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## [RJA] Submission Acknowledgement

1 message

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# Exploring Gender Inequality in the Song 'Mangku Parel' through Critical Discourse Analysis by Mills

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## Abstract

The purpose of this writing is to describe how the positions of subject-object and writer-reader are explored as forms of gender inequality in the song "Mangku Parel." This research employs a qualitative descriptive approach. The research data consists of lyrics that indicate the positions of subject-object and writer-reader based on AWK Sara Mills' perspective within the lyrics of the song "Mangku Parel." The subject of this research is the lyrics of the song "Mangku Parel." The data collection technique in this research involves reading the lyrics and noting the lyrics that display the positions of subject-object and writer-reader according to Sara Mills' analytical perspective. Then, the data is analyzed using the steps outlined by Miles and Huberman. The research findings indicate that men are characterized as subjects, empowered, actively engaged, while women are characterized as sexual objects, obedient, passive, and accepting of everything. The forms of gender inequality experienced by women include marginalization and stereotypes. The listeners are positioned as the male side (subjects) who play a role in the lyrics of the song.

## 16 Public Interest Statement

17 The research project titled "Exploring Gender Inequality in the Song 'Mangku Purel' through Critical  
18 Discourse Analysis by Mills" seeks to address a pressing issue that resonates with people worldwide -  
19 gender inequality. This research is not only academically significant but also profoundly relevant to society  
20 as it delves into the pervasive gender disparities embedded in cultural expressions, specifically within the  
21 lyrics of the song 'Mangku Purel.' In today's globalized world, music serves as a potent medium for  
22 disseminating ideas and values, reflecting the socio-cultural context in which it is created. 'Mangku Purel'  
23 is a cultural artifact that has captured the hearts of many, yet it may perpetuate gender stereotypes and  
24 unequal power dynamics. By applying Critical Discourse Analysis, this research aims to unveil the subtle  
25 nuances of gender representation in the song's lyrics, shedding light on how it contributes to, or challenges,  
26 existing gender inequalities.

## 27 Introduction

28 Gender refers to social and cultural categories encompassing identity, roles, actions,  
29 personalities, characteristics, and specific emotions deemed appropriate for males and females in  
30 social life (Steffen & Krob, 2015). It is determined by the learned and constructed social context  
31 (Cataldo et al., 2023). Gender is a perspective on women or men that is not dependent on  
32 biological sex differences. Gender is seen as visible differences between women and men in terms  
33 of values and behaviors (Sulistyowati, 2020). Gender issues are prevalent in various aspects of life  
34 due to gender disparities in behavior, opportunities, rights, and responsibilities between men and  
35 women (Pertwi, 2021). Society often views men as having a higher status than women (Ahmad &  
36 Yunita, 2019; Steffen & Krob, 2015), perpetuating patriarchy and resulting in the marginalization  
37 of women (Hilmi et al., 2022).

38 Critical discourse analysis assumes that all text elements have the power to convey specific  
39 purposes in communication between speakers and listeners (Fatimah et al., 2021). Critical  
40 discourse analysis is based on the assumption that both oral and written texts depict certain  
41 ideologies because texts reflect interests and power (Armayanti, 2019; Hashemian et al., 2020).  
42 The aim of critical discourse analysis is to identify ideology and language in social life as objects  
43 of analysis (Sariasih et al., 2023). Sara Mills' critical discourse analysis is a gender-oriented analysis  
44 that views women as constantly marginalized and lacking the freedom to provide explanations.  
45 Gender disparities typically occur against women, making women the subject of the narrative  
46 (Yazid et al., 2019). Texts that inform gender images often contain gender disparities, stereotypes,  
47 marginalization, restrictions, violence, and denigration of one gender (Urbano et al., 2021). Gender  
48 inequality is not only prevalent in social life but also in literature, songs, news, and more (Fatimah  
49 et al., 2021; Ikhsano & Inkiwang, 2015).

50 Dangdut koplo songs, originating from Indonesia and widely enjoyed, particularly in Java,  
51 incorporate modern musical instruments like guitars, kendang, bass guitars, keyboards, trumpets,  
52 drums, etc., enticing listeners to dance along (Lapiana & Kasih, 2022). Lyrics are an integral  
53 component of songs, serving as expressions of the songwriter's meaning and intention to tell,  
54 influence, persuade, or entertain listeners (Deasyntya Kaloka Putri Supervisor & Olsson Media,  
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55 n.d.; Schotanus, 2020). Lyrics often depict aspects of social life, including how male and female  
56 actors are portrayed with distinct characteristics and explanations (Yuliantini, 2021).

57

58 Women are often associated with homemaking, beauty, and aesthetics, leading some  
59 sectors of society to raise awareness for gender equality (Eisler et al., 2016; Larasati, 2017). Gender  
60 disparities are a real issue in the music industry (Koren, 2022). Women's roles in songs are often  
61 unequal to those of men, with many songs positioning women as sexual objects, obedient, passive,  
62 and accepting (Farokhah et al., 2018; Widjanarko, 2023). In contrast, men are portrayed as subjects,  
63 empowered, and actively engaged (Widiyaningrum & Wahid, 2021). The concept of patriarchy  
64 suggests that women are passive, obedient, and seen as symbols of sexuality, while men view  
65 themselves as more powerful subjects who control women (Aubrey & Frisby, 2011; Pugsley et al.,  
66 n.d.).

67 The song "Mangku Pural" by Nurbayan is a dangdut genre song from East Java, Indonesia.  
68 The lyrics of "Mangku Pural" are based on the situation and conditions in the surrounding  
69 community. The song paints a picture of social life in the community. Nurbayan's song carries a  
70 message to listeners about the perception of men who enjoy karaoke, drinking alcohol, and  
71 interacting with women. In the lyrics, the writer conveys a message to married men to stop or  
72 refrain from actions considered immoral, such as engaging with women, despite being married.  
73 On the other hand, the writer also highlights gender inequality in the lyrics. Therefore, this research  
74 describes how actors are portrayed in the lyrics of "Mangku Pural" based on Sara Mills' critical  
75 discourse analysis theory. Based on the above explanation, there is a need to analyze the song  
76 "Mangku Pural" to strengthen the understanding of gender inequality through Sara Mills' critical  
77 discourse analysis.

78 Relevant research related to this study on Sara Mills' critical discourse analysis includes  
79 studies in the media regarding drama. These studies analyze gender issues in the form of  
80 discrimination against women portrayed in crime dramas. The analyses reveal forms of  
81 discrimination in the research, including marginalization through neglecting women's voices,  
82 stereotypes depicting women as servants, subordination in the form of men doubting women's  
83 abilities, and double workloads (Ayustin & Christin, 2022). Additionally, there is research on Sara  
84 Mills' critical discourse analysis regarding the differences in rap lyrics between men and women.  
85 This study examines how women are portrayed and how women are empowered to resist sexism.  
86 The analysis indicates that songs written or performed by women tend to prioritize women's  
87 empowerment, whereas songs by men are more objective (Urbano et al., 2021). Critical discourse  
88 analysis research is also conducted on short stories with the aim of highlighting the positions of  
89 subject-object and writer-reader. The analysis reveals that the subject-object positions in short  
90 stories lead readers to approve the writer's ideas and sympathize with the object (Sariasih et al.,  
91 2023).

## 92 **Sara Mills' Critical Discourse Analysis**

93 Sara Mills' Critical Discourse Analysis is an approach to analyze texts that focuses on gender  
 94 and feminist aspects. This theory aims to reveal how women are portrayed in a text and how the  
 95 text shapes the understanding of women in society. This approach highlights how women are  
 96 presented in the text, including their characteristics, roles, and perspectives depicted in the text.  
 97 One of the main focuses of this theory is to uncover how women are often portrayed as  
 98 marginalized or less powerful entities in the text. Sara Mills' Critical Discourse Analysis also  
 99 provides an opportunity to analyze gender representation in various types of texts, such as literary  
 100 works, mass media news, song lyrics, and other texts.

101 Sara Mills critically examines the positions of actors in a text by analyzing who plays the  
 102 role of the subject and who plays the role of the object. This analysis reveals how the structure  
 103 and meaning of the text as a whole are formed. The positions of the subject and object are crucial  
 104 elements in this analysis because they influence how actors in the text are presented and how  
 105 other actors are perceived. Furthermore, Sara Mills also considers how the reader is positioned by  
 106 the author in a text. The reader's position in the text can be shaped by the author, either directly  
 107 or indirectly. Reader positioning is important because it can influence how readers identify  
 108 themselves in relation to the text, whether as subjects or objects.

109 In Sara Mills' Critical Discourse Analysis, gender and gender roles in the text become the  
 110 central focus for understanding how the text reflects and shapes views about women in society.  
 111 This approach helps us understand how gender and power manifest in the text and how the text  
 112 can be a tool for formulating or perpetuating existing gender hierarchies. Please note that the  
 113 translation provided is a direct translation of the text. If there are specific nuances or preferences  
 114 for the translated text, please let me know, and I can make adjustments accordingly.

115 **Methods**

116 The research employs a qualitative descriptive method. The research data consists of  
 117 sentences that indicate the positions of subject-object and writer-reader based on AWK Sara Mills'  
 118 perspective within the lyrics of the song "Mangku Purel." The lyrics of the song "Mangku Purel"  
 119 serve as the subject of this research. The data collection technique in this research involves reading  
 120 the lyrics of the song and recording the lyrics that demonstrate the positions of subject-object  
 121 and writer-reader according to Sara Mills' analytical perspective. Subsequently, the data is  
 122 analyzed following steps that include data collection, data reduction, data display, and verification  
 123 or drawing conclusions to obtain findings.

124 **Discussion**

125 Based on the theory of Sara Mills' critical discourse analysis, the focus is on how actors are  
 126 portrayed in a text. This discourse analysis can be observed through the positions of subject-  
 127 object and writer-reader.  
 128

ORIGINAL LYRICS	TRANSLATION LYRICS
Mangku Purel	Mangku Purel (Sitting With Girls Karaoke)

<p><i>Kowe wes lali omah</i>  <i>Ora Uli Ulian</i>  <i>Senengane Dolan Neng Karaokean</i>  <i>Ngandengi Penyanyi</i>  <i>Ora Cukup Siji</i>  <i>Cekelane Botol</i>  <i>Polahe Koyo Wong Tolol</i></p> <p><i>Ndang Balio Neng Omah</i>  <i>Bojomu Wes Ngenteni</i>  <i>Ora popo ora bakal di Seneni</i>  <i>Penting kowe jujur</i>  <i>Janji ra mbaleni</i>  <i>Gek ndang mapan turu</i>  <i>Sesok isuk senam pagi</i></p> <p><i>Aku Wes nate kondo awakmu Uuuu</i>  <i>Ojo Terusan Begitu uye uye</i>  <i>Sumpaho Janji Karo Atimu</i>  <i>Siji</i>  <i>Loro</i>  <i>Telu</i></p> <p><i>Mangku Pural Neng Karaokean</i>  <i>Ndemek Pupu sampai munggah neng semeru</i>  <i>Mangku Pural dudu penggawean</i>  <i>Luweh penting Mikiro Masa depanmu</i></p>	<p>You've forgotten home          No need for chores          You're happy playing at the karaoke          With a singer by your side          One isn't enough          Empty bottles          You act like a fool</p> <p>Don't bother coming home          Your lover's been waiting          No matter what, you won't be missed          Just be honest          Don't make promises          Maybe you'll find shelter          Tomorrow morning, do your morning exercises</p> <p>I've given up on your behavior          Don't continue like that, it's not right          Keep your promises to yourself          One          Two          Three</p> <p>Mangku Pural at the karaoke          Chasing desires until reaching the peak          Mangku Pural, not a job          More important, consider your future</p>
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**Subject-Object Positions**

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Based on the lyrics, they are portrayed as subjects who play an active role and objects subjected to actions. The subject-object positions in the song "Mangku Pural" are illustrated in the verse:

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ORIGINAL LYRICS	TRANSLATION LYRICS
<p><i>Kowe wes lali omah</i>  <i>Ora Uli Ulian</i>  <i>Senengane Dolan Neng Karaokean</i></p>	<p>You've forgotten home          No need for chores          You're happy playing at the karaoke</p>



<p><i>Ngandengi Penyanyi</i>  <i>Ora Cukup Siji</i>  <i>Cekelane Botol</i>  <i>Polahe Koyo Wong Tolol</i>  <i>(Bait pertama)</i></p>	<p>With a singer by your side          One isn't enough          Empty bottles          You act like a fool          (First verse)</p>
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The lyrics of the song "Mangku Pural," created by a male artist, Nur Bayan, depict the positions of subject and object in the first verse, showing that men are portrayed as subjects engaging in actions or activities typically associated with masculinity. In this context, the man leaves home, forgets about domestic responsibilities, and enjoys himself at the karaoke bar while accompanied by a female singer. The lyrics express that the male gender may not be satisfied with just one female singer. This behavior is also accompanied by holding a bottle, indicating the consumption of alcoholic beverages. Such actions are viewed as foolish.

