

Non-Javanese speakers' perception toward Javanese language in Denny Caknan's *Ambyar* songs

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doi: 10.17977/um064v6i32026p345-356

Keywords

Non-Javanese speakers;
Denny Caknan;
linguistic aspects;
song lyrics;
language perception

Article History

Submitted: March 4, 2025
Revised: November 11, 2025
Accepted: January 21, 2026
Published: April 20, 2026

Kata kunci

Penutur non-Jawa;
Denny Caknan;
aspek linguistik;
lirik lagu;
persepsi bahasa

Abstract

Language plays a significant role in shaping meaning and influence in song lyrics. Denny Caknan's *Ambyar* songs, which predominantly use the Javanese language, have attracted a wide audience, including non-Javanese speakers. This study aims to identify the linguistic aspects in the lyrics that appeal most to non-Javanese listeners and to examine how these songs influence their understanding of the Javanese language. A descriptive qualitative method was employed to obtain detailed and accurate findings. Data were collected through questionnaires distributed to non-Javanese speakers, consisting of both descriptive and multiple-choice questions. The results reveal that pure Javanese expressions, code mixing, and rhyme are the dominant linguistic features that capture listeners' interest. In addition, certain lyrics are frequently remembered and repeated by non-Javanese speakers in their daily communication. This repetition indicates a level of familiarity and engagement with the language. Furthermore, the findings suggest that Denny Caknan's songs contribute to shaping how non-Javanese speakers perceive, learn, and use the Javanese language in informal contexts. Therefore, popular music can serve as an effective medium for language exposure and cultural transmission.

Abstrak

Bahasa memiliki peran penting dalam membentuk makna dan pengaruh dalam lirik lagu. Lagu-lagu *Ambyar* karya Denny Caknan yang menggunakan bahasa Jawa berhasil menarik perhatian pendengar, termasuk penutur non-Jawa. Penelitian ini bertujuan untuk mengidentifikasi aspek linguistik dalam lirik lagu yang paling menarik bagi penutur non-Jawa serta mengkaji pengaruh lagu tersebut terhadap pemahaman mereka terhadap bahasa Jawa. Metode yang digunakan adalah deskriptif kualitatif. Data dikumpulkan melalui kuesioner kepada penutur non-Jawa yang berisi pertanyaan deskriptif dan pilihan ganda. Hasil penelitian menunjukkan bahwa penggunaan ungkapan bahasa Jawa murni, campur kode, dan rima merupakan aspek linguistik utama yang menarik perhatian pendengar. Selain itu, beberapa lirik lagu diingat dan digunakan kembali dalam komunikasi sehari-hari dengan frekuensi yang berbeda. Hal ini menunjukkan adanya keterlibatan dan familiaritas terhadap bahasa Jawa. Temuan ini juga menunjukkan bahwa lagu Denny Caknan berkontribusi dalam membentuk cara penutur non-Jawa memahami, mempelajari, dan menggunakan bahasa Jawa dalam konteks informal. Dengan demikian, musik populer dapat menjadi media efektif dalam penyebaran bahasa dan budaya.

1. Introduction

The presence of Javanese songs by Denny Caknan has attracted a lot of attention from public in Indonesia, including non-Javanese speakers. This can be seen from the fact that Denny Caknan's songs almost always reach hundreds of millions of viewers on YouTube. Moreover, Denny Caknan has also held his concerts in non-Javanese speaking societies, such as Bandung and Jakarta. This further reinforces that Denny Caknan's song lovers are not only from Javanese speakers but also from non-Javanese. This study is set out to examine to what extent Denny Caknan's song lyrics can be attractive to non-Javanese speakers.

"*Ambayar*" song was first performed by the late Didi Kempot who is known as a Campursari musician with his song lyrics primarily reflecting broken-hearted theme. The *Ambayar* song is a dangdut song which uses Javanese lyrics. *Ambayar* has a meaning as an expression of feelings of sadness, heartbroken, and feelings of destruction (Putri & Parani, 2020). As if representing the feelings of his listeners, Didi Kempot's fans call themselves Sobat *Ambayar* (Achsani, 2019). The success of Didi Kempot was then continued by Denny Caknan with the same genre and same theme, they are about heartbroken.

