

Idioms in the Lyrics of Indonesian Dangdut Songs

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Abstract

This research aims to analyze idioms in the lyrics of the dangdut songs "Sms," "Sambalado," "Keong Racun," "Belah Duren," "Paling Suka 69," and "Jatuh Bangun." This research is qualitative, utilizing a natural setting to understand occurrences through diverse methodologies. The lyrics of this dangdut song incorporate idioms that include body parts, sensory terms, color names, natural items, animal names, plant names or parts, and numerous lexical categories. The subsequent conclusions are derived from the analysis results: (1) The idiomatic expressions in the song lyrics "Sms" illustrate women's explicit defiance against their unfaithful partners; (2) The idiomatic expressions in the dangdut song lyrics "Sambalado," performed by Ayu Ting-Ting, characterize the dynamic between women and men, implying that women serve merely as companions for men. (3) The idiomatic expressions in the dangdut song "Keong Racun," performed by Lissa, illustrate men who disparage women, referring to them as "village chickens" or inexpensive women/prostitutes. (4) The idiomatic expressions in the dangdut song lyrics "Belah Duren" and "Paling Suka 69," performed by Julia Perez, convey a tone and vocal style that reflect the singer's approach to lovemaking, with the number "69" symbolizing the Kamasutra from India, which encompasses numerous terms related to physicality; (5) The idiomatic expressions in the song "Jatuh Bangun" illustrate the power dynamics present in romantic relationships between men and women.

Keywords: *Ceremony; Custom; Maso Ask; Meher Language*



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INTRODUCTION

A current literary form is song lyrics. Song lyrics may be included within the poetry genre of literary works. This can be seen by the parallels in components between poetry and music lyrics. Poetry exhibits a greater density and focus than prose (Pradopo, 1994:11). Lyrical songs similarly exhibit a great degree of density and concentration. Pradopo (1994:7) asserts that poetry articulates thoughts that elicit emotions, engaging the imagination of the five senses within a rhythmic context. In this context, it may be asserted that song lyrics constitute a literary form (poetry) that encapsulates a personal expression of emotions or the ambiance conveyed by the words of a song. A song is a rhythmic composition of sound, a melody, or a form of vocalization. Consequently, song lyrics constitute the structured arrangement of words within a musical composition or literary piece that articulates an individual's particular emotions.

Music has unequivocally emerged as a primary cultural consumption item for individuals across. Music, as an artistic endeavor, cannot exist or be manifested by its composer without benefiting the society in which it was conceived. For the composer, music functions not only as a form of entertainment but also as a communicative medium, utilizing song lyrics to express the composer's thoughts. The predominant contemporary music genres are pop and dangdut. Dangdut is a music genre that is well-known within Indonesian society. Dangdut has been a highly popular genre of music among the Indonesian populace since the establishment of the Indonesian state. Dangdut music exhibits a robust presence in various genres and dance styles. The current dangdut music movement has emerged as a prominent cultural icon in this nation. Dangdut is evolving to become more specialized in its performances. The rise of conflict is one aspect, as current dangdut encompasses not only the beat but also the message conveyed in the lyrics and their delivery (Suka, 1998:23).

Idioms and phrases are prevalent in all languages globally, as they are integral to society. Idioms and language are inseparable, as language constitutes the foundation of all meanings. Consequently, it can be asserted that idioms follow language. Language fosters the perception of communication and imparts ethics, morals, and aesthetics to society, hence mitigating social awkwardness. The primary significance in the relationship between popular culture and women is in the representation of women within popular culture, specifically in dangdut songs. This depiction of women in current dangdut song illustrates their honesty and courage in articulating their realities. Depictions in the compositions of dangdut vocalists, specifically "Sms" performed by Ria Amelia, "Sambalado" by Ayu Ting-Ting, "Keong Racun" by Lissa, "Belah Duren" by Julia Perez, "Paling Suka 69" by Julia Perez, and "Jatuh Bangun" by Kristina. The words of the song predominantly convey significant aspects of women's experiences. The primary rationale for the researchers' selection of these six dangdut song lyrics as their study's focus is the portrayal of a lady receiving assurances from her partner, which are ultimately unfulfilled. This research aimed to elucidate the idioms present in the dangdut song lyrics "Sms," "Sambalado," "Keong Racun," "Belah Duren," "Paling Suka 69," and "Jatuh Bangun."