Gender inequality in the first verse is evident in the lines "ngandengi penyanyi, ora cukup siji," which translates to "with a singer by your side, one isn't enough." From these lyrics, it portrays gender inequality where the term "singer" refers to women. The lyrics depict women as individuals who work at the karaoke establishment. The common traits associated with these women include excellent communication skills when interacting with guests to provide an enjoyable experience, singing, and dancing. They are described as dressing attractively and provocatively, with stylish makeup and a captivating appearance. Women who work in nightclubs like karaoke bars serve as karaoke hosts and interact with guests, primarily men, while serving alcoholic beverages. However, men often demand physical contact without consent, leading to sexual harassment due to the inability of some guests to control their behavior. This occupation is also considered as degrading, portraying women as uneducated, and deviating from societal norms. In the lyrics of the first verse, it is evident that women are not valued or respected; instead, they are objectified for the pleasure of men.

ORIGINAL LYRICS	TRANSLATION LYRICS
<p><i>Ndang Balio Neng Omah</i>  <i>Bojomu Wes Ngenteni</i>  <i>Ora popo ora bakal di Seneni</i>  <i>Penting kowe jujur</i>  <i>Janji ra mbaleni</i>  <i>Gek ndang mapan turu</i>  <i>Sesok isuk senam pagi</i>  <i>(Bait kedua)</i></p>	<p>Don't bother coming home          Your lover's been waiting          No matter what, you won't be missed          Just be honest          Don't make promises          Maybe you'll find shelter          Tomorrow morning, do your morning          exercises          (Second verse)</p>

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158 In these lyrics, the man is portrayed as the subject, while the woman's position is that of an  
 159 object. The songwriter's perspective suggests that the man's actions at the karaoke place won't  
 160 lead to anger from his wife if he is honest and does not repeat those actions. This illustrates a  
 161 form of gender inequality that reinforces harmful gender stereotypes about women.  
 162

163 In the lyrics, the male gender is depicted as powerful, active, and always forgiven for any  
 164 actions. On the other hand, women are portrayed as objects, seen as submissive or lacking their  
 165 own will. They are depicted as passive, without the ability to be active in decision-making or  
 166 participation. Women are portrayed as willing to accept whatever actions men take without  
 167 resistance. These gender stereotypes disadvantage women by limiting their rights and  
 168 opportunities, including the right to think, express themselves, take action, make decisions, or  
 169 have equal rights with men.  
 170

ORIGINAL LYRICS	TRANSLATION LYRICS
Mangku Purel Neng Karaokean Ndemek Pupu sampai munggah neng semeru Mangku Purel dudu penggawean Luweh penting Mikiro Masa depanmu (Bait empat)	"Mangku Purel at the karaoke Chasing desires until reaching the peak Mangku Purel, not a job More important, consider your future (Fourth verse)"

171 The songwriter highlights gender inequality by portraying women as sexual objects to fulfill  
 172 the desires and cravings of men who are the subjects. Gender inequality is evident in the lyrics  
 173 "Mangku Purel Neng Karaokean, Ndemek Pupu sampai munggah neng semeru." "Purel" refers to  
 174 female entertainers in karaoke establishments. The lyrics describe activities carried out by men,  
 175 which involve holding and touching the female entertainers, going as far as "Semeru," a term used  
 176 metaphorically to refer to a sensitive area of a woman's body. This use of language is a figurative  
 177 expression, where "Semeru" is used as a metaphor to describe a woman's sensitive area. It implies  
 178 that these women are objectified and expected to serve the improper desires and cravings of men  
 179 in the karaoke setting.  
 180

181 The societal perception of "purel" is that these women working in karaoke places are meant  
 182 to guide and accompany customers in karaoke rooms but are also pressured by men to engage  
 183 in inappropriate activities. Thus, "purel" is associated with being an object (a woman) to satisfy the  
 184 lust and desires of men at karaoke establishments. They are seen as women who cannot uphold  
 185 their dignity and are willing to be seduced and touched in sensitive areas. The lyrics in the fourth  
 186 verse represent a form of gender inequality that marginalizes women. This marginalization is  
 187 evident as men are depicted as active subjects, while women are portrayed as sexual objects to  
 188 satisfy the desires and pleasures of men, becoming objects that men can enjoy physically.  
 189

190 **Writer-Reader Position**  
 191

192 In these lyrics, the songwriter describes male behavior from their own perspective. In the  
193 second verse, there is a gender bias due to one-sided representation. In these lyrics, readers  
194 receive information from only one side, the perspective of the songwriter. This can be interpreted  
195 as the truth according to the songwriter's perspective, and readers are encouraged to support the  
196 songwriter's view that if men are honest, they won't be scolded.

197  
198 The audience is positioned as the party involved in the lyrics. The audience is positioned as  
199 men (the subjects) who play the role of performers in these actions. The word "kowe" positions  
200 the reader as a man, and the reader is placed in the role of the performer when reading about  
201 these actions. The song contains positive meaning, as shown in the third verse written by the  
202 songwriter. The word "aku" refers to the songwriter as a man, and "awakmu" refers to the male  
203 reader. In this verse, the songwriter gives advice or reminds men to stop engaging in activities at  
204 the karaoke place.

## 205 Discussion

206  
207 Gender inequality towards women in the lyrics of "Mangku Pural" includes the  
208 objectification of women and gender stereotypes. The objectification of women in the lyrics of  
209 "Mangku Pural" reduces women to objects of sexuality for men. Women become objects  
210 subjected to the actions of men as perpetrators of marginalization against women (Cooper, 1999).  
211 The representation of objectification towards women is shown through physical actions towards  
212 women, as seen in the quote, "Ndemek Pupu sampai munggah neng semeru." Women are  
213 consistently associated with things of a sensual nature based on their physical appearance  
214 (Deasyntya Kaloka Putri Supervisor & Olsson Media, n.d.). The view of women in the lyrics of  
215 "Mangku Pural" depends on the beauty of their bodies, which has its own attractiveness for  
216 women.

217  
218 Men, with their dominance, strive to maintain their superiority in society to preserve their  
219 dominance. Overall, women are considered as consumable objects and are seen as objects (Eisler  
220 et al., 2016). Object literally means that women are the recipients of all actions and behaviors.  
221 Gender stereotypes in the lyrics of "Mangku Pural" indicate that women are creatures who are  
222 weak and only focused on their physical appearance. A woman's physical appearance is  
223 considered more important than her abilities in other fields. Emotional stereotypes are also  
224 represented through the lyrics of "Mangku Pural." Women's emotions are considered less stable  
225 than men's emotions, and this emotional stereotype can be exploited by men to exert more  
226 authority over women (Scarborough & Sin, 2020). In the lyrics of "Mangku Pural," the authority of  
227 men is represented by the attitude of the husband towards his wife. The writer places women's  
228 power in a negative position and portrays it as something normal and correct. This creates a  
229 shared perception among the writer, singer, and listeners.

230  
231 Society, as the audience and subject in the lyrics of "Mangku Pural," is pushed by the writer  
232 to take the position of men. Meanwhile, women, as the objects described in the lyrics, are

233 positioned as victims who are disadvantaged due to the actions and attitudes represented by the  
234 writer in the lyrics. Women referred to as "purel" in the lyrics of "Mangku Purel" refer to women  
235 who work as karaoke guides. Negative stigma towards "purel" arises because the profession of  
236 being a karaoke guide is considered a lowly job. Music as a cultural product enjoyed by listeners  
237 can influence wider society about gender equality (Raditya, 2018).

## 238 Conclusion

239 Gender inequality towards women in the lyrics of "Mangku Purel" includes the objectification of  
240 women and gender stereotypes. The objectification of women in the lyrics of "Mangku Purel"  
241 reduces women to objects of sexuality for men. Women become objects subjected to the actions  
242 of men as perpetrators of marginalization against women (Cooper, 1999). The representation of  
243 objectification towards women is shown through physical actions towards women, as seen in the  
244 quote, "Ndemek Pupu sampai munggah neng semeru." Women are consistently associated with  
245 things of a sensual nature based on their physical appearance (Deasyntya Kaloka Putri Supervisor  
246 & Olsson Media, n.d.). The view of women in the lyrics of "Mangku Purel" depends on the beauty  
247 of their bodies, which has its own attractiveness for women.  
248

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346

**2. Bukti “*Accept Submission*” dan “*sending it to production.*”**

**27 November 2023**





Dewi Kusumaningsih  
<[dewikusumaningsih71@univetbantara.ac.id](mailto:dewikusumaningsih71@univetbantara.ac.id)>

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## [RJAH] Editor Decision

2 messages

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**Journal Manager** <[info@royalliteglobal.com](mailto:info@royalliteglobal.com)>

Mon, Nov 27, 2023 at 8:12 PM

To: Dewi Kusumaningsih <[dewikusumaningsih71@univetbantara.ac.id](mailto:dewikusumaningsih71@univetbantara.ac.id)>

Dewi Kusumaningsih, Kundharu Saddhono, Nuryani Tri Rahayu, Hanisah Hanafi, Aldi Dwi Saputra,  
Pauline Dewi Juliani Setyaningsih

We have reached a decision regarding your submission to Research Journal in Advanced Humanities,  
"Exploring Gender Inequality in the Song 'Mangku Pure' 2 through Critical Discourse Analysis by Mills".

Our decision is to: Accept Submission

Publishing Manager

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**Journal Manager** <[info@royalliteglobal.com](mailto:info@royalliteglobal.com)>

Mon, Nov 27, 2023 at 8:14 PM

To: Dewi Kusumaningsih <[dewikusumaningsih71@univetbantara.ac.id](mailto:dewikusumaningsih71@univetbantara.ac.id)>

Dewi Kusumaningsih, Kundharu Saddhono, Nuryani Tri Rahayu, Hanisah Hanafi, Aldi Dwi Saputra,  
Pauline Dewi Juliani Setyaningsih

The editing of your submission, " Exploring Gender Inequality in the Song 'Mangku Pure' 2 through Critical  
Discourse Analysis by Mills" is complete. We are now sending it to production.

Submission URL: <https://royalliteglobal.com/advanced-humanities/authorDashboard/submission/1290>

[Quoted text hidden]

### **3. Bukti “Review Result”**

**26 Desember 2023**



Dewi Kusumaningsih  
<dewikusumaningsih71@univetbantara.ac.id>

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## [RJAH] Review Result

1 messages

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**Journal Manager** <info@royalliteglobal.com>

Tue, Dec 26, 2023 at 7:31 PM


To: Dewi Kusumaningsih <dewikusumaningsih71@univetbantara.ac.id>

Dear author,

Please see attached the review result.

Publishing Manager

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Dear author,

Thanks for your submission.

This is a really interesting paper; and it would be very informative to the researchers who are interested in this field.

However, the language is really awkward; it really needs to be improved. There are a lot of grammatical errors/incorrect usages/spelling errors in the paper.

Please ask **a native English speaker** to help you check the paper again, word by word, sentence by sentence!

-----

1 If you really can't find a native English speaker, you may try the paid language proofreading /editing service provided by an agent. Most probably, there is such an agent in your region. If you can't find such an agent in your region, you can search it on the Internet.

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<https://www.scribbr.com/proofreading-editing/paper-editing-service/>

2 You may also contact **Mr. Gary Greer**, an American freelance writer, editor and proofreader with a B.A. in English Communications. His email address is: [garylgreer@yahoo.com](mailto:garylgreer@yahoo.com)

Please kindly note, we do not have any connections with the above two proofreaders; it's up to you to decide which agent you would like to contact.