Denny Caknan himself is a solo singer from Ngawi, East Java, who has emerged as a new singer with the "*Ambayar*" music and currently the most popular "*Ambayar*" singer in Indonesia. On his YouTube channel, Denny Caknan is always in trending for every music video that he uploads, with hundreds of millions of views for each of his official music videos. In fact, Denny Caknan's first single entitled "Kartonyono Medot Janji" has already reached 254 million views. Not only singing his own original song, but Denny Caknan also covered other people's *Ambayar* songs, in which the lyrics are also in Javanese with ten million of views, for example, the song "Ojo Dibandingke". Denny Caknan is one of the big public figures in Indonesia and has a large fan base too. Therefore, all phenomena that are related to Denny Caknan have great exposure and impact on society, so it is interesting to study. One of the aspects that can be researched is in terms of linguistic phenomena in the song lyrics.

The existence of non-Javanese speakers among Denny Caknan fans is in the spotlight considering that Denny Caknan's songs are primarily in Javanese. Residents in several areas on the island of Java do not use Javanese as their mother tongue or language of daily communication even though their area is on the island of Java. The researcher chose to take subject from non-Javanese speakers, both on the island of Java and those outside Java in Indonesia.

Scientific works on the use of Javanese in songs has been conducted before. Maharani & Sudarwati, (2021), for example, examined how code-switching phenomenon in the song "Lathi" sung by Weird Genius feat Sarah Fajira can be an attraction for listeners, so that form the phenomenon, it can maintain the existence of Javanese language. By mixing Javanese in the lyrics of "Lathi" song, many young people in Indonesia like and are proud of this song, so they are interested in learning the meaning of Javanese words in the lyrics (Maharani & Sudarwati, 2021). Another research conducted by Sundari, (2020) which discusses the maintenance of Javanese among students of Junior High School in North Semarang through Javanese traditional and modern song (campursari) and found that the modern song (campursari) was more effective than the traditional one as they like the modern one more, sing more, and understand the Javanese language easier. Both of those studies have talked about the influence of a song on the preservation of language in society but have not explored further the specific linguistic aspects in the song lyrics. Therefore, the purpose of this research is to find out the linguistic aspects that lie behind the attractiveness of non-Javanese speakers to the *Ambayar* song sung by Denny Caknan.

The other researchers have also examined the relationship between songs and language learning. Septiana, (2021) investigated the relationship between Tulus' song entitled Monokrom and its relation to Indonesian language learning at senior high school. She found 13 language styles in the Monokrom song that can be used as learning media for X grade students. Not only the Monokrom song from Tulus, Fourtwnty album titled "Ego dan Fungsi Otak" was found to be an alternative learning media for students at school to learn language. The Fourtwnty song becomes a fun and creative learning media for students to learn language styles (Aisyah *et al.*, 2021). Those two studies used listening and note-taking techniques in collecting data and using

a qualitative descriptive method to obtain the results. The correlation between song and language is indeed unique and is a concern to the researcher. Not only as a medium of learning, but songs can also be a person's attraction to a particular language. This is what underlies the researcher to conduct research on *Ambyar* songs by Denny Caknan.

Interest in a language does not only occur in Indonesia but also occurs in the United States. One of the mass media, namely radio, now uses Spanish in several areas in the United States. Spanish-language radio has slowly replaced English-language radio since 1990 in major cities in the United States, such as New York City, Los Angeles, Miami, and Houston (Casillas, 2014). With the spread of Spanish-language radio in the United States, many people are affected so that the growth of people with Spanish speakers is increasing day by day. Spanish is now the second language with the most speakers in the United States.

The interest of non-Javanese speakers towards Denny Caknan's songs triggers a linguistic issue, where non-Javanese speakers are interested and become closer to Javanese through the lyrics, even though they do not understand the meaning of the lyrics of the song. The researcher tries to find out what linguistic aspects are in Denny Caknan's *Ambyar* song so that it makes the listeners who come from non-Javanese speakers in Indonesia interested. The *Ambyar* songs investigated in this study were both on his own and written by other songwriters. There are two research questions in this study: (1) what linguistic aspects in Denny Caknan's *Ambyar* songs do non-Javanese speakers like and get attracted the most? And why? (2) to what extent do Denny Caknan's *Ambyar* songs influence the way non-Javanese speakers learn and use Javanese?