METHODS

The research data consists of words, phrases, and sentences, including idioms, found in dangdut songs. The data sources for this research are the dangdut songs "Sms", "Sambalado", "Keong racun", "Belah Duren", "Paling suka 69", and "Jatuh bangun".

The data analysis procedure is as follows:

- (1) Carefully read each song lyric that has been selected as the research object, thoroughly and repeatedly;
- (2) List the idioms in dangdut songs related to the chosen issue;
- (3) Record all data classification results;
- (4) Interpret the data descriptively; and
- (5) Draw conclusions.

RESULTS AND DISCUSSION

In Indonesia, numerous dangdut songs contain lyrics that closely relate to sexual meanings. Nearly every genre features songs with lyrics that explicitly address sexual harassment, particularly against women. A multitude of dangdut musicians have surfaced, each with distinctive styles that have garnered fame, and

it is not unusual for dangdut songs to incorporate obscene and vulgar elements. An example is the vocalist Inul Daratista with her "ngebor" dance. Its animated oscillation rendered it a subject of discussion. Controversies emerged due to dissenters who believed her dancing undermined the dignity of dangdut music, which had evolved positively. Denada, a singer renowned for her dombret dance, is perceived as more alluring and provocative to men (Suseno, 2005:58).

The association of dangdut music with pornographic aspects highlights that pornography involves the representation of conduct in an erotic fashion through imagery or text to stimulate sexual desire. It is content deliberately and exclusively created to stimulate sexual desire (KBBI, 1989:696). Although a fundamental distinction exists between sex and pornography, it is challenging to disentangle them from the goals of mass culture about their depiction, forms of sexual exploitation, pornographic behaviors, and other expressions of sensuality.

The lyrics of solo dangdut songs are captivating due to their strong, direct, and candid nature. Numerous dangdut song lyrics incorporate colloquial terms. Nunberg asserts that idiomatic expressions are phrases that utilize sentences capable of evolving into proverbs. This mode of expression can be likened to what Makkai refers to as a semiotic idiom or proverb in Burhanudin (2003). Consequently, to accurately interpret the expressions in dangdut song lyrics, a listener or music aficionado must be attentive to the song's context and intent to avoid misinterpretation of the expressions contained therein. Given that dangdut songs frequently employ figurative language, music enthusiasts must comprehend the precise meanings the artists intend to communicate through their lyrics.

a. *Song Title: SMS*

Creator: Yanto Sari

Singer: Lia Amalia

Bro, whose SMS is this? Bro, the message says "Sayang Sayang" (sweetheart)

Bro, it seems like it's from your girlfriend

Bro, my heart is starting to feel uneasy

Bro, please answer my question, bro

Bro, I'll throw this phone away later

Bro, come on, be honest, bro

Bro, if you still love me

When it comes to words, you're the king

It's obvious you're wrong, but you're still making excuses

Someone sent it to the wrong place

Someone was just messing around

Someone sent it to the wrong place

Someone was just messing around

From now on, I'll be the one holding the phone

In the words of this dangdut song, the female vocalist articulates her experiences and emotions through the medium of language. The lyrics of the dangdut song "SMS" can be classified as descriptive pop dangdut. The lyrics of the song primarily narrate the story of a woman who audaciously seizes her boyfriend's phone, suspecting infidelity on his part. The words of the song "SMS" are meticulously organized. The lyrics of this song have four stanzas, each with a varying number of lines. The poem comprises four stanzas: the first contains four lines, the second also has four lines, the third consists of two lines, and the fourth includes five lines, resulting in a total of 15 lines. The words of this song contain an idiom that articulates a woman's exasperation with her partner. Further details will be elucidated below:

This form can be expressed in the following way. When it comes to verbal sparring, you're the king, brother.