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To ensure consistency and adherence to publication standards, it is recommended **to revise the manuscript using the latest journal template.**

## **Revision Notes**

### **REVIEWER 1**

Title:

Consider refining the title to better reflect the focus and scope of the study. For example, "**Gender inequality in Indonesian Dangdut songs containing vulgar content: A critical discourse study.**"

**To strengthen the analysis, it is recommended to include additional Dangdut songs rather than focusing on just one, as this will provide a more comprehensive understanding of how gender inequality is portrayed across a broader spectrum of lyrics.**

Results:

Present the findings clearly, with appropriate use of tables, figures, or excerpts from the lyrics. Ensure that the results are directly linked to the research questions. Avoid overgeneralization; ensure that the findings are supported by the data.

Discussion:

Clearly articulate the significance of the findings in relation to the research questions and the broader context of gender inequality in Indonesian society. Compare the results with previous studies and discuss any similarities or differences. Discuss the implications of the findings for understanding gender norms and stereotypes in Indonesian culture.

Language and Style:

Check for grammatical errors and typos. Consider having a native English speaker review the manuscript for clarity and fluency.

These revisions should help enhance the clarity, coherence, and scholarly impact of your article.

### **REVIEWER 2**

Firstly, the discussion should more clearly articulate how the findings contribute to understanding gender inequality in Dangdut music, linking these findings back to the research questions and the broader cultural context in Indonesia. It is important to draw comparisons between the study's findings and previous research on gender representation in media, particularly in the Indonesian music industry, to highlight both the unique contributions and the alignment of the study with existing scholarship.

Additionally, the discussion should delve deeper into the implications of these findings for societal perceptions of gender roles, considering how the portrayal of women in vulgar Dangdut lyrics may reinforce or challenge traditional gender norms. The theoretical framework of critical discourse analysis should be revisited, evaluating how effectively it has uncovered the underlying power dynamics related to gender. Incorporating specific examples from the analyzed songs will help to ground the discussion in concrete evidence, making the argument more persuasive.

Furthermore, the section should address potential alternative interpretations of the data, acknowledging any limitations of the study, such as the selection of songs or the subjective nature of defining "vulgar content." The broader social implications, including the impact on public policy or media regulation, should be explored, suggesting how the findings could inform efforts to promote gender equality in Indonesian media. Lastly, the discussion should conclude with a strong summary that ties the analysis back to the initial research objectives, ensuring that the significance of the findings is clearly communicated to the reader.

**4. Bukti artikel revisi dan revisi diterima  
5 Januari 2024**



Dewi Kusumaningsih  
<[dewikusumaningsih71@univetbantara.ac.id](mailto:dewikusumaningsih71@univetbantara.ac.id)>

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## [RJAH] Review Result

1 messages

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**Journal Manager** <[info@royalliteglobal.com](mailto:info@royalliteglobal.com)>  
To: Dewi Kusumaningsih <[dewikusumaningsih71@univetbantara.ac.id](mailto:dewikusumaningsih71@univetbantara.ac.id)>

Fri, Jan 5, 2024 at 7:22 PM

Dear author,

The revised paper has been received. Thanks.

\* The paper will NOT be sent to the author for proofreading before publication.

The paper will be published according to the final version you've sent to us. Revisions after publication should be avoided.

(Post-publication revision will be charged a handling fee of 50 USD)

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**How to Cite:**

## Gender Inequality in Indonesian Dangdut Songs Containing Vulgar Content: A Critical Discourse Study


**Dewi Kusumaningsih<sup>1</sup>, Kundharu Saddhono<sup>2</sup>, Nuryani Tri Rahayu<sup>3</sup>, Hanisah Hanafi<sup>4</sup>, Aldi Dwi Saputra<sup>5</sup>, Pauline Dewi Juliani Setyaningsih<sup>6</sup>**

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**Abstract**

Dangdut music is a highly popular genre in Indonesia. It serves not only as entertainment but also reflects the social reality of Indonesia through its lyrics, often depicting everyday life stories. Some Indonesian Dangdut song lyrics frequently exhibit gender inequality, perpetuating stereotypical views on gender roles by portraying women as sexual objects or passive, while men are often depicted as dominant figures. This research aims to explain gender inequality in the lyrics of well-known Dangdut songs in Indonesia. The research methodology employed is qualitative descriptive research. Data collection techniques include observation and note-taking. The research data consists of lyrics containing words, phrases, and sentences that represent gender inequality. Data analysis techniques involve content analysis and focus group discussions. The findings of this research contribute to the fields of linguistics, gender equality, and language use in song lyrics. The results indicate that explicit Dangdut song lyrics convey gender inequality between men and women. The subject-object and writer-reader positions are evident in portraying actors in the lyrics. Men are characterized powerful and actively engaged, while women are portrayed as sexual objects, obedient, passive, and accepting anything. The writer's position is that of a song creator observing societal phenomena, while the reader's position is that of music listeners, representing society. Ultimately, this research can provide insights for songwriters, singers, and stakeholders in the music industry regarding the potential impact of lyrics that create or reinforce gender inequality. This may encourage the adoption of more inclusive and gender-aware creation practices.

**Keywords:** Dangdut, Critical Discourse Analysis, Gender Inequality, Sara Mills, Song Lyrics.



### Public Interest Statement

This research offers in-depth insights into controversial issues related to popular culture, particularly within Indonesian dangdut music. The research focuses on lyrics containing vulgar elements in dangdut songs, providing an opportunity to explore the role of entertainment media in reproducing gender inequality. In this context, the study initiates a discussion on the impact of vulgar lyrics on society, highlighting how such content can reinforce gender stereotypes and solidify detrimental social norms.

### Introduction

Dangdut music is a highly popular genre in Indonesia, widely loved by the community. It stands as the most favored music genre among Indonesians, with a percentage of 58.1%, surpassing pop music (31.3%), regional music (3.9%), keroncong music (2.6%), other music genres (2.3%), religious music (1.2%), and jazz (0.4%) (Putri, 2022). This aligns with the lyrics of Project Pop's song, "dangdut is the music of my country." Dangdut music serves as a manifestation of art that reflects the complexity of culture and unique expressions (Riyanto & Dewi, 2020). It transcends mere entertainment, acting as a mirror to the social realities of Indonesian society (Ulya et al., 2021). This is evident through its lyrics, which often depict the intricacies of communal life.

Dangdut, as a music genre rooted in regional and international traditions, combines ethnic and modern elements in its lyrics (Dwiyanti, Kusumaningsih, & Sudiatmi, 2022). The language used in Dangdut lyrics encompasses various dialects and regional language styles, creating linguistic richness that reflects Indonesia's cultural diversity (Rohmadi et al., 2023; Saputra, Debi, & Saddhono, 2023). Dangdut lyrics also mirror social and economic aspects of society, addressing themes such as poverty, urban life, or life struggles (Kusumaningsih et al., 2019; Saputra et al., 2023; Wiharyanti, Florentinus, & Utomo, 2020). While many lyrics are narrative and express emotions, there are also lyrics depicting a more relaxed and entertaining social life. However, some Dangdut lyrics have faced criticism for their potential to perpetuate gender stereotypes, address controversial sexuality issues, or use demeaning language. Some lyrics serve as a platform to voice societal aspirations, while others may raise ethical and cultural questions (Weintraub, 2013; Winduwati, 2018; Juwita & Endah, 2019).

Overall, Dangdut song lyrics create a unique artistic space, reflecting cultural richness and engaging listeners in narratives that encompass a broad spectrum of human experiences (Kusumaningsih, 2019). Therefore, understanding Dangdut lyrics goes beyond exploring their aesthetic aspects; it invites reflection on the social and cultural values contained within. Despite creating an intriguing artistic stage, Dangdut music also prompts questions about how this genre responds to and reproduces gender norms in its compositions. While garnering widespread interest across various societal layers, an in-depth study is essential to assess whether Dangdut song lyrics create or reinforce gender inequality in society.

Issues in Dangdut Song Lyrics in Indonesia encompass several issues that require attention and in-depth analysis. Firstly, there is a tendency in some Dangdut lyrics to perpetuate gender stereotypes by depicting women in contexts of limited or clichéd social roles (Kusumaningsih, 2021). This can create narrow views of women in society. Additionally, some Dangdut lyrics tend to reinforce patriarchal norms by portraying unbalanced gender relations or by diminishing women's roles to mere objects (Stephani & Sarwono, 2020). Another emerging issue is the representation of sexuality and the image of women's bodies in Dangdut lyrics (Kusumaningsih et al., 2019). Some lyrics may strengthen unhealthy sexualization perspectives or degrade the dignity of women by excessive emphasis on physical aspects (Radhiah, Syahriandi, & Rahmatillah, 2023). In this context, it is crucial to consider how these lyrics can influence societal perceptions of women's bodies and the concept of healthy sexuality.

This research holds significant urgency in the social, cultural, and gender context of Indonesia. Dangdut music, as one of the most popular forms of artistic expression in Indonesia, has a profound influence

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on societal views and values. This research is vital because Dangdut lyrics have the potential to shape perceptions and gender norms in society. Furthermore, unbalanced gender representations in Dangdut lyrics can impact societal perceptions of the roles and positions of women and men in society. Therefore, a profound understanding of these dynamics can open windows of awareness and motivate positive changes in popular culture.

This research can also contribute to the development of the Indonesian music industry. By recognizing the potential impact of Dangdut lyrics on gender issues, the music industry can move towards creating more inclusive content, fostering an environment supportive of gender equality, and simultaneously meeting the needs of a market that is increasingly conscious of social issues. The importance of this research is also reflected on a global scale, where, according to the United Nations (2015), gender equality is a central issue in the Sustainable Development Goals 2030 agenda (Sustainable Development Goal 5: Gender equality). By analyzing Dangdut lyrics, this research can provide valuable insights not only at the local level but also contribute to a global understanding of gender representation in art and culture.

The novelty of this research lies in its in-depth analysis focus on Dangdut song lyrics as a reflection of current social and cultural dynamics in Indonesia. This research adopts a critical discourse analysis approach to uncover and deeply understand how Dangdut lyrics reflect and influence the social construction of gender. This novelty also includes the research's relevance to global issues related to gender equality. By focusing on a music genre that has a massive impact in Indonesia, this research can provide a unique perspective that can be applied to the global context, contributing to a broader discourse on gender equality.

This research is relevant to studies conducted by Hariyana et al. (2020) on the representation of women in the song "Bojoku Galak" by Pendhoza, which depicts women as irritable, selfish objects with little concern for their husbands, while men are portrayed as positive subjects. In another study by Astari (2022) on the objectification of women in Campursari songs, such as "Angge-angge Orong-orong" and "Njaluk Kelon" by Ratna Antika, and "Bukak Bungkus" by Didi Kempot, women are portrayed as objects of male sexual desire. Research by Urbano et al. (2021) focused on Sara Mills' critical discourse analysis of the differences in Rap voices between men and women in songs. This research examines how women are depicted and empowered to resist sexism. The analysis results show that songs written or sung by women tend to prioritize the empowerment of women, while those by men are more objective.

The aim of this research is to examine gender inequality manifested in the lyrics of Dangdut songs in Indonesia through a critical discourse analysis approach. This study aims to understand how Dangdut lyrics reflect and reinforce gender norms in society and to what extent these gender representations influence the views and behaviors of society towards women and men. Additionally, this research also aims to provide a more comprehensive understanding of the social and cultural impacts of these lyrics in the context of cultural diversity in Indonesia. Thus, this research is expected to contribute a unique and in-depth perspective to the understanding of gender inequality in Dangdut music, which may not have been fully revealed in previous studies.

## Methods

This This research employs a qualitative descriptive method to provide a holistic understanding of gender inequality in Dangdut song lyrics in Indonesia. The critical discourse analysis approach is used to uncover the social construction of gender, stereotypes, and patriarchal norms within Dangdut lyrics. This approach allows for a deep penetration into the hidden meanings and social influences of these lyrics. The specific critical discourse analysis model utilized in this research is Sara Mills' model. In her analysis model, Sara Mills (2003) focuses on how the subject-object and writer-reader positions are presented in the text. The subject-object and writer-reader positions, meaning who becomes the narrator's subject and who becomes the narrator's object, will determine how the text is structured and how meaning is applied in the overall text.

The research data consist of language forms such as words, phrases, and sentences that depict the

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representation of women and men, indicating subject-object positions and writer-reader positions based on Sara Mills' critical discourse analysis perspective in the lyrics of the songs "Mangku Purel," "Bojomu tak Silihe," and "Bojo Biduan." The data collection technique used is content analysis through observation and note-taking. Data analysis techniques include data collection, data reduction, data display, and verification or drawing conclusions to obtain insights. This research also involves validation of findings through collaboration with experts from various fields during focus group discussions (FGD) to ensure in-depth and accurate interpretations, as well as the relevance of this research in both global and local contexts. Thus, the aim is to provide a comprehensive and contextual understanding of the role of Dangdut lyrics in shaping gender norms in Indonesia.