Indonesia is a multilingual country with hundreds of languages in it, one of which is Javanese languages. Javanese is one of the popular regional languages in Indonesia and is the regional language with the largest number of speakers in Indonesia. This language is also one of the contributors to the existing vocabulary in Indonesian language (Mijianti, 2017). According to Grimes, Javanese language ranks 11th internationally with 75.5 million speakers (Setyawan, 2019) That number makes Javanese the local language with the largest number of speakers in Indonesia. In terms of phonological structure, regarding the existence of suprasegmental phonemes and segmental phonemes in Javanese, it was found that the number of vowel-sounds in Javanese language is more than vowel sounds in Indonesian language (Tiani, 2015). It means that the influence of Javanese language towards Indonesian is quite significant.

Popular culture is facilitated by and facilitates the shift in relations between languages under conditions of globalization, so the cultural forms have wide public appeal (Pennycook, 2010). With the largest ethnic groups, Javanese becomes undeniably important in the development of popular culture arising from songs and other literary works. Common opinion states that Javanese culture is the dominant culture that influences Indonesian human behavior (Widiastuti & Nugroho, 2015).

Song lyrics are medium to provide information about social realities contained in a society or culture and also to convey messages to others (Wiradharma & WS, 2016). The selection of the right song lyrics can have the same value as thousands of words or events, and individually be able to attract attention because song lyrics are verbal communications that have meaningful messages contained in them (Nugraha, 2016; Kuntanto, 2024).

As far as song lyrics are concerned, it cannot be separated from the song itself and the language used in the lyrics. The language of a song can influence listeners in so many ways. Moreover, the rhythm which is evoked by a song gives its own charm to listeners. In other words, it can be said that songs are an important part of language learning because songs make a person

more sensitive to sound, and learning a language cannot be separated from learning various types of meaningful sounds (Nurhayati, 2009). According to Brewster in Melalolin, (2020), it is stated that songs can be a medium for introducing a new language to someone as well as a medium for vocabulary and grammar learning. Music can also be applied in language learning by using song as learning media so that the learning process takes place in a more fun and creative way (Oktavia, 2022).

2. Methods

This research used descriptive qualitative methods because the method could process data accurately and could describe accurate facts. This study was designed using the descriptive method because this method provides a factual, accurate, and systematic description of the facts and characteristics of the research object (Astuti, 2018). The data collected in this study were in the form of explanations and descriptions from non-Javanese speakers. The data collection process was carried out through an online questionnaire distributed to non-Javanese speakers in Indonesia who recognized Denny Caknan. The researcher chose not to share the questionnaire link into the WhatsApp group, but the researcher sent the questionnaire link via WhatsApp private chat to individuals. This was considered by the researcher to be more effective than sharing questionnaire links via WhatsApp groups. From the private chat, the researcher also asked to share the link questionnaire with friends or relatives who are non-Javanese speakers via private chat as well. The researcher held an online questionnaire for one and a half months. Table 1 and 2 below illustrate the demographic information of the respondents.

Tabel 1. Respondents' Demographic Information

No.	Age	Gender		Total
		Female	Male	
1	16-18	5	0	5
2	19-26	34	12	46
3	27-36	1	0	1

Tabel 2. Respondents' Occupation

No.	Occupation	Total
1	University Students	32
2	Private Employees	10
3	Senior High School Students	4
4	Lawyer	1
5	BUMN Employee	1
6	Teachers/Lecturers	3
7	Fresh Graduate Student	1

The researcher took data from respondents aged 16 to 36 years old with the respondents with an age range between 19-26 years being the majority. The data were obtained from 52 people consisting of 40 women and 12 men. In this context, female respondents contributed more than men in which the female respondents were almost four times that of male respondents. Respondents were dominated by women because the researcher sent more online questionnaire links via private chat to female friends. Most of the respondents were aged 19-26 years (46 people). Most of them worked as university students with a total percentage of 61.5%, and some others worked as private employees (19.2%), senior high school students (7.7%), lawyers, BUMN employee, teachers/ lecturers, and fresh graduate students.