Turns out you're wrong, but you're still arguing

Send the wrong person

Send the person who's just messing around

From now on, I'll be holding my phone

The lyrics of the song contain the expression "bersilat lidah," which literally translates to "to use one's tongue skillfully," signifying a somebody who adeptly distorts facts or is an eloquent speaker. The term "berkilah" (meaning "to quibble") signifies an attempt to alter the facts by denial, among other actions. The song's lyrics depict a man engaging in infidelity, prompting his partner, a woman, to seize his phone due to messages including the term 'darling'. When questioned by his spouse, he feigns ignorance and offers numerous explanations. These justifications encompass the man asserting to his spouse that the texts containing the term 'darling' were erroneously dispatched by an individual who allegedly miscommunicated, or that the communications were merely intended as jest. In the song "sms," the phrase incorporates the term "indra" (senses), referring to the instinctual perception of sight, sound, or sensation, as illustrated in the subsequent excerpt:

If it's a battle of words, you're truly the master, (3rd verse, 1st line),

It turns out you're wrong, but you're still trying to argue, (3rd verse, 2nd line),

Based on the analysis above, the researcher can conclude that through the lyrics of the song "SMS," women are voicing what they experience and what they desire. In this song, the songwriter also dares to portray a woman who doesn't fit the general stereotype of women, who are categorized as weak creatures. However, in the lyrics of this song, women are depicted as brave, not whiny, and acting as decision-makers, as in the line "from now on, I'm holding my phone."

b. *Song Title: Sambalado*

Creator: Dadan Indriana

Singer: Ayu Ting-Ting

Album: Ayu Ting-Ting's latest Dangdut song

Sambala..sambala..sambalado

It feels spicy, it feels hot.

Sambala..sambala..sambalado

Mouth trembling, tongue wagging

Your love is like sambalado

ahk,,ahk,,ahk

It only tastes good in my mouth

ahk,,ahk,,

Your promise is like sambalado

ahk,,ahk,,

It only tastes good on the tongue

ouw...ho..ho

Colak colek sambalado

ala mak oi

Just a little poke, just a little

But biting, in the end

It hurts my feelings.

Inside your tongue

Contains embers

That burn the heart

Inside your tongue

Contains rat poison

That kills it

*When you have a craving
When you have a craving
It's fine*

*After the feeling is gone
The love is gone too
And forget it*

*Samabalado
eh..ehk..
Sambalado
eh..ehk..
That's sambalado
Your love is like sambalado*

Similar to the lyrics other SMS songs, the lyrics of "Sambalado" have considerable popularity among the audience. This enjoyable song is performed by Ayu Ting-Ting, whose birth name is Ayu Rosmalina, a dangdut vocalist. She gained notoriety for performing her popular songs "Geol Aje" and "Alamat Palsu." The lyrics of the song "Sambalado" comprise six (6) stanzas, each varying in line count. The initial stanza comprises four (4) lines, the subsequent stanza contains eight (8) lines, the third stanza consists of five (5) lines, the fourth has six (6) lines, the fifth also has six (6) lines, and the sixth stanza contains six (6) lines, culminating in a total of 35 lines for the complete lyrics. The song's lyrics contain an idiom that articulates a woman's dissatisfaction with her partner, likening it to sambalado. Further details will be elucidated below:

*Mouth trembling, tongue wagging
Your love is like sambalado
Ah, it only tastes good in my mouth
Ah ah, your promises are like sambalado
Ah ah, it only tastes good on the tongue*

Infidelity is arguably the term most dreaded by couples globally, particularly inside romantic partnerships. Infidelity signifies the onset of a dissolution in a relationship. The aforementioned lines equate love to sambalado, which is delectable when consumed but loses its essence once ingested, resulting in the loss of everything else as well. This indicates that humans should not merely excel in conversation, promise-making, or being subjected to criticism. However, the objective is to attain a harmonious equilibrium between the mouth and the heart to ensure that neither entity is harmed. The lyrics of the song "sambalado" incorporate body part idioms, like "mouth" and "tongue." The idiom is present in the subsequent snippet of the song's lyrics:

*mouth trembling, tongue swaying (first verse, fourth line)
Your love is like sambalado (in the first verse, second line)*

The use of language in the creation of song lyrics in a work of musical art differs from everyday usage. The difference is evident in the sentences created, as they contain hidden meanings that the public can perceive as a question mark regarding the intention of the song lyrics. The meaning of words is a web of associations, related thoughts, and feelings that complete the concept being applied.