### Result

Critical Discourse Analysis according to Sara Mills emphasizes a feminist approach, focusing on how women are portrayed in a text. Mills' feminist perspective refers to how women are described in a narrative context, with a focus on the concept of subject-object and the writer-reader positions in the text. The discourse analysis based on Sara Mills' Critical Discourse Analysis (CDA) model can be interpreted through an understanding of the dominance of the subject in narrating events and how actors become subjects or objects in the narrative.

This research identifies gender disparities between men and women in the lyrics of the songs "Mangku Purel," "Bojomu tak Silihe," and "Bojo Biduan" as both subjects and objects. The representation of gender inequality between men and women sometimes appears both as subjects and objects. Most Dangdut song lyrics tend to reinforce traditional gender stereotypes that place men and women in unbalanced roles. In Dangdut songs, men are often depicted as subjects, dominant figures with control or power over women. They are frequently portrayed as "leaders" in relationships or having greater authority. Women in Dangdut song lyrics are often made objects, especially in relation to their physical beauty or sexuality. They may be depicted as satisfying male desires or as objects of desire. However, conversely, when women are portrayed as subjects, they position themselves as more courageous and leading. Men as objects are depicted as being demeaned by women. There is also an evolution in the lyrics of Dangdut songs that begin to reflect gender diversity and a more balanced role between men and women.

#### A. THE IMAGE OF SUBJECT-OBJECT AND THE POSITION OF THE WRITER-READER IN THE SONG "MANGKU PUREL"

The song "Mangku Purel" by Nur Bayan gained significant popularity in Indonesia in 2022, reaching the top position as the number one trending song on YouTube Music Indonesia. The song has several cover versions by well-known dangdut singers in Indonesia, such as Pakdhe Kabut ft. Mukidi, Yeni Inka, Niken Salindri, Danny Caknan, Vita Alvia, Arlida Putri, Dike Sabrina, and others. The most popular cover version is performed by Pakdhe Kabut ft. Mukidi, which has garnered 21 million views on YouTube to date. Therefore, Nur Bayan's "Mangku Purel" has managed to compete with songs from Korea, which typically dominate trends on the YouTube platform.

**Table 1. The image of the subject-object in the song "Mangku Purel"**

Code	Original Lyrics	Translated Lyrics	Subject and Depiction	Objects and Depictions
			Wife	Husband
A1	<i>Kowe wes lali omah</i>	You've forgotten home	not noticed	
A2	<i>Ora uli ulian</i>	Never come home	not noticed	
A3	<i>Senengane dolan neng karaokean</i>	It's fun playing at karaoke		loves having fun
A4	<i>Nggandengi penyanyi</i>	Accompanying singers		playboy
A5	<i>Ora cukup siji</i>	One is not enough		playboy
A6	<i>Cekelane botol</i>	Holding a bottle		drunkard
A7	<i>Polahe koyo wong tolol</i>	He acts like a fool		act stupid
A8	<i>Ndang balio neng omah</i>	Hurry back home	not noticed	
A9	<i>Bojomu wes ngenteni</i>	Your wife is waiting	patiently waiting	

A10	<i>Ora popo ora bakal di seneni</i>	It's okay not to be scolded	not emotional
A11	<i>Penting kowe jujur</i>	The important thing is that you are honest	ask for honesty
A12	<i>Janji ra mbaleni</i>	Promise not to repeat	asking to promise
A13	<i>Gek ndang mapan turu</i>	Get ready for bed quickly	attention
A14	<i>Sesok isuk senam pagi</i>	Tomorrow morning, do gymnastics	attention
A15	<i>Aku wes nate kondo awakmu</i>	I've already told you	give advice
A16	<i>Ojo terusan begitu</i>	Don't keep doing that	give advice
A17	<i>Sumpaho janji karo atimu</i>	Just swear a promise to your heart	give advice
A18	<i>Mangku purel neng karaokean</i>	sing with the song guide at karaoke	playboy
A19	<i>Ndemek pupu sampai munggah neng semeru</i>	Hold your thighs until you climb Mount Semeru	naughty
A20	<i>Mangku purel dudu penggawean</i>	Serving as a song guide is not a job	give advice
A21	<i>Luweh penting mikiro masa depanmu</i>	It's more important to think about your future	give advice

The lyrics of the song "*Mangku Purel*," composed by Nur Bayan, depict a gender disparity where the woman (wife) is portrayed as the subject, while the man (husband) is positioned as the object. Additionally, there is a karaoke hostess who is also portrayed as an object but is conveyed implicitly in the lyrics. The opening lyrics, "A1, A2, A3, A4, A5, A6, A7," suggest a gendered action or activity of men leaving, neglecting their homes (households), to have fun at a karaoke place, accompanied by more than one singer. The lyrics express that men feel dissatisfied if they only drink one bottle, referring to alcoholic beverages. This behavior is considered foolish. Gender inequality is evident in the lyric "A4," which means accompanying more than one singer. This portrays gender inequality where the singers referred to are women working in karaoke. In this context, women working in karaoke serve as karaoke hosts, but men always demand them to engage in inappropriate actions requested by men. This profession is also considered a deviation from societal norms.

The songwriter's perspective suggests that the actions performed by men at the karaoke place will not be scolded by their wives if they are honest and do not repeat such actions. This is expressed in the lyrics "A8, A9, A10, A11 & A12." This indicates that men are perceived as authoritative, active, and always forgiven for their actions. Conversely, women are viewed as obedient, passive, and accepting of whatever happens.

The lyrics of the song depict the gendered activities of men at the karaoke place. The songwriter introduces gender disparities that portray the position of the female karaoke hostess as a sexual object to fulfill the desires of the male (husband) who becomes the object of the woman (wife) attempting to advise her husband. This advice is conveyed in the lyrics "A15, A16, & A17," asking her husband to promise not to repeat such negative actions. Gender inequality is addressed in the lyrics "A18 and A19," describing activities performed by men involving holding the working woman's thighs and ascending to "*Semeru*," which implies that "*Semeru*" is synonymous with the name of the highest mountain on the Java island. This is a play on words where "*Semeru*" is used as a metaphor to describe the sensitive area of a woman. "*Purèl*" is an acronym for "*perempuan yang mau diuyel-uyel*," which can be translated as "women willing to be flirted with." The societal perception of "*purèl*" is that women working in karaoke are tasked with guiding and accompanying customers in the karaoke room but are also demanded by men to engage in inappropriate activities. Therefore, "*purèl*" is identified with an object (woman) who always serves the desires and lust of men at the karaoke place.

The songwriter's position in the song "*Mangku Purel*" is that of someone else advising a husband who already has a wife. The songwriter's position provides information about male behavior from their perspective. In the lyrics "A8, A9, A10, A11, A12, A13, A14," there is a gender bias due to one-sided

representation. In these lyrics, the reader receives information only from the songwriter's perspective. This can be interpreted as the truth according to the songwriter's viewpoint, encouraging readers to support the songwriter in defending men's gender activities at the karaoke place if they are honest, as they will not be scolded.

The reader's position is portrayed as the male party (object), as if playing the role of the one performing the action. The word "kowe (you)" positions the reader as a male, placing them in the role of enacting the activity as the performer. The song contains a positive meaning, as indicated in the lyrics "A15, A16, & A17" written by the songwriter. The word "aku (me)" represents the songwriter as a male, and "awakmu (to you)" represents the male reader. In these lyrics, the songwriter offers advice or a reminder to the male reader to stop engaging in activities at the karaoke.

*B. THE IMAGE OF SUBJECT-OBJECT AND THE POSITION OF THE WRITER-READER IN THE SONG "BOJOMU SESUK TAK SILIHE"*

The song "Bojomu Sesuk Tak Silihe," created by Ngabeyi Sugeng Abadi, sparked controversy due to its perceived vulgar lyrics. Nevertheless, the song gained popularity on the YouTube music platform in Indonesia. The song became trending when performed by the dangdut singer Niken Salindry, amassing 7.4 million views at the time of writing this article. The song "Bojomu Sesuk Tak Silihe" carries a dual meaning depending on the perspective of the singer. This ambiguity arises because the Javanese word "bojo" can be interpreted as either "husband" or "wife." If sung by a woman, "bojo" means "husband," while if sung by a man, "bojo" means "wife." In the context of this research, despite the male creator of the song, all the singers are women, implying that in this song, the meaning of the word "bojo" is "husband."

**Table 2. The image of the subject-object in the song "Bojomu Sesuk tak Silihe"**

Code	Original Lyrics	Translated Lyrics	Subject and Depiction	Objects and Depictions
			Woman	Someone else's husband who already has a wife
B1	<i>Bojomu sesuk tak silihe</i>	I'll borrow your husband tomorrow	Reckless	Ever met (had an affair) with the subject
B2	<i>Yen ra penak tak balakne</i>	If it doesn't taste good, I'll return it	Vulgar	
B3	<i>Yen tak jajal penak tak gawene</i>	If I try it, it's delicious, I'll use it	Vulgar	
B4	<i>Bojomu tak enggo selawase</i>	I will use your husband forever	Taking someone's husband away from his wife	cheating with women
B5	<i>Yen penak ora tak balekne</i>	If it's good I won't return it	Taking someone's husband away from his wife	
B6	<i>Tak rasakne seminggu wae</i>	I only felt it for one week	Reckless and Vulgar	
B7	<i>Yen rasane enak retakbalekne</i>	If it tastes good I won't return it	Reckless and Vulgar	
B8	<i>Tak rasakne teko mburi teko ngarep</i>	I feel it from behind from the front	Vulgar	
B9	<i>Karo mlumah karo murep</i>	While lying down and prone	Vulgar	

B10	<i>Yen pancen penak tak silihe</i>	If it's good, I'll borrow it	Reckless and Vulgar	
B11	<i>Bojomu ora tak balekne</i>	I'm not returning your husband	Taking someone's husband away from his wife	cheating with women

In the context of the lyrics of the song "*Bojomu Sesuk tak Silihe*," the subject's position is portrayed as a woman actively trying to win the affection of a married man (known as a "*pelakor*" or a woman who pursues a married man), while the object's position is the man (husband) who already has a wife. The lyrics position the woman as the subject who plays an active role, and the man as the object subjected to the woman's actions. The woman's role is evident in her actions of pursuing a married man. She is depicted as a "*pelakor*" or someone consciously pursuing a married man with the aim of establishing a romantic and sexual relationship, as indicated by the phrase "*Bojomu Sesuk tak Silihe*," which translates to "your husband, tomorrow I'll borrow." The woman's behavior indicates a deliberate intention to disrupt the marital bond between the husband and wife. The use of the word "borrow" implies engaging in a romantic or intimate relationship with the husband. If the woman feels uncomfortable or unsatisfied in this sexual relationship, the man will be returned to his wife. However, if the woman feels satisfied, she won't return the man, signifying that he will be hers forever. The lyrics suggest that the woman is bold and views herself as higher because she engages in sexual activities with a married man. In the lyrics, the woman is portrayed as seeking attention and selling herself to be liked by a married man. The term "*perempuan*" refers to women who approach men who do not rightfully belong to them as husbands, causing the men to seek refuge. These women are depicted as more attractive, possessing a good physique, and having a body considered appealing.

The man, as the object in the lyrics, is portrayed as the perpetrator but is represented as if he is a victim of his own wrongdoing towards women. The word "*bojomu*" in the lyrics refers to the actor, who is a married man. However, implicitly, the man in the object position is portrayed as an entertainer for the woman. Looking at it explicitly, the use of the word "*bojomu*" also indicates that the male actor seeks satisfaction with another woman because his wife cannot fulfill him. The lyrics in "B3 & B4" express the desire of both the woman and the man (someone else's husband) to rise when engaging in improper actions. The phrase "*tidak aku kembalikan*" conveys the meaning that the object will choose the subject over his wife because he finds satisfaction with the female actor, unable to resist temptation, being aroused by inappropriate things, and so on.

The position of the writer is a part of the subject, positioning themselves as a woman who is actively pursuing someone else's husband. The song's lyricist explores their emotional ambiguity towards the song's subject by crafting words that reflect the reality of life in society, highlighting the existence of women who have a desire to pursue husbands already in a marital relationship. The writer aims to depict the phenomenon of "*pelakor*" or women pursuing married men, which was prevalent in Indonesia when the song was released. Several background factors for such behavior include dissatisfaction in relationships, perceptions of freedom and independence, and strong emotional involvement outside of marital bonds. Economic and social factors may also play a role in driving someone to become a "*pelakor*" especially in the presence of economic instability or specific social pressures within a relationship. In society, this phenomenon often sparks controversy and criticism due to social norms emphasizing the importance of preserving and respecting marital relationships.

The reader's position is portrayed as the wife whose husband is being pursued by the "*pelakor*" (subject). The reader takes on the role of the wife, experiencing the actions taken by the "*pelakor*" (subject). The reader, in the role of the wife, becomes aware that their husband might be pursued by a "*pelakor*" (subject), creating a spectrum of complex emotions. The reader may feel frustration as the lyrics imply a threat from the "*pelakor*" (subject) who is trying to attract the attention and love of the husband in a vulgar manner. Additionally, the reader may experience feelings of frustration and disappointment towards their husband, especially if there is dissatisfaction in their relationship, creating an opening for the "*pelakor*" to intervene.

In a situation where a wife feels that her husband is being pursued by a "*pelakor*" (subject), there is a gender imbalance that emerges in their relationship dynamics. The term gender imbalance manifests in the emotional responsibility, which often falls heavier on the wife who feels responsible for the integrity and stability of the marital relationship. Traditional expectations regarding gender roles can also reinforce gender imbalance. The wife may feel burdened to maintain the relationship, while the husband's responsibility for loyalty tends to be less considered. Moreover, a society that emphasizes the wife's loyalty as a key element in

the success of a marriage can create injustice in assessing cases of infidelity. Responsibilities for household dynamics and efforts to maintain the relationship may also weigh more heavily on the wife. Shared awareness, open dialogue, and a commitment to changing norms that reinforce gender inequality can help address this imbalance in marital relationship dynamics.

C. THE IMAGE OF SUBJECT-OBJECT AND THE POSITION OF THE WRITER-READER IN THE SONG "JAGUNG REBUS "

The song "Jagung Rebus," created by Aspan and performed by Maya Jasika on the YouTube platform, was released in 2017. However, the song gained viral popularity on the TikTok media platform in 2023. The song 'Jagung Rebus' suddenly went viral and often appeared on the For You Page (FYP) on social media, particularly on the TikTok application. This viral trend started after actress Dahlia Poland sang the song inside a car, and the video was uploaded to her TikTok account.

Table 3. The image of the subject-object in the song "Jagung Rebus"

Code	Original Lyrics	Translated Lyrics	Subject and Depiction	
			Woman	Man
C1	<i>Ketika dibuka bajunya, kelihatan bulunya</i>	When he opened his clothes, he could see his fur	Vulgar	
C2	<i>Idih, idih, terlihat pula bijinya</i>	Idih, idih, you can also see the seeds	Vulgar	
C3	<i>Bentuknya ada yang panjang, juga ada yang pendek</i>	There are long forms, there are also short ones	Vulgar	
C4	<i>Idih, idih, tapi banyak yang suka</i>	It sucks, it sucks, but many people like it	Vulgar	
C5	<i>Bang, boleh, dong, aku nyobain, Bang</i>	Bro, you can, please, I'll try it, bro	Vulgar	
C6	<i>Bang, boleh, dong, ku pengen ngerasain</i>	Bro, you can, bro, I want to feel it	Vulgar	
C7	<i>Kayaknya, sih, enak betul</i>	It seems like it's really delicious	Vulgar	
C8	<i>Kayaknya, sih, sedap betul</i>	I think it's really delicious	Vulgar	
C9	<i>Apalagi dikasih</i>	Moreover, given it	Vulgar	
C10	<i>Duh, Abang, terima kasih</i>	Duh, brother, thank you	Vulgar	
C11	<i>Ku mau yang itu saja</i>	I just want that one	Vulgar	
C12	<i>Masih segar dan masih muda</i>	Still fresh and young	Vulgar	
C13	<i>Masih manis rasa di lidah</i>	Still sweet taste on the tongue	Vulgar	
C14	<i>Jagung rebus, aduh, enaknya</i>	Corn on the cob, oh, how delicious	Vulgar	

The lyrics of the song "Jagung Rebus" by Maya Jasika may indicate the presence of vulgar or double entendre meanings. In the lyrics, there is the use of language play, such as the word "jagung" which can have a double meaning. While the use of "jagung" could refer to the actual object, in the context of the lyrics, Indonesian society and linguistic experts interpret "jagung" as a symbol for the male genitalia.

Certain parts, such as the lyrics "C1, C2, C11, C12, C13, & C14," can be metaphorically interpreted to refer to sexual situations. Expressions like "C1, C2, and C3" can be metaphorically understood to refer to different parts of the male genitalia. Additionally, the expressions of desire to try and experience in the lyrics "C5, C6, C7, C8, C9, & C10" can also be seen as elements that strengthen the interpretation that the word "jagung" in this song has a meaning related to the male genitalia. Similarly, the use of words like "masih muda" (still young) and "masih segar" (still fresh) in the lyrics C12 may provide connotative impressions related to a person's age.

Therefore, in the context of the lyrics of the song "Jagung Rebus," the subject's position is a woman, while the object is a man. This is evidenced by the lyrics in C10, where the term "abang" refers to a man, indicating that the subject is a woman. From the discussion of the vulgar meanings in the lyrics of "Jagung Rebus," the intended female subject in the lyrics is depicted as a cheap or promiscuous woman. The term "perempuan jalang" refers to someone, usually a woman or girl, considered to have loose sexual morals or

engage in casual sexual relationships.

The writer's position is that of an observer of the phenomenon of promiscuous women, presented through language play by likening the male genitalia to boiled corn. Through this song, the writer can shape the perspective of society towards this phenomenon, which can vary significantly depending on the values and norms prevailing in that community. Some societies are more conservative and view sexual behavior outside norms as a moral violation or social norm breach. Conversely, more progressive societies accept variations in sexual behavior and believe that each individual has the right to regulate their own sexual life. The reactions and views of society on the "*perempuan jalang*" phenomenon can also be influenced by other factors such as education level, access to information, and the degree of social progress. As societies develop and change over time, perspectives on issues like this can undergo transformations.

The reader's position is that of the community capable of assigning dual meanings to this song. Although the lyrics can be interpreted in a vulgar or sexual manner, it is important to remember that interpretations may vary among listeners and may depend on cultural context and social values. Some people may perceive the lyrics as vulgar humor entertainment, while others may find the use of language inappropriate. In this case, interpretation is highly subjective and depends on the perspective of each listener.

The lyrics of the song "*Jagung Rebus*" by Maya Jesika indicate the potential for gender inequality and stigmatization against women. Lyrics that may carry a vulgar meaning often attach a negative and demeaning connotation to the term "*perempuan jalang*" (promiscuous woman). The lyrics can create a stigma against women seen as violating social norms related to sexual behavior. Although interpretations of these lyrics may vary depending on the perspective of each listener, this analysis attempts to illustrate how the lyrics may reflect or reinforce underlying gender norms in society.

## Discussion

The lyrics of vulgar dangdut songs often become heated discussions in Indonesian society, inviting diverse views regarding the boundaries within the art of music. On one hand, Kurniasari (2016) argues that lyrics using coarse or vulgar language are a legitimate form of artistic expression that reflects the everyday reality of society. In line with this, Rondhi (2014) asserts that art should be free from restrictions to convey messages honestly and authentically.

A concerning viewpoint is the potential impact of vulgar content lyrics on the younger generation, who are often easily influenced by music. According to Sholichah & Pramujiono (2016), vulgar dangdut lyrics can damage morality and ethics, exerting negative influences on social behavior. Hence, regulation and supervision of song lyrics become crucial, considering the need to protect values and norms deemed important in society.

This research also reveals gender disparities in the meanings of dangdut songs' lyrics such as "*Mangku Pural*", "*Bojomu Sesuk tak Silihe*", and "*Jagung Rebus*". Gender inequality in Indonesia is reflected in dangdut song lyrics, a popular music genre in society. As Bader (2011) expressed, some dangdut lyrics often mirror traditional gender stereotypes. In agreement, Boghrati & Berger (2023) state that lyrics in songs possess gender bias that reinforces social norms limiting women to specific roles, like being compliant partners or mere objects of desire. Madasari (2021) also contends that music portraying women as sexual objects or merely as entertainers for men can contribute to degrading views of women. This phenomenon reflects the widening gender inequality not only in real life but also in media, including popular music genres like dangdut.

The results of this research show that in the dangdut song "*Mangku Pural*" there is a gender disparity phenomenon where women working as karaoke guides are depicted as satisfying the desires of men. Additionally, there is a gender imbalance portrayed where a wife is portrayed as obedient, submissive, and accepting of her husband's actions. The gender inequality phenomenon in the profession of female karaoke guides, often used by men to fulfill their desires, reflects the impact of gender inequality in specific job sectors. The profession of karaoke guides, although originally intended to provide entertainment through music, unfortunately often becomes a tool misused by some individuals to satisfy their sexual needs. As expressed by Nawang (2023), female karaoke guides bear a negative stigma in society because, in some cases, they are seen as objects that can be sexually accessed by male customers. Furthermore, according to Saragih (2019), gender stereotypes placing women in objectified roles and the lack of respect for their professionalism can reinforce a culture of sexual harassment in the workplace. This can create an unsafe and demeaning environment for women working in the karaoke industry. Gender inequality in the profession of karaoke guides is also reflected in unequal pay and a lack of career development opportunities for women (Taufiqurrohman & Chusna, 2022). Women may face difficulties advancing to managerial positions or gaining recognition equal to their male counterparts.



To overcome this phenomenon, there needs to be awareness and concrete actions from karaoke industry management, the government, and society. Empowering women in the workplace, raising awareness about workers' rights, and implementing policies that support gender equality in the workplace can be crucial steps to address gender inequality in the profession of karaoke guides and encourage positive changes in the dynamics of that work.

In the lyrics of the song "Bojomu Sesuk tak Silihe," gender inequality is found in the phenomenon of "pelakor" (women who pursue married men). The gender inequality phenomenon among women pursuing married men (*pelakor*), which is widespread in Indonesia, creates complexity in relationship dynamics and family structures. As expressed by Mustakim (2019), *pelakor* attracts public attention because their actions are seen as damaging family integrity, and often these actions receive a greater negative stigma compared to similar behavior by men. Gender inequality is reflected in society's judgment of women involved in such actions. According to Ramadhani (2018), women are judged more critically and are given greater moral responsibility in maintaining family stability, while the responsibilities of men are often overlooked or deemed more understandable. This creates a stigmatization that favors men in extramarital affairs.

The phenomenon of "*pelakor*" can be overcome by understanding the root causes and promoting gender equality in societal judgments. Open discussions about shared responsibilities within households and the rejection of gender stereotypes can help reduce stigma against women involved in such actions. Additionally, empowering women economically and increasing awareness of their rights can also contribute to addressing gender inequality, which may be a trigger for the "*pelakor*" phenomenon.

In the lyrics of the song "Jagung Rebus," gender inequality is found in the phenomenon of labeling women as cheap or promiscuous. Views and treatment towards women with the labels "*murahan* (cheap)" or "*jalang* (promiscuous)" reflect discrimination and degradation against women in society (Sukmana & Sari, 2017). Similarly, according to Lase (2020), these stereotypes are often used to demean and condemn women perceived as violating prevailing social or sexual norms. The use of negative labels indicates underlying gender inequality, where women are more vulnerable to stigmatization and judgment than men in similar contexts. This phenomenon creates inequality in social norms and can result in unfair treatment of women, both in everyday interactions and in broader social structures. Negative perceptions of women labeled as "cheap" or "promiscuous" may also be rooted in entrenched patriarchal culture, where traditional values place women as objects whose purity must be preserved. This creates double standards where the same behavior is considered more serious and demeaning when done by women, while men engaged in similar behavior tend to be overlooked or even praised.

Society needs to strive to change the mindset that degrades and discriminates against women. Education on gender equality, rejection of stereotypes and stigmatization, and promotion of norms that support women's rights can help change societal views on women, who often become victims of gender inequality. Additionally, fair and gender-neutral law enforcement is a crucial step in addressing discrimination against women in various social contexts.