The respondents came from several regions in Indonesia, including Jakarta, Kuningan, Bekasi, Lombok, Jambi, Tangerang, Depok, Subang, Pematang, Probolinggo, Kediri, Malang, Tulungagung, Batam, Sintang, Sampit, Madura, Bontang, and Belitung. Considering that the respondents came from different regions, the languages that they used were also varied, including Sasak, Malay, Sundanese, Javanese, Madurese, Mandar language, and Indonesian. All those languages are respondents' mother tongue. The way the researcher identified respondents to ensure that they are non-Javanese speakers was by knowing their mother tongue and their main language, which they used in their daily activities. From the amount of data that had been collected, 32 people were included in the classification of the research subjects.

The researcher collected data from respondents through questionnaire in the form of descriptions of sentences or words that were often spoken and most remembered by respondents in Denny Caknan's *Ambyar* songs. After the link questionnaire was distributed and filled in by the respondents, the researcher did not have the opportunity to contact the respondents again. From the collected data, the researcher identified the types of linguistic aspects, for example words, phrases, or clauses, that were highly likely most remembered by the respondents in the questionnaire. The data that had been obtained in the form of descriptions from respondents was associated with linguistic theory to obtain results regarding what linguistic aspects actually exist in Denny Caknan's *Ambyar* song, which non-Javanese speakers liked and got attracted to the most.

In addition to the sentences or words which were contained in Denny Caknan's *Ambyar* song, the data collected also contained explanations, reasons, and choices regarding the influence of Denny Caknan's *Ambyar* song on how non-Javanese speakers learned and used Javanese language on day-to-day bases. Furthermore, it can also be summarized how Denny Caknan's *Ambyar* song influenced the way non-Javanese speakers learned and used Javanese.

3. Findings and Discussions

In this section the researcher describes the findings obtained from the online questionnaire distributed. This discussion is divided into two parts in which the first part elaborates the linguistic aspects of the songs most attractive to non-Javanese listeners, and the second part explains how the song lyrics influence the way Javanese expressions are learned and used.

3.1. The Linguistic Aspect in Denny Caknan's *Ambyar* Song that Non-Javanese Speakers Like and Get Attracted the Most

To find out the linguistic aspects contained, the researcher needs to identify the lyrics contained in the songs. In this section, the researcher finds fragments of the lyrics from Denny Caknan's *Ambyar* song that are most remembered and used by respondents. All the fragments that are listed in this discussion came from respondents. The researcher freed the respondents to write a fragment of the lyrics from Denny Caknan's *Ambyar* songs (see Appendix A for the complete lyrics of Denny Caknan's *Ambyar* songs).

3.1.1. The Fragments of Song Lyrics with Pure Javanese Expressions

Denny Caknan is a singer who is engaged in the *Ambyar* or modern Campursari song segment, which should use Javanese as the lyrics. The researcher has collected data from respondents in the form of fragments of lyrics from Denny Caknan's *Ambyar* songs which use pure Javanese. The following are some fragments of song lyrics that use pure Javanese language.

- 1) *Ojo nangis, sing uwes ya uwes* (TGR18)
Don't cry, what's over is over

The use of the word nangis in the lyrics is very identical with women. "Nangis" means crying. Crying is a behavior that is more inherent in women than men. Most of the respondents in this study were women. Although a man can also cry, the behavior of crying is more representative of women than men in the stereotypes that develop in society. This could be the reason why the lyrics were easy for the respondents to remember, because the behavior of crying is quite related to the lives of the respondents, where most of them are women.

- 2) *Sugeng dalu* (TGR18)
Good night

Sugeng dalu is a greeting word in Javanese which means good night. Greetings are words that are often used by someone in everyday life, both in real life and on social media. The use of greeting words is often used by someone to open a chat, both in real life and on social media. With the phrase sugeng dalu in the lyrics of Denny Caknan's *Ambyar* song, it adds to the vocabulary of the respondents which they can use to greet their relatives or friends who are Javanese speakers. Therefore, the greeting word is easily remembered by respondents.

- 3) *Loro ati iki* (BKS31)
This heartache (disappointment)

The feeling of hurt is a feeling that is often attached to the world of love. When referring to the average age of the respondents, they are mostly 19-26 years old. This age is the age of young people who are experiencing a love story. Therefore, the lyrics are easily remembered by the majority of respondents who are aged 19-26 when they experience hurt in the journey of their love story.

- 4) *Sampek tuwek* (STG50)
Until old

The lyrics "sampek tuwek" means until old. The lyrics describe a love story that will continue into old age. That means the lyrics deserve to be spoken by those who are still young. Referring to the average age of the respondents, the majority are 19-26 years old. Therefore, the lyrics closely relate to the realities of their lives at a young age, so the lyrics are also easy to remember.

The researcher found that there were eleven fragments of lyrics with pure Javanese expressions in Denny Caknan's *Ambyar* songs. The fragments of lyrics consist of two words, four phrases and five clauses. All the data above are words that come from pure Javanese language. There is no mixing of languages from any other languages.

3.1.2. The Fragments of Song Lyrics with Mixed Code

At this point, the researcher categorizes the data based on the presence of a mixture of languages and absorption words from Indonesian. Not only mixing languages from Indonesian, but the researcher also found mixing languages from English. The following are some fragments of the lyrics of Denny Caknan's *Ambyar* songs which contain a mixture of languages and absorption words from Indonesian.

- 5) *Los dol, ndang lanjut lehmu WhatsApp-an. Cek paket datane, yen entek tak tukokne. Tenan, Dek, elingo, yen mantan nakokno kabarmu* (JKT40)
I don't care, continue your WhatsApp. Check the data package, if it runs out, I'll buy it for you. Really baby, remember, if your ex asks about how you are.

The sentence above contains an element of code mixing, where the word WhatsApp is combined with the previous Javanese phrase. In addition, there is a suffix -an which is a Javanese

affix, and it is combined with the word WhatsApp to become WhatsApp-an. "WhatsApp" is a social media application that is often used by people in daily communication. Due to the large number of users of the application, the insertion of the word WhatsApp in the lyrics of Denny Caknan's *Ambyar* songs becomes the poison of the song or the weapon of the song, which can trigger listeners' interest in the song. So, the lyrics become easy to remember and ultimately liked by listeners.

- 6) *Wong ko ngene ko di banding bandingke, saing saingke yo mesti kalah. Kuberharap engkau mengerti dihati ini hanya ada kamu (KNG11)*
Why people like me are being compared to each other, I will definitely lose. I hope you understand that there is only you in my heart

The sentence above is still a single verse of the song and the sentence above contains elements of code switching, where between one clause and another clause there are two different languages. The subjects in this study are non-Javanese speakers in Indonesia, they are Indonesians, so they master Indonesian as the union language in Indonesia. With the mixing of Indonesian lyrics on Denny Caknan's *Ambyar* songs, it is certainly an attraction for listeners. Gradually, the listeners, who are non-Javanese speakers, know the intent or content of the song through the insertion of a mixture of Indonesian lyrics. Automatically, they also pay attention to other Javanese lyrics in the song, so that the lyrics of the song are easy for listeners to remember and like.

- 7) *Nanging saiki wes dadi kenangan. Aku karo koe wes pisahan. Aku kiri kowe kanan, wes bedo dalan (JKT12)*
But now it's a memory. You and I are separated. I'm on the left, you're on the right, we're on different ways

The sentence above contains elements of code mixing where Javanese is mixed with Indonesian, there are words *kiri* and *kanan* which are words from Indonesian language. In the previous number, we discussed mixing Indonesian in the form of one clause. At this point, there is a mixture of Indonesian in the lyrics of Denny Caknan's *Ambyar* songs in the form of words. Even though it's only a fraction of words, the insertion of Indonesian language elements also makes it easy for listeners to remember the lyrics of the song so that they become interested in it.

- 8) *Ku coba untuk tetap rapopo (JKT12)*
I try to stay okay

The sentence above contains elements of code mixing, where the Javanese word *rapopo* is combined with the previous Indonesian phrase. In this section, there is a mixture of Indonesian in the form of a phrase which is located at the beginning of the song sentence. Then followed by the Javanese word after it. This can make the song sound more unique, where the lyrics of Denny Caknan's *Ambyar* songs should be in Javanese language, it's even begun with Indonesian phrases and ended with Javanese words. So that this uniqueness is also an attraction for listeners and makes them easy to remember.

3.1.3. The Fragments of Song Lyrics with Rhyme

- 9) *Aku nemu widodari, motomu kebak pelangi (JKT42)*
I've found an angel. your eyes are full of rainbows

The lyrics above consists of two clauses, they are "aku nemu widodari" and "motomu kebak pelangi". The two clauses are joined in one line of song lyrics and have the same ending sound, that is "i". So, the rhymes of the two words are the same. This makes the song sound more interesting. Rhyme is the repetition of the same sound and it is also one of the elements that

serves to add to the beauty of a lyric in a song so that it becomes a beautiful whole (Langi *et al.*, 2022). Children like songs that have the same rhyme and reading lyrics that have the same rhyme is good for phonemic development in children (Christianti, 2015). This is one of the linguistic aspects that makes non-Javanese speakers interested.

The rhyme which is contained in the lyrics above is a type of imperfect rhyme. Imperfect rhyme is a rhyme that comes from half of the sound of the last syllable, not a complete set of sounds in one syllable, such as the example of *burung-gayung* and *pisang-pedang*. In the lyrics above, the imperfect rhyme is found in the words *widodari* and *pelangi*. The word *widodari* consists of the syllables *wi-*, *-do-*, *-da-*, *-ri*. Whereas in the word *Pelangi*, the syllables are *pe-*, *-la-*, *-ngi*. The rhyme occurs because of the last two syllables of the two words, they are *-ri* and *-ngi*. The sound similarity which is produced by the two syllables is only in part, it's the letter "i", not in the entire sound of the syllable. Therefore, the lyrics above contain elements of rhyme with imperfect rhyme types.

Warni *et al.*, (2022) found examples of cases of imperfect rhymes contained in a literary work. They found imperfect rhymes in an analysis of Malay pantun. The imperfect rhyme lies in the words *malam* and *ayam*. Each word is located at the end of the clause in the second and fourth lines of a pantun. The clauses are "Terbenam hampir tengah malam" and "Musang disipak induk ayam". The last syllables of the two words are *-lam* and *-yam*, so that the same sound in these syllables is only in the sound "am". Therefore, the type of rhyme in the pantun is imperfect rhyme.

10) *Yen takdire gandeng, yo bakale gandeng* (STG50)
If we are meant to be together, we will be together

The lyrics above also consist of two clauses that are joined in one line of song lyrics and have the same final sound. However, the rhymes in the lyrics above come from the same word, it's "gandeng". Because the last word in the two clauses is the same, the sound produced from each syllable is also the same. The lyrics above are a kind of absolute rhyme. Absolute rhyme is rhyme that the same sound comes from the same two words, such as *bagus-bagus*, and *taman-taman*. In the lyric above, both clauses use the same word at the end to create rhyme, it's the word *gandeng*.

In other cases, absolute rhyme is also found in poetry. Faisal, (2022) found examples of absolute rhyme in his analysis of rhyme forms in collections of old poetry as teaching materials. In the poem that he had analyzed, he found that there was repetition of complete syllables in one word, it was in the word *jua* at the end of the first and third clauses. The clauses are "Mendatang-datang jua" and "Menghilang muncul jua". Not only located at the end of the clause, but Faisal also found repetition of complete syllables or repetition of words at the beginning of the clause. The complete repetition of syllables in one word like that is absolute rhyme.

11) *Aku moco koran sarungan, kowe blonjo dasteran* (KDR16)
I read a newspaper by wearing sarong, you go shopping by wearing house dress

Same with the previous data, this lyric also has the same rhyme. The same rhyme is found in the first clause and the second clause at the end of each word; they are the words *sarungan* and *dasteran*. Both words use the suffix *-an* to match the sound of the word. This similarity of sound creates a beautiful effect on the song.

There is an *-an* suffix at the end of the word *sarungan* and *dasteran*. The basic words of those two words are *sarung* and *daster*. The suffix *-an* changes the meaning of the basic words *sarung* and *daster* which are originally just nouns to become verbs. *Sarungan* means wearing a

“sarung” and dasteran means wearing a “daster”. Based on the sound of the rhyme, the type of rhyme contained in it is imperfect rhyme. Imperfect rhyme is a rhyme in which the same sound is located only in the half of the last syllable. The word sarungan has the syllables sa-, -ru-, -ngan. Meanwhile, dasteran has the syllables das-, -te-, -ran. The rhymes that occur in the lyrics of the song above are located on the syllables -ngan and -ran. In these two syllables, the sound similarity does not lie in the complete set of one syllable, but only in part. They sound the same as “an” at the end. Therefore, the type of rhyme contained in the song lyrics above is imperfect rhyme.

Moreover, the culture of wearing sarongs for men and wearing house dress for women is very attached to the habits of Indonesians at home, especially for rural people. By using this theme, wearing a sarong while reading a newspaper for men and wearing a house dress while shopping for women, the lyrics of the song will be even more embedded in the listeners' memories. This gives a special attraction for respondents who are Indonesian people.

- 12) *Mbiyen aku jek betah, suwe-suwe wegah* (SPT53)
I used to still feel at home, after a while I don't want to

The two clauses above are joined in one line of song lyrics and both have the same sound at the end of the word. The choice of the word *betah* in the lyrics above is on the basis of equating the rhyme with the last word in the second clause, it's the word *wegah*. The similarity of the sound of this rhyme creates beauty in the lyrics of the song. Same with data number nine and eleven, the rhyme contained in the lyrics above is an imperfect rhyme. The word *betah* has two syllables, they are *be-* and *-tah*. Meanwhile, the word *wegah* also has two syllables, they are *we-* and *-gah*. Both syllables *-tah* and *-gah* do not have the same whole sound, but only a part of it, it's only the *-ah* sound. Therefore, the rhyme in the lyric above is an imperfect rhyme.

With this finding, the fragments of song lyrics with pure Javanese expressions, code mixing, and rhyme are the linguistic aspects that have the biggest impact on non-Javanese speakers. So, those three linguistics aspects become main linguistic aspects that non-Javanese speakers like and get attracted to the most.

3.2. The Influence of Denny Caknan's *Ambyar* Song to the Way Non-Javanese Speakers Learn and Use Javanese

To find out how the influence of Denny Caknan's *Ambyar* song to the way non-Javanese speakers learn and use Javanese language, the researcher has summarized the results of data collection which includes about how the respondents' perceptions regarding the influence of songs on the way they learn and use Javanese language and also the frequency of how often the respondents use fragments of Javanese lyrics from Denny Caknan's song. In this discussion, the researcher obtained data from respondents who came from one question in each section (as can be seen in Appendix B).

3.2.1. The Uttering Frequency of Fragments of the Song Lyrics

With the finding of fragments of the lyrics from Denny Caknan's *Ambyar* song that are most remembered and used by respondents in the discussion in the first point, the respondents uttered these words or sentences between their activities either intentionally or unintentionally. The frequency of uttering the words or lyrical sentences by each respondent was also different. The researcher categorizes the frequency of uttering the lyrics into 4 types, they are always, often, sometimes, and rarely. Respondents who have never uttered the lyrics at all have the right not to answer. The following is the researcher's findings regarding the frequency of respondents in uttering fragments of the lyrics from Denny Caknan's *Ambyar* songs.

Table 3. Frequency of Use

No	Frequency	Number of Respondents
1	Often	5
2	Sometimes	8
3	Rarely	12
4	No Answer	7

The data above is the frequency of respondents using fragments of Javanese lyrics from Denny Caknan's *Ambyar* songs. Most of the respondents rarely use fragments of song lyrics in their daily activities. From these data, the majority of them tend to say fragments of the Javanese lyrics in their daily communication even though the frequency varies, including as many as 5 people answer often, 8 people answer sometimes, 12 people answer rarely, and 7 others don't answer.

Some of the respondents also stated that they felt the need to learn the meaning of the lyrics they did not know and the lyrics of Denny Caknan's *Ambyar* song are looked interesting and different from Javanese in general. So, based on the effect, the frequency and the explanation above, it shows that Denny Caknan's *Ambyar* songs give influence to the way non-Javanese speakers learn and use Javanese.

3.2.2. The Effect of Denny Caknan's *Ambyar* Songs Towards the Understanding of Javanese

After learning about the frequency of the respondents in uttering fragments of song lyrics from Denny Caknan's *Ambyar* songs, in fact the utterance of the fragments of the lyrics has influenced the respondents in understanding Javanese. The researcher categorizes the effects of the lyrics of Denny Caknan's *Ambyar* songs on the understanding of Javanese for non-Javanese speakers into 4 types, namely very influential, quite influential, quite no effect, and no effect at all. The following is a table of respondents' opinions regarding the effect of the Javanese lyrics on Denny Caknan's songs on their understanding of the Javanese language.

Table 4. Perceptual Effects of Denny Caknan's *Ambyar* Songs to the Respondents

No	Effect	Number of Respondents
1	Quite influential	17
2	Very influential	3
3	Quite no effect	7
4	No effect at all	3
5	No answer	2

Most of the respondents stated that the song lyrics of Denny Caknan's *Ambyar* songs were quite influential on the way they understood Javanese. As many as 20 people noted that Denny Caknan's *Ambyar* song influenced the way non-Javanese speakers learn and use Javanese language, specifically 3 people answered that it was very influential, and 17 others answered that it was quite influential. Based on the data, it means that the respondents felt that the lyrics of Denny Caknan's *Ambyar* songs had an influence on their way of understanding Javanese although to a different level, quite influential and very influential. On the other hand, there are 10 people who say that Denny Caknan's *Ambyar* song has no effect on the way non-Javanese speakers learn and use Javanese language. As many as 7 people answered with quite no effect and 3 others answered with no effect at all. Meanwhile, 2 other people did not answer.

4. Conclusion

Based on the research that has been done above, it can be concluded that the fragments of song lyrics with pure Javanese expressions, code mixing, and rhyme are the main linguistic aspects that make non-Javanese speakers like and get attracted to the most. The rhyme with the same sound gives a beautiful impression to the lyrics of the song. The presence of rhymes with the same sound in several fragments of lyrics and code mixing becomes linguistic aspect that influence respondents to understand Javanese. The Javanese lyrics in Denny Caknan's *Ambyar* songs also influence the way non-Javanese speakers learn and use Javanese based on the research above. Several fragments of Denny Caknan's *Ambyar* song lyrics are spoken by non-Javanese speakers in their daily activity with different frequencies, as implementations for them to understand Javanese.

This research has discussed how songs can attract and influence listeners in understanding a language. The researcher looked for any linguistic aspects that were contained in the lyrics of the song and looked for the influence of the song on listeners. Based on the results of the research above, this research should not only come to the search for linguistic aspects, but can also be developed in other disciplines, such as looking for video graphic aspects in Denny Caknan's music videos on YouTube. The video graphic aspect can also be correlated with the linguistic aspect where there are subtitles in each of Denny Caknan's music videos.

Acknowledgement

The author would like to express sincere gratitude to all those who have contributed to the completion of this study. In particular, the author is deeply grateful to Mrs. Evynurul Laily Zen, S.S., M.A., Ph.D., for her guidance, patience, and invaluable support throughout the research process. The author also extends appreciation to Prof. Dr. Hariyono, M.Pd., Rector of Universitas Negeri Malang; Dr. Moch. Syahri, S.Sos., M.Si., Dean of the Faculty of Letters; and Dr. Suharyadi, S.Pd., M.Pd., Head of the English Department, for their institutional support. Special thanks are due to all lecturers of the English Department for their knowledge, guidance, and encouragement during the author's academic journey, as well as to friends and colleagues in the English Language and Literature program for their support and assistance. Finally, the author would like to express heartfelt gratitude to his family, especially his parents, for their continuous support, encouragement, and understanding.

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