*c. Song Title: Keong Racun
Creator: Buy Akur
Singer: Lissa*

*You poisonous snail
Just met ee... asked to sleep
Speaking impolitely*

you think I'm a free-range chicken

You seduced me

You tease me

You poke me

Hey I'm so scared

Without further ado you invite everyone to have fun

Hey you shameless

Without further ado, you invite everyone to have fun

His mouth was twitching and his eyes were bulging.

Look at the curvy body, your mind is dirty

Just because I'm considered a jerk

Basic cowboy chives invite check-in and relax

Sorry sorry sorry Jack don't underestimate me

Sorry sorry sorry Jack I'm not a cheap girl

His mouth was moving and his eyes were bulging.

Look at the sexy body your mind is dirty

Just because you're rich, I'm considered a jerk

You chive cowboy I invited you to check in and

Sorry sorry sorry Jack don't underestimate me

Sorry sorry sorry Jack I'm not a cheap girl

The words of the song "Keong Racun" comprise five stanzas, each with a varying number of lines. The initial stanza comprises four lines, the second contains three lines, the third consists of four lines, the fourth encompasses six lines, and the fifth also includes six lines, culminating in a total of 23 lines in the song's lyrics. The song's lyrics contain idioms or sentiments that articulate a woman's resentment towards a man who diminishes his own worth. Further details will be elucidated below:

You poisonous snail

Just met ee... asked to sleep

Speaking impolitely

you think I'm a free-range chicken

Abuy Akur is the composer of the song "Keong Racun," which was performed by Lissa, the inaugural dangdut koplo singer to provide the original rendition. The words of this song are devoted to one of Abuy's pals who frequently alters relationships. A songwriter's creation of musical artwork is often influenced by their environment or their experiences within it. The outcomes of the produced songs often provide varied interpretations among listeners, exemplified by the lyrics of "Keong Racun" (Poison Snail), which convey themes of "gender and sexuality." The song "Keong Racun," composed by Buy Akur, illustrates men's perceptions of women, whom they regard as easily accessible. Nevertheless, the lady evidently becomes incensed and rebuffs the man's overtures, as she perceives a degradation of her identity as a woman, wherein the rights of women must be upheld and preserved.

The words of the song "Keong Racun" incorporate an animal name idiom, specifically "keong" (snail) and "ayam" (chicken). Specific animal characteristics are juxtaposed with human attributes, observable in the animal's anatomical features, as illustrated in the subsequent excerpt:

You poisonous snail (first bait, first line)

you think I'm a free-range chicken (first bait, 4th line)

The words of the aforementioned song narrate the tale of a man who audaciously speaks impolitely, even daring to flirt with and touch the woman. Particularly given their recent acquaintance, the man audaciously requested to share her bed. The study examined the issue from the male perspective (the songwriter), suggesting that the woman's "seductive" or "inviting" attire may provoke a man's inclination to flirt, touch, or propose intimacy. This resulted in the man's belief that women are individuals who may be taken anywhere and at any moment.

His mouth was twitching and his eyes were bulging.

Look at the curvy body, your mind is dirty

Just because I'm considered a jerk

Basic cowboy chives invite check-in and relax

In this context, men's viewpoints are already rather distinct as the identity of women becomes further apparent. The lyrics above depict the woman's physique as voluptuous, suggesting she may be adorned in form-fitting attire and diminutive, to the extent that the man's eyes expanded and his mouth twitched, signifying that desire coursed through his mind, provoking lascivious thoughts. Subsequently, the man deemed affluent by the woman registered to satisfy his cravings.