However, it is important to note that not all dangdut song lyrics depict gender inequality. Many dangdut songs also reflect everyday life, love, and struggles without emphasizing gender stereotypes. Therefore, as a society, it is crucial to critically evaluate song lyrics and encourage the production and consumption of artworks that support gender equality values. Through open dialogue and education, society can contribute to changing social norms and creating a more inclusive and equal environment for all genders.

## Conclusion

A critical discourse analysis using Sara Mills' approach to the vulgar content of Indonesian dangdut songs, namely "*Mangku Purel*", "*Bojomu Sesuk tak Silihe*", and "*Jagung Rebus*" has revealed gender imbalances reflected in language use and narratives. The subject-object positions and the writer-reader roles are employed to portray actors in the song lyrics. Men are characterized as subjects, powerful, actively engaged, while women are characterized as sexual objects, obedient, passive, accepting anything. The writer's position is that of a song creator observing societal phenomena, while the reader's position is that of a music listener representing the community. These lyrics often reinforce gender stereotypes and social norms that can be detrimental to women, reducing them to objects or mere complements in professional and sexual contexts. This study underscores the need for societal and music industry awareness regarding the impact of such lyrics on gender construction and the roles of women in society.

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This research can serve as a reference to increase awareness among music industry stakeholders, including artists and producers, regarding the impact of vulgar content lyrics on gender construction and the roles of women in society. The study can stimulate discussions and the development of a code of ethics in the music industry that prioritizes gender equality values, guiding artists and producers to create socially responsible artworks. Thus, it is hoped that this research contributes to positive changes in the Indonesian dangdut music industry and ultimately towards achieving a more inclusive and gender-equal society.

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**5. Bukti Artikel *Accepted, LoA, dan Invoice*  
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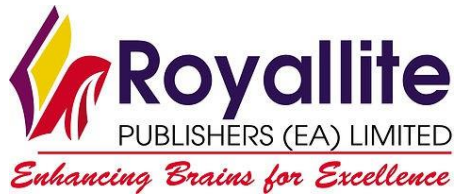
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## Gender inequality in Indonesian Dangdut songs containing vulgar content: A critical discourse study

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**Abstract**

*Dangdut* music is a highly popular genre in Indonesia. It serves not only as entertainment but also reflects the social reality of Indonesia through its lyrics, often depicting everyday life stories. Some Indonesian *Dangdut* song lyrics frequently exhibit gender inequality, perpetuating stereotypical views on gender roles by portraying women as sexual objects or passive, while men are often depicted as dominant figures. This research aims to explain gender inequality in the lyrics of well-known *Dangdut* songs in Indonesia. The research methodology employed is qualitative descriptive research. Data collection techniques include observation and note-taking. The research data consists of lyrics containing words, phrases, and sentences that represent gender inequality. Data analysis techniques involve content analysis and focus group discussions. The findings of this research contribute to the fields of linguistics, gender equality, and language use in song lyrics. The results indicate that explicit *Dangdut* song lyrics convey gender inequality between men and women. The subject-object and writer-reader positions are evident in portraying actors in the lyrics. Men are characterized as powerful and actively engaged, while women are portrayed as sexual objects, obedient, passive, and accepting anything. The writer's position is that of a song creator observing societal phenomena, while the reader's position is that of music listeners, representing society. Ultimately, this research can provide insights for songwriters, singers, and stakeholders in the music industry regarding the potential impact of lyrics that create or reinforce gender inequality. This may encourage the adoption of more inclusive and gender-aware creation practices.

**Keywords:** *Dangdut*, critical discourse analysis, gender inequality, Sara Mills, song lyrics.



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### Public Interest Statement

This research offers in-depth insights into controversial issues related to popular culture, particularly within Indonesian *dangdut* music. The research focuses on lyrics containing vulgar elements in *dangdut* songs, providing an opportunity to explore the role of entertainment media in reproducing gender inequality. In this context, the study initiates a discussion on the impact of vulgar lyrics on society, highlighting how such content can reinforce gender stereotypes and solidify detrimental social norms.

### Introduction

*Dangdut* music is a highly popular genre in Indonesia, widely loved by the community. It stands as the most favored music genre among Indonesians, with a percentage of 58.1%, surpassing pop music (31.3%), regional music (3.9%), keroncong music (2.6%), other music genres (2.3%), religious music (1.2%), and jazz (0.4%) (Putri, 2022). This aligns with the lyrics of Project Pop's song, "*dangdut* is the music of my country." *Dangdut* music serves as a manifestation of art that reflects the complexity of culture and unique expressions (Riyanto & Dewi, 2020). It transcends mere entertainment, acting as a mirror to the social realities of Indonesian society (Ulya et al., 2021). This is evident through its lyrics, which often depict the intricacies of communal life.

*Dangdut*, as a music genre rooted in regional and international traditions, combines ethnic and modern elements in its lyrics (Dwiyanti, Kusumaningsih, & Sudiatmi, 2022). The language used in *Dangdut* lyrics encompasses various dialects and regional language styles, creating linguistic richness that reflects Indonesia's cultural diversity (Rohmadi et al., 2023; Saputra, Debi, & Saddhono, 2023). *Dangdut* lyrics also mirror social and economic aspects of society, addressing themes such as poverty, urban life, or life struggles (Kusumaningsih et al., 2019; Saputra et al., 2023; Wiharyanti, Florentinus, & Utomo, 2020). While many lyrics are narrative and express emotions, there are also lyrics depicting a more relaxed and entertaining social life. However, some *Dangdut* lyrics have faced criticism for their potential to perpetuate gender stereotypes, address controversial sexuality issues, or use demeaning language. Some lyrics serve as a platform to voice societal aspirations, while others may raise ethical and cultural questions (Weintraub, 2013; Winduwati, 2018; Juwita & Endah, 2019).

Overall, *Dangdut* song lyrics create a unique artistic space, reflecting cultural richness and engaging listeners in narratives that encompass a broad spectrum of human experiences (Kusumaningsih, 2019). Therefore, understanding *Dangdut* lyrics goes beyond exploring their aesthetic aspects; it invites reflection on the social and cultural values contained within. Despite creating an intriguing artistic stage, *Dangdut* music also prompts questions about how this genre responds to and reproduces gender norms in its compositions. While garnering widespread interest across various societal layers, an in-depth study is essential to assess whether *Dangdut* song lyrics create or reinforce gender inequality in society.

Issues in *Dangdut* Song Lyrics in Indonesia encompass several issues that require attention and in-depth analysis. Firstly, there is a tendency in some *Dangdut* lyrics to perpetuate gender stereotypes by depicting women in contexts of limited or clichéd social roles (Kusumaningsih, 2021). This can create narrow views of women in society. Additionally, some *Dangdut* lyrics tend to reinforce patriarchal norms by portraying unbalanced gender relations or by diminishing women's roles to mere objects (Stephani & Sarwono, 2020). Another emerging issue is the representation of sexuality and the image of

women's bodies in *Dangdut* lyrics (Kusumaningsih et al., 2019). Some lyrics may strengthen unhealthy sexualization perspectives or degrade the dignity of women by excessive emphasis on physical aspects (Radhiah, Syahriandi, & Rahmatillah, 2023). In this context, it is crucial to consider how these lyrics can influence societal perceptions of women's bodies and the concept of healthy sexuality.

This research holds significant urgency in the social, cultural, and gender context of Indonesia. *Dangdut* music, as one of the most popular forms of artistic expression in Indonesia, has a profound influence on societal views and values. This research is vital because *Dangdut* lyrics have the potential to shape perceptions and gender norms in society. Furthermore, unbalanced gender representations in *Dangdut* lyrics can impact societal perceptions of the roles and positions of women and men in society. Therefore, a profound understanding of these dynamics can open windows of awareness and motivate positive changes in popular culture.

This research can also contribute to the development of the Indonesian music industry. By recognizing the potential impact of *Dangdut* lyrics on gender issues, the music industry can move towards creating more inclusive content, fostering an environment supportive of gender equality, and simultaneously meeting the needs of a market that is increasingly conscious of social issues. The importance of this research is also reflected on a global scale, where, according to the United Nations (2015), gender equality is a central issue in the Sustainable Development Goals 2030 agenda (Sustainable Development Goal 5: Gender equality). By analyzing *Dangdut* lyrics, this research can provide valuable insights not only at the local level but also contribute to a global understanding of gender representation in art and culture.

The novelty of this research lies in its in-depth analysis focus on *Dangdut* song lyrics as a reflection of current social and cultural dynamics in Indonesia. This research adopts a critical discourse analysis approach to uncover and deeply understand how *Dangdut* lyrics reflect and influence the social construction of gender. This novelty also includes the research's relevance to global issues related to gender equality. By focusing on a music genre that has a massive impact in Indonesia, this research can provide a unique perspective that can be applied to the global context, contributing to a broader discourse on gender equality.

This research is relevant to studies conducted by Hariyana et al. (2020) on the representation of women in the song "*Bojoku Galak*" by Pendhoza, which depicts women as irritable, selfish objects with little concern for their husbands, while men are portrayed as positive subjects. In another study by Astari (2022) on the objectification of women in Campursari songs, such as "*Angge-angge Orong-orong*" and "*Njaluk Kelon*" by Ratna Antika, and "*Bukak Bungkus*" by Didi Kempot, women are portrayed as objects of male sexual desire. Research by Urbano et al. (2021) focused on Sara Mills' critical discourse analysis of the differences in Rap voices between men and women in songs. This research examines how women are depicted and empowered to resist sexism. The analysis results show that songs written or sung by women tend to prioritize the empowerment of women, while those by men are more objective. The aim of this research is to examine gender inequality manifested in the lyrics of *Dangdut* songs in Indonesia through a critical discourse analysis approach. This study aims to understand how *Dangdut* lyrics reflect and reinforce gender norms in society and to what extent these gender representations influence the views and behaviors of society towards women and men. Additionally, this research also aims to provide a more comprehensive understanding of the social and cultural impacts of these lyrics in the context of cultural diversity in Indonesia. Thus, this research is expected to contribute a unique and in-depth perspective to the understanding of gender inequality in *Dangdut* music, which may not have been fully revealed in previous studies.

## Methods

This research employs a qualitative descriptive method to provide a holistic understanding of gender inequality in *Dangdut* song lyrics in Indonesia. The critical discourse analysis approach is used to uncover the social construction of gender, stereotypes, and patriarchal norms within *Dangdut* lyrics. This approach allows for a deep penetration into the hidden meanings and social influences of these lyrics. The specific critical discourse analysis model utilized in this research is Sara Mills' model. In her analysis model, Sara Mills (2003) focuses on how the subject-object and writer-reader positions are presented in the text. The subject-object and writer-reader positions, meaning who becomes the narrator's subject and who becomes the narrator's object, will determine how the text is structured and how meaning is applied in the overall text.

The research data consist of language forms such as words, phrases, and sentences that depict the representation of women and men, indicating subject-object positions and writer-reader positions based on Sara Mills' critical discourse analysis perspective in the lyrics of the songs "*Mangku Pural*," "*Bojomu tak Silihe*," and "*Bojo Biduan*." The data collection technique used is content analysis through observation and note-taking. Data analysis techniques include data collection, data reduction, data display, and verification or drawing conclusions to obtain insights. This research also involves validation of findings through collaboration with experts from various fields during focus group discussions (FGD) to ensure in-depth and accurate interpretations, as well as the relevance of this research in both global and local contexts. Thus, the aim is to provide a comprehensive and contextual understanding of the role of *Dangdut* lyrics in shaping gender norms in Indonesia.

## Result

Critical Discourse Analysis according to Sara Mills emphasizes a feminist approach, focusing on how women are portrayed in a text. Mills' feminist perspective refers to how women are described in a narrative context, with a focus on the concept of subject-object and the writer-reader positions in the text. The discourse analysis based on Sara Mills' Critical Discourse Analysis (CDA) model can be interpreted through an understanding of the dominance of the subject in narrating events and how actors become subjects or objects in the narrative.

This research identifies gender disparities between men and women in the lyrics of the songs "*Mangku Pural*," "*Bojomu tak Silihe*," and "*Bojo Biduan*" as both subjects and objects. The representation of gender inequality between men and women sometimes appears both as subjects and objects. Most *Dangdut* song lyrics tend to reinforce traditional gender stereotypes that place men and women in unbalanced roles. In *Dangdut* songs, men are often depicted as subjects, dominant figures with control or power over women. They are frequently portrayed as "leaders" in relationships or having greater authority. Women in *Dangdut* song lyrics are often made objects, especially in relation to their physical beauty or sexuality. They may be depicted as satisfying male desires or as objects of desire. However, conversely, when women are portrayed as subjects, they position themselves as more courageous and leading. Men as objects are depicted as being demeaned by women. There is also an evolution in the lyrics of *Dangdut* songs that begin to reflect gender diversity and a more balanced role between men and women.

### A. THE IMAGE OF SUBJECT-OBJECT AND THE POSITION OF THE WRITER-READER IN THE SONG "*MANGKU PURAL*"

The song "*Mangku Pural*" by Nur Bayan gained significant popularity in Indonesia in 2022, reaching the top position as the number one trending song on YouTube Music Indonesia. The song has several

cover versions by well-known *dangdut* singers in Indonesia, such as Pakdhe Kabut ft. Mukidi, Yeni Inka, Niken Salindri, Danny Caknan, Vita Alvia, Arlida Putri, Dike Sabrina, and others. The most popular cover version is performed by Pakdhe Kabut ft. Mukidi, which has garnered 21 million views on YouTube to date. Therefore, Nur Bayan’s “*Mangku Pural*” has managed to compete with songs from Korea, which typically dominate trends on the YouTube platform.

Table 1. The image of the subject-object in the song “*Mangku Pural*”

Code	Original Lyrics	Translated Lyrics	Subject and Depiction	Objects and Depictions
			Wife	Husband
A1	<i>Kowe wes lali omah</i>	You’ve forgotten home	not noticed	
A2	<i>Ora uli ulian</i>	Never come home	not noticed	
A3	<i>Senengane dolan neng karaokean</i>	It’s fun playing at karaoke		loves having fun
A4	<i>Nggandengi penyanyi</i>	Accompanying singers		playboy
A5	<i>Ora cukup siji</i>	One is not enough		playboy
A6	<i>Cekelane botol</i>	Holding a bottle		drunkard
A7	<i>Polahé koyo wong tolol</i>	He acts like a fool		act stupid
A8	<i>Ndang balio neng omah</i>	Hurry back home	not noticed	
A9	<i>Bojomu wes ngenteni</i>	Your wife is waiting	patiently waiting	
A10	<i>Ora popo ora bakal di seneni</i>	It’s okay not to be scolded	not emotional	
A11	<i>Penting kowe jujur</i>	The important thing is that you are honest	ask for honesty	
A12	<i>Janji ra mbaleni</i>	Promise not to repeat	asking to promise	
A13	<i>Gek ndang mapan turu</i>	Get ready for bed quickly	attention	
A14	<i>Sesok isuk senam pagi</i>	Tomorrow morning, do gymnastics	attention	
A15	<i>Aku wes nate kondo awakmu</i>	I’ve already told you	give advice	
A16	<i>Ojo terusan begitu</i>	Don’t keep doing that	give advice	
A17	<i>Sumpaho janji karo atimu</i>	Just swear a promise to your heart	give advice	
A18	<i>Mangku pural neng karaokean</i>	sing with the song guide at karaoke		playboy
A19	<i>Ndemek pupu sampai munggah neng semeru</i>	Hold your thighs until you climb Mount Semeru		naughty
A20	<i>Mangku pural dudu penggaewan</i>	Serving as a song guide is not a job	give advice	
A21	<i>Luweh penting mikiro masa depanmu</i>	It’s more important to think about your future	give advice	

The lyrics of the song “*Mangku Pural*,” composed by Nur Bayan, depict a gender disparity where the woman (wife) is portrayed as the subject, while the man (husband) is positioned as the object. Additionally, there is a karaoke hostess who is also portrayed as an object but is conveyed implicitly in the lyrics. The opening lyrics, “A1, A2, A3, A4, A5, A6, A7,” suggest a gendered action or activity of men

leaving, neglecting their homes (households), to have fun at a karaoke place, accompanied by more than one singer. The lyrics express that men feel dissatisfied if they only drink one bottle, referring to alcoholic beverages. This behavior is considered foolish. Gender inequality is evident in the lyric “A4,” which means accompanying more than one singer. This portrays gender inequality where the singers referred to are women working in karaoke. In this context, women working in karaoke serve as karaoke hosts, but men always demand them to engage in inappropriate actions requested by men. This profession is also considered a deviation from societal norms.

The songwriter’s perspective suggests that the actions performed by men at the karaoke place will not be scolded by their wives if they are honest and do not repeat such actions. This is expressed in the lyrics “A8, A9, A10, A11 & A12.” This indicates that men are perceived as authoritative, active, and always forgiven for their actions. Conversely, women are viewed as obedient, passive, and accepting of whatever happens.

The lyrics of the song depict the gendered activities of men at the karaoke place. The songwriter introduces gender disparities that portray the position of the female karaoke hostess as a sexual object to fulfill the desires of the male (husband) who becomes the object of the woman (wife) attempting to advise her husband. This advice is conveyed in the lyrics “A15, A16, & A17,” asking her husband to promise not to repeat such negative actions. Gender inequality is addressed in the lyrics “A18 and A19,” describing activities performed by men involving holding the working woman’s thighs and ascending to “*Semeru*,” which implies that “*Semeru*” is synonymous with the name of the highest mountain on the Java island. This is a play on words where “*Semeru*” is used as a metaphor to describe the sensitive area of a woman. “*Purel*” is an acronym for “*perempuan yang mau diuyel-uyel*,” which can be translated as “women willing to be flirted with.” The societal perception of “*purel*” is that women working in karaoke are tasked with guiding and accompanying customers in the karaoke room but are also demanded by men to engage in inappropriate activities. Therefore, “*purel*” is identified with an object (woman) who always serves the desires and lust of men at the karaoke place.

The songwriter’s position in the song “*Mangku Purel*” is that of someone else advising a husband who already has a wife. The songwriter’s position provides information about male behavior from their perspective. In the lyrics “A8, A9, A10, A11, A12, A13, A14,” there is a gender bias due to one-sided representation. In these lyrics, the reader receives information only from the songwriter’s perspective. This can be interpreted as the truth according to the songwriter’s viewpoint, encouraging readers to support the songwriter in defending men’s gender activities at the karaoke place if they are honest, as they will not be scolded.

The reader’s position is portrayed as the male party (object), as if playing the role of the one performing the action. The word “*kowe* (you)” positions the reader as a male, placing them in the role of enacting the activity as the performer. The song contains a positive meaning, as indicated in the lyrics “A15, A16, & A17” written by the songwriter. The word “*aku* (me)” represents the songwriter as a male, and “*awakmu* (to you)” represents the male reader. In these lyrics, the songwriter offers advice or a reminder to the male reader to stop engaging in activities at the karaoke.

#### ***B. THE IMAGE OF SUBJECT-OBJECT AND THE POSITION OF THE WRITER-READER IN THE SONG “BOJOMU SESUK TAK SILIHE”***

The song “*Bojomu Sesuk Tak Silihe*,” created by Ngabeyi Sugeng Abadi, sparked controversy due to its perceived vulgar lyrics. Nevertheless, the song gained popularity on the YouTube music platform in Indonesia. The song became trending when performed by the *dangdut* singer Niken Salindry, amassing 7.4 million views at the time of writing this article. The song “*Bojomu Sesuk Tak Silihe*” carries a dual



meaning depending on the perspective of the singer. This ambiguity arises because the Javanese word “*bojo*” can be interpreted as either “husband” or “wife.” If sung by a woman, “*bojo*” means “husband,” while if sung by a man, “*bojo*” means “wife.” In the context of this research, despite the male creator of the song, all the singers are women, implying that in this song, the meaning of the word “*bojo*” is “husband.”

Table 2. The image of the subject-object in the song “Bojomu Sesuk tak Silihe”

Code	Original Lyrics	Translated Lyrics	Subject and Depiction	Objects and Depictions
			Woman	Someone else’s husband who already has a wife
B1	<i>Bojomu sesok tak silihe</i>	I’ll borrow your husband tomorrow	Reckless	Ever met (had an affair) with the subject
B2	<i>Yen ra penak tak balakne</i>	If it doesn’t taste good, I’ll return it	Vulgar	
B3	<i>Yen tak jajal penak tak gawene</i>	If I try it, it’s delicious, I’ll use it	Vulgar	
B4	<i>Bojomu tak enggo selawase</i>	I will use your husband forever	Taking someone’s husband away from his wife	cheating with women
B5	<i>Yen penak ora tak balekne</i>	If it’s good I won’t return it	Taking someone’s husband away from his wife	
B6	<i>Tak rasakne seminggu wae</i>	I only felt it for one week	Reckless and Vulgar	
B7	<i>Yen rasane enak retakbalekne</i>	If it tastes good I won’t return it	Reckless and Vulgar	
B8	<i>Tak rasakne teko mburi teko ngarep</i>	I feel it from behind from the front	Vulgar	
B9	<i>Karo mlumah karo murep</i>	While lying down and prone	Vulgar	
B10	<i>Yen pancen penak tak silihe</i>	If it’s good, I’ll borrow it	Reckless and Vulgar	

B11	<i>Bojomu ora tak balekne</i>	I'm not returning your husband	Taking someone's husband away from his wife	cheating with women
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In the context of the lyrics of the song “*Bojomu Sesuk tak Silihe*,” the subject’s position is portrayed as a woman actively trying to win the affection of a married man (known as a “*pelakor*” or a woman who pursues a married man), while the object’s position is the man (husband) who already has a wife. The lyrics position the woman as the subject who plays an active role, and the man as the object subjected to the woman’s actions. The woman’s role is evident in her actions of pursuing a married man. She is depicted as a “*pelakor*” or someone consciously pursuing a married man with the aim of establishing a romantic and sexual relationship, as indicated by the phrase “*Bojomu Sesuk tak Silihe*,” which translates to “your husband, tomorrow I’ll borrow.” The woman’s behavior indicates a deliberate intention to disrupt the marital bond between the husband and wife. The use of the word “borrow” implies engaging in a romantic or intimate relationship with the husband. If the woman feels uncomfortable or unsatisfied in this sexual relationship, the man will be returned to his wife. However, if the woman feels satisfied, she won’t return the man, signifying that he will be hers forever. The lyrics suggest that the woman is bold and views herself as higher because she engages in sexual activities with a married man. In the lyrics, the woman is portrayed as seeking attention and selling herself to be liked by a married man. The term “*perempuan*” refers to women who approach men who do not rightfully belong to them as husbands, causing the men to seek refuge. These women are depicted as more attractive, possessing a good physique, and having a body considered appealing.

The man, as the object in the lyrics, is portrayed as the perpetrator but is represented as if he is a victim of his own wrongdoing towards women. The word “*bojomu*” in the lyrics refers to the actor, who is a married man. However, implicitly, the man in the object position is portrayed as an entertainer for the woman. Looking at it explicitly, the use of the word “*bojomu*” also indicates that the male actor seeks satisfaction with another woman because his wife cannot fulfill him. The lyrics in “B3 & B4” express the desire of both the woman and the man (someone else’s husband) to rise when engaging in improper actions. The phrase “*tidak aku kembalikan*” conveys the meaning that the object will choose the subject over his wife because he finds satisfaction with the female actor, unable to resist temptation, being aroused by inappropriate things, and so on.

The position of the writer is a part of the subject, positioning themselves as a woman who is actively pursuing someone else’s husband. The song’s lyricist explores their emotional ambiguity towards the song’s subject by crafting words that reflect the reality of life in society, highlighting the existence of women who have a desire to pursue husbands already in a marital relationship. The writer aims to depict the phenomenon of “*pelakor*” or women pursuing married men, which was prevalent in Indonesia when the song was released. Several background factors for such behavior include dissatisfaction in relationships, perceptions of freedom and independence, and strong emotional involvement outside of marital bonds. Economic and social factors may also play a role in driving someone to become a “*pelakor*” especially in the presence of economic instability or specific social pressures within a relationship. In society, this phenomenon often sparks controversy and criticism due to social norms emphasizing the importance of preserving and respecting marital relationships.

The reader’s position is portrayed as the wife whose husband is being pursued by the “*pelakor*” (subject). The reader takes on the role of the wife, experiencing the actions taken by the “*pelakor*” (subject). The reader, in the role of the wife, becomes aware that their husband might be pursued by a

“*pelakor*” (subject), creating a spectrum of complex emotions. The reader may feel frustration as the lyrics imply a threat from the “*pelakor*” (subject) who is trying to attract the attention and love of the husband in a vulgar manner. Additionally, the reader may experience feelings of frustration and disappointment towards their husband, especially if there is dissatisfaction in their relationship, creating an opening for the “*pelakor*” to intervene.

In a situation where a wife feels that her husband is being pursued by a “*pelakor*” (subject), there is a gender imbalance that emerges in their relationship dynamics. The term gender imbalance manifests in the emotional responsibility, which often falls heavier on the wife who feels responsible for the integrity and stability of the marital relationship. Traditional expectations regarding gender roles can also reinforce gender imbalance. The wife may feel burdened to maintain the relationship, while the husband’s responsibility for loyalty tends to be less considered. Moreover, a society that emphasizes the wife’s loyalty as a key element in the success of a marriage can create injustice in assessing cases of infidelity. Responsibilities for household dynamics and efforts to maintain the relationship may also weigh more heavily on the wife. Shared awareness, open dialogue, and a commitment to changing norms that reinforce gender inequality can help address this imbalance in marital relationship dynamics.

**C. THE IMAGE OF SUBJECT-OBJECT AND THE POSITION OF THE WRITER-READER IN THE SONG “JAGUNG REBUS “**

The song “Jagung Rebus,” created by Aspan and performed by Maya Jasika on the YouTube platform, was released in 2017. However, the song gained viral popularity on the TikTok media platform in 2023. The song ‘Jagung Rebus’ suddenly went viral and often appeared on the For You Page (FYP) on social media, particularly on the TikTok application. This viral trend started after actress Dahlia Poland sang the song inside a car, and the video was uploaded to her TikTok account.

Table 3. The image of the subject-object in the song “Jagung Rebus”

Code	Original Lyrics	Translated Lyrics	Subject and Depiction	Objects and Depictions
			Woman	Man
C1	<i>Ketika dibuka bajunya, kelihatan bulunya</i>	When he opened his clothes, he could see his fur	Vulgar	
C2	<i>Idih, idih, terlihat pula bijinya</i>	Idih, idih, you can also see the seeds	Vulgar	
C3	<i>Bentuknya ada yang panjang, juga ada yang pendek</i>	There are long forms, there are also short ones	Vulgar	
C4	<i>Idih, idih, tapi banyak yang suka</i>	It sucks, it sucks, but many people like it	Vulgar	
C5	<i>Bang, boleh, dong, aku nyobain, Bang</i>	Bro, you can, please, I’ll try it, bro	Vulgar	
C6	<i>Bang, boleh, dong, ku pengen ngerasain</i>	Bro, you can, bro, I want to feel it	Vulgar	
C7	<i>Kayaknya, sih, enak betul</i>	It seems like it’s really delicious	Vulgar	
C8	<i>Kayaknya, sih, sedap betul</i>	I think it’s really delicious	Vulgar	
C9	<i>Apalagi dikasih</i>	Moreover, given it	Vulgar	
C10	<i>Duh, Abang, terima kasih</i>	Duh, brother, thank you	Vulgar	

C11	<i>Ku mau yang itu saja</i>	I just want that one	Vulgar	
C12	<i>Masih segar dan masih muda</i>	Still fresh and young	Vulgar	
C13	<i>Masih manis rasa di lidah</i>	Still sweet taste on the tongue	Vulgar	
C14	<i>Jagung rebus, aduh, enakny</i>	Corn on the cob, oh, how delicious	Vulgar	

The lyrics of the song “*Jagung Rebus*” by Maya Jesika may indicate the presence of vulgar or double entendre meanings. In the lyrics, there is the use of language play, such as the word “*jagung*” which can have a double meaning. While the use of “*jagung*” could refer to the actual object, in the context of the lyrics, Indonesian society and linguistic experts interpret “*jagung*” as a symbol for the male genitalia. Certain parts, such as the lyrics “C1, C2, C11, C12, C13, & C14,” can be metaphorically interpreted to refer to sexual situations. Expressions like “C1, C2, and C3” can be metaphorically understood to refer to different parts of the male genitalia. Additionally, the expressions of desire to try and experience in the lyrics “C5, C6, C7, C8, C9, & C10” can also be seen as elements that strengthen the interpretation that the word “*jagung*” in this song has a meaning related to the male genitalia. Similarly, the use of words like “*masih muda*” (still young) and “*masih segar*” (still fresh) in the lyrics C12 may provide connotative impressions related to a person’s age.

Therefore, in the context of the lyrics of the song “*Jagung Rebus*,” the subject’s position is a woman, while the object is a man. This is evidenced by the lyrics in C10, where the term “*abang*” refers to a man, indicating that the subject is a woman. From the discussion of the vulgar meanings in the lyrics of “*Jagung Rebus*,” the intended female subject in the lyrics is depicted as a cheap or promiscuous woman. The term “*perempuan jalang*” refers to someone, usually a woman or girl, considered to have loose sexual morals or engage in casual sexual relationships.

The writer’s position is that of an observer of the phenomenon of promiscuous women, presented through language play by likening the male genitalia to boiled corn. Through this song, the writer can shape the perspective of society towards this phenomenon, which can vary significantly depending on the values and norms prevailing in that community. Some societies are more conservative and view sexual behavior outside norms as a moral violation or social norm breach. Conversely, more progressive societies accept variations in sexual behavior and believe that each individual has the right to regulate their own sexual life. The reactions and views of society on the “*perempuan jalang*” phenomenon can also be influenced by other factors such as education level, access to information, and the degree of social progress. As societies develop and change over time, perspectives on issues like this can undergo transformations.

The reader’s position is that of the community capable of assigning dual meanings to this song. Although the lyrics can be interpreted in a vulgar or sexual manner, it is important to remember that

interpretations may vary among listeners and may depend on cultural context and social values. Some people may perceive the lyrics as vulgar humor entertainment, while others may find the use of language inappropriate. In this case, interpretation is highly subjective and depends on the perspective of each listener.

The lyrics of the song “*Jagung Rebus*” by Maya Jesika indicate the potential for gender inequality and stigmatization against women. Lyrics that may carry a vulgar meaning often attach a negative and demeaning connotation to the term “*perempuan jalang*” (promiscuous woman). The lyrics can create a stigma against women seen as violating social norms related to sexual behavior. Although interpretations of these lyrics may vary depending on the perspective of each listener, this analysis attempts to illustrate how the lyrics may reflect or reinforce underlying gender norms in society.

## Discussion

The lyrics of vulgar *dangdut* songs often become heated discussions in Indonesian society, inviting diverse views regarding the boundaries within the art of music. On one hand, Kurniasari (2016) argues that lyrics using coarse or vulgar language are a legitimate form of artistic expression that reflects the everyday reality of society. In line with this, Rondhi (2014) asserts that art should be free from restrictions to convey messages honestly and authentically.

A concerning viewpoint is the potential impact of vulgar content lyrics on the younger generation, who are often easily influenced by music. According to Sholichah & Pramujiono (2016), vulgar *dangdut* lyrics can damage morality and ethics, exerting negative influences on social behavior. Hence, regulation and supervision of song lyrics become crucial, considering the need to protect values and norms deemed important in society.

This research also reveals gender disparities in the meanings of *dangdut* songs' lyrics such as “*Mangku Pural*”, “*Bojomu Sesuk tak Silibe*”, and “*Jagung Rebus*”. Gender inequality in Indonesia is reflected in *dangdut* song lyrics, a popular music genre in society. As Bader (2011) expressed, some *dangdut* lyrics often mirror traditional gender stereotypes. In agreement, Boghrati & Berger (2023) state that lyrics in songs possess gender bias that reinforces social norms limiting women to specific roles, like being compliant partners or mere objects of desire. Madasari (2021) also contends that music portraying women as sexual objects or merely as entertainers for men can contribute to degrading views of women. This phenomenon reflects the widening gender inequality not only in real life but also in media, including popular music genres like *dangdut*.

The results of this research show that in the *dangdut* song “*Mangku Pural*” there is a gender disparity phenomenon where women working as karaoke guides are depicted as satisfying the desires of men. Additionally, there is a gender imbalance portrayed where a wife is portrayed as obedient, submissive, and accepting of her husband's actions. The gender inequality phenomenon in the profession of female karaoke guides, often used by men to fulfill their desires, reflects the impact of gender inequality in specific job sectors. The profession of karaoke guides, although originally intended to provide entertainment through music, unfortunately often becomes a tool misused by some individuals

to satisfy their sexual needs. As expressed by Nawang (2023), female karaoke guides bear a negative stigma in society because, in some cases, they are seen as objects that can be sexually accessed by male customers. Furthermore, according to Saragih (2019), gender stereotypes placing women in objectified roles and the lack of respect for their professionalism can reinforce a culture of sexual harassment in the workplace. This can create an unsafe and demeaning environment for women working in the karaoke industry. Gender inequality in the profession of karaoke guides is also reflected in unequal pay and a lack of career development opportunities for women (Taufiqurrohman & Chusna, 2022). Women may face difficulties advancing to managerial positions or gaining recognition equal to their male counterparts.

To overcome this phenomenon, there needs to be awareness and concrete actions from karaoke industry management, the government, and society. Empowering women in the workplace, raising awareness about workers' rights, and implementing policies that support gender equality in the workplace can be crucial steps to address gender inequality in the profession of karaoke guides and encourage positive changes in the dynamics of that work.

In the lyrics of the song “Bojomu Sesuk tak Silihe,” gender inequality is found in the phenomenon of “*pelakor*” (women who pursue married men). The gender inequality phenomenon among women pursuing married men (*pelakor*), which is widespread in Indonesia, creates complexity in relationship dynamics and family structures. As expressed by Mustakim (2019), *pelakor* attracts public attention because their actions are seen as damaging family integrity, and often these actions receive a greater negative stigma compared to similar behavior by men. Gender inequality is reflected in society's judgment of women involved in such actions. According to Ramadhani (2018), women are judged more critically and are given greater moral responsibility in maintaining family stability, while the responsibilities of men are often overlooked or deemed more understandable. This creates a stigmatization that favors men in extramarital affairs.

The phenomenon of “*pelakor*” can be overcome by understanding the root causes and promoting gender equality in societal judgments. Open discussions about shared responsibilities within households and the rejection of gender stereotypes can help reduce stigma against women involved in such actions. Additionally, empowering women economically and increasing awareness of their rights can also contribute to addressing gender inequality, which may be a trigger for the “*pelakor*” phenomenon.

In the lyrics of the song “Jagung Rebus,” gender inequality is found in the phenomenon of labeling women as cheap or promiscuous. Views and treatment towards women with the labels “*murahan* (cheap)” or “*jalang* (promiscuous)” reflect discrimination and degradation against women in society (Sukmana & Sari, 2017). Similarly, according to Lase (2020), these stereotypes are often used to demean and condemn women perceived as violating prevailing social or sexual norms. The use of negative labels indicates underlying gender inequality, where women are more vulnerable to stigmatization and judgment than men in similar contexts. This phenomenon creates inequality in social norms and can result in unfair treatment of women, both in everyday interactions and in broader social structures. Negative perceptions of women labeled as “cheap” or “promiscuous” may also be rooted in entrenched

patriarchal culture, where traditional values place women as objects whose purity must be preserved. This creates double standards where the same behavior is considered more serious and demeaning when done by women, while men engaged in similar behavior tend to be overlooked or even praised.

Society needs to strive to change the mindset that degrades and discriminates against women. Education on gender equality, rejection of stereotypes and stigmatization, and promotion of norms that support women's rights can help change societal views on women, who often become victims of gender inequality. Additionally, fair and gender-neutral law enforcement is a crucial step in addressing discrimination against women in various social contexts.

However, it is important to note that not all *dangdut* song lyrics depict gender inequality. Many *dangdut* songs also reflect everyday life, love, and struggles without emphasizing gender stereotypes. Therefore, as a society, it is crucial to critically evaluate song lyrics and encourage the production and consumption of artworks that support gender equality values. Through open dialogue and education, society can contribute to changing social norms and creating a more inclusive and equal environment for all genders.

## Conclusion

A critical discourse analysis using Sara Mills' approach to the vulgar content of Indonesian *dangdut* songs, namely "*Mangku Pirel*", "*Bojomu Sesuk tak Silihe*", and "*Jagung Rebus*" has revealed gