though we love just one hour	I	am so satisfied
Adverb	Subject	Predicate
	Behaver	

This clause shows a very strong contextual meaning about the exploitation of sexual activity, as evidenced by the prepositional phrase *cinta satu jam saja* (making love for an hour). References to sexual activity are successively shown in the form of *minta anu*, show your genital, *goyang*, dance.

Linguistic Forms Dealing with the Occurrence of Sexual Activity

Linguistic forms dealing with the atmosphere or occurrence of sexual activity always refer to the nature of the time and place. Such vulgarisms emerge in the form of repeated words like *remang-*

remang (nebulous) and *gelap-gelapan* (darkness). *Remang-remang* describes an atmosphere at night that is rather dark with a little lamp light, while *gelap-gelapan* is a dark surrounding that is intentionally created without any light. These two forms are vulgarly used to show the atmosphere of the sexual activity being performed, which is implicitly stated in the message of the song. Another vulgar form concerns the choice of location in the form of *mobil bergoyang* (the car is rocking). This clause gives a contextual meaning that suggests the car is moving because of fervent movement in the car, thus implying sexual activity. This is rather crude, and no element of beauty is found within the song. Position of the forms is it presents in the verse, bridge, and refrain. The appearance of such vulgar forms in the three parts serves the following purposes: In the verse, the vulgar form serves to introduce the main idea of the song before entering the bridge. The bridge then leads into the main message of the song, namely the chorus. Vulgar repetition emerges in the refrain to reinforce the main idea of the song, as implied in the title used by the songwriter.

Linguistic Forms Dealing with Roles in Sexual Interaction

The emergence of the exploitation role in sexual interaction occurs in many of the *dangdut* songs examined. All forms suggest women as the instigators. Vulgarities arise in the verse, bridge, chorus, and refrain of the songs. The exploitation of women as the instigators of the sexual activity is shown in the affix words *kecentilan* (too coquettish) and *keganjenan* (too flirtatious). It is also shown in the form of the compound words *lubang buaya*, *cabe-cabe* (adolescent prostitute); *cewek gampang* (a woman who is easily asked on a date); *cewek murahan* (a woman who is easily asked on a date with a low reward), *cewek kampung* (an inexperienced woman from the village); *bodi semok* (plump and beautiful body shape); and *wanita penjaja cinta* (prostitute). On the clause level, the term *karen aku merusak rumah tangga orang*, because I broke other's marriage, was found. This clause makes it clear that the woman is one destroying a family, while the man engaging with another woman is blameless, so the woman is demonized.

The findings of the study show evidence of gender exploitation through vulgar language are predominantly present in Indonesian lyrics of *dangdut* songs. The genre of *dangdut* music was focused on in this study because during its development, this music has become very popular among Indonesian people. What is more, music is used as a medium to convey various messages

in line with the development of the history, politics, and culture of the people enjoying the music. A study of sexist language in song genre was conducted by Neff (2014) in America in his scholarly work *Sexism Across Musical Genres: A Comparison*. He compared the language used in the musical genres of Country, Rock, Rap, and Hip Hop. He used five themes describing women in the roles of traditional gender, women with a lower status than men, women as objects, women as stereotypes, and the harassment of women. Each example of sexism was also classified as good, ambivalent, or hostile (Neff, 2014). The study of Neff differs from this present study, which focuses on the use of forms of vulgar language that portray exploiting women as objects and making them victims in the sexual description of songwriters.

Sexist language expresses bias toward one gender over the other. In many cases, this bias benefits men more than women (Lei, 2006). Based on the findings given above, it can be stated that gender bias arises in the lyrics of *dangdut* songs with vulgar content, showing that some gender inequality still occurs in various aspects of life. This is supported by research into sexist language from the perspective of differences between men's and women's use of language, such as the descriptions of sexual stereotypes in society and how this deviating point of view creates distortion between men and women (Firestone, Firestone, & Catlett, 2006). Another study, meanwhile, attempted to focus on men's and women's use of language toward sexism and variation. The research intended to explore, examine, and evaluate differences in language choices made by university students in Dhaka (Omar Sharif, 2017b). Meanwhile, a well-known discussion on sexism is Mills' (2008) study into language and sexism, which was widely conducted from various points of view and compiled into an essay called *Gender Matters*. Indeed, it is rather a compilation of essays created by the writer to collectively represent a "third wave" linguistic and feminist analysis of various texts. This compilation is divided into four parts: Parts one and two deal with the analysis of written language, while parts three and four deal with the analysis of oral language (Coffey, 2013).

The language used in song lyrics influences listeners, and music can influence the development of human languages. This study shows that in the lyrics of *dangdut* songs, the use of very vulgar language with reference to exploiting women and sexual activities is found. This will greatly impact the listeners of such songs at various age ranges from children to adults. The effects of music on language development, and even brain development, has been shown in studies (Hidayaningrum, 2017; Pangastuti, 2015; Patel, 2003). Moreover, research results show that

music can improve performance in some domains, including intelligence. Scientists also found that music can modify the brain on functional and structural levels. Such nervous changes may affect some domains, and one domain that seems to be greatly influenced by music is language. Music and language seem to share specific features that enable music to improve and contribute to language processing (Moreno, 2009)

Conclusion and Implication

In summary, our findings conclude that vulgar languages are indicated explicitly in the song titles. Specifically, vulgar languages are described in the body of the song in the form of words, phrases and sentences. In social education aspects, vulgarism implies negative aspects pertaining to moral and character education. As *dangdut* is the music of people where music indicate social status and identify, vulgar language does impact values in social educations. In addition, the role of social media that exposes sexual appeals of the ladysingers will enhance the impact of the vulgarism. Future researches are suggested to focus on how to filter the negative impacts of the vulgarism by providing character educations and moral education through the social media.

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