Men often regard fair skin, a thin physique, attractive eyes, a tall and lean stature, and a prominent nose as desirable attributes in women. This expression is consistently emphasized throughout several domains, including commercial advertisements and song lyrics, effectively captivating women's attention towards notions of true sexiness and beauty. Based on the female singer's expression of emotions through the words, it may be inferred that "Keong Racun" is a song with lyrics that subordinate women. In the prevailing home structure of our society, men are consistently designated as the leaders or heads of the household. This concept is also referred to as the subjection of women. This subordination is defined as relegating women's roles to that of a backup or substitute.

d. *Song Title: Belah Duren*

Creator: Bobby DK and Julia Perez

Singer: Julia Perez

Album: Kamasutra

Eating durian at night

Best with lover

Split bang split

It's delicious, bro, please split it.

Chorus:

Don't forget to lock the door

Later someone will know

Plans are divided

It's delicious, bro, please split it.

Everyone loves durian splitting

Especially the wedding night

Until morning too yo wis ben

This one is amazing

Can make you unable to stand it

To the point of addiction

If you like it, just split it.

If you want to stay, just say so

The lyrics of the song "Belah Duren" consist of five (5) stanzas, although each stanza has a different number of lines. The first stanza has four (4) lines, the second stanza has four (4) lines, the third stanza has three (3) lines, the fourth stanza has three (3) lines, and the fifth stanza has two (2) lines, resulting in a total of 16 lines for the song lyrics. In the lyrics of this song, there are idioms or expressions that depict a woman who has full power over her sexuality and sensuality. For more details, it will be explained below:

*Everyone loves durian splitting
Especially the wedding night*

The sample from the dangdut song lyrics illustrates the expression "belah duren" (splitting a durian), which is imbued with a potent sexual connotation. "Belah duren" (splitting the durian) is a colloquial expression denoting sexual activity. The phrase "Belah duren" refers to a societal rite conducted on the wedding night, which is perceived as a method to ascertain the bride's virginity, signified by the groom's act of penetration. Enticing, seductive, or flattering phrases directed at men include 'Slowly cut it', 'It's delicious, sir, please cut it', 'It can make you addicted, sir', 'If you like it, just cut it', and 'If you want it, just say so'. Women in mass culture are portrayed based on their physical characteristics. This pertains to the representation of women's bodies or physical attractiveness in the dangdut song "Belah Duren." Nearly all dangdut song lyrics in Indonesia prominently emphasize attractive and sensual ladies, often incorporating terms that cultivate a sexual ambiance to captivate the audience or male buyers. The words of the song "belah duren" employ an idiom that refers to a name or a component of a plant; specifically, a fruit. The idiom present in the song lyrics is located in the subsequent excerpt: *Everyone loves durian splitting* (third verse, first line)

The lyrics of the song above contain the meaning that the woman is easy and naughty. She easily flirts with men using body language that only they understand. This can be seen in the woman's appeal to the man in the lyrics of the song "Belah Duren," which are "Slowly cut it, it's delicious, please cut it." This sentence describes a woman who has already been sexually assaulted by a man, and she is also enjoying it.

d. Song Title: *Paling Suka* 69

Creator: Julia Perez

Singer: Julia Perez

Album: *Kamasutra*

*You stroke my body You
stroke my hair
I closed my eyes
Ouch ouch ouch the pleasure
Oh oh oh fun
Your beautiful sigh pierces my heart
You stroke my body You
stroke my hair Oh
yes, it's really delicious. Oh
yes really happy*

*Jupe likes it the most
Your love is amazing
Passion of love 69
Like it, like the jupe the most
You make me helpless
The passion of love is burning*

*Smooth, smooth, as soft as silk
Indian style kamasutra rhythm
You stroke my body You*

stroke my hair Oh
yes, it's really delicious. Oh
yes really happy

The lyrics of the song "Paling Suka 69" comprise three stanzas, each with a varying number of lines. The initial stanza comprises ten (10) lines, the subsequent stanza contains six (6) lines, and the final stanza also consists of six (6) lines, resulting in a cumulative total of 22 lines for the entire song. The words of this song contain an idiom that characterizes a woman who possesses complete agency over her sexuality and sensuality, while also representing the act of lovemaking denoted by the number 69. Furthermore, the lyrics of Julia Perez's dangdut song "Paling Suka 69" exhibit a more explicit representation of women and their physiques. This is evident in the words of the song cited below.

You stroke my body You
stroke my hair
I closed my eyes
Ouch ouch ouch the pleasure
Oh oh oh fun
Your beautiful sigh pierces my heart
You stroke my body You
stroke my hair Oh
yes, it's really delicious. Oh
yes really happy

Jupe likes it the most
Your love is amazing
Passion of love 69

The societal reality depicted in the song lyrics illustrates that women engaged in sexual activity are not solely instruments of male gratification. The female character in the song's lyrics is portrayed as a lady who fully embraces her role as a devoted partner and with a clear understanding of her desires. The male figure is depicted as an individual who comprehends the nuances of treating his spouse to ensure her happiness and fulfillment through the intimate techniques outlined in the Kamasutra, the Indian treatise on lovemaking. The aforementioned explanation elucidates a clear connection to the lyrics of the song "Paling Suka 69," which includes phrases depicting actions such as: "You caress my body, you stroke my hair, my eyes close and open, and oh, how enjoyable it is," as articulated from the male perspective by the songwriter. The lyrics of the song "Paling Suka 69" use an idiom composed of diverse word classes: numerals, verbs, nouns, adverbs, and adjectives. Several of these are present in the subsequent quotation:

You stroke my body (first bait, first line)
Jupe likes it the most (second verse, first line)

Women's oppression arises from the patriarchal system. The female body serves as the principal target of male tyranny. It is well acknowledged that numerous music companies exploit women's bodies and explicit lyrics to enhance sales revenue. Contrast this with the events surrounding the lyrics of the dangdut songs "Belah Duren" and "Paling Suka 69," performed by Julia Perez, who also authored them.

e. *Song Title: Jatuh Bangun*
Creator: Eko Saky / Udi S.
Singer: Kristina

Ups and downs I chase you
But you don't want to understand
Bring a handful of love

But you asked yourself to bring the moon to your lap

Ups and downs I love you

But you don't want to understand

I offer you a glass of water

But you ask for the ocean

I can't stand it myself, I really can't stand it

Already know the wound in my chest

You deliberately poured salt water on it

It's free to sail if you're afraid of waves

It's free to make love if you're afraid of being disappointed

The cruelty of your love burns my heart

Until my attitude changed direction

It's free to sail if you're afraid of waves

It's free to make love if you're afraid of being disappointed

Before understanding the meaning contained in the lyrics of this song, let's first understand the meaning of the idiomatic expressions found in the lyrics, namely "ups and downs," "a handful of love," and "burning the heart." "Ups and downs" in this song's lyrics is interpreted as the ebb and flow of life. Meanwhile, "a handful of love" means a little love, and "burning the heart" means hurting or being offended.

CONCLUSION

The subsequent conclusions are derived from the analysis results: (1) The idiomatic expressions in the song lyrics "Sms" illustrate women's explicit defiance against their unfaithful partners; (2) The idiomatic expressions in the dangdut song lyrics "Sambalado," performed by Ayu Ting-Ting, characterize the dynamic between women and men, implying that women serve merely as companions for men. In truth, men frequently exhibit deceitfulness (infidelity) in romantic relationships. The lyrics of this song depict men who consistently mislead women through diverse displays of affection, ultimately resulting in heartbreak for the latter; (3) The idiomatic expressions in the dangdut song "Keong Racun," performed by Lissa, illustrate men who disparage women, referring to them as "village chickens" or inexpensive women/prostitutes. Men consistently exert dominance over various facets of women's lives, as women are perceived as the subordinate group within the societal hierarchy, perpetuated by the enduring influence of patriarchal culture; (4) The idiomatic expressions in the dangdut song lyrics "Belah Duren" and "Paling Suka 69," performed by Julia Perez, convey a tone and vocal style that reflect the singer's approach to lovemaking, with the number "69" symbolizing the Kamasutra from India, which encompasses numerous terms related to physicality; (5) The idiomatic expressions in the song "Jatuh Bangun" illustrate the power dynamics present in romantic relationships between men and women. The lyrics of this song depict a man who subjugates a woman, rendering her contributions unappreciated; rather, he demands more, causing her emotional distress.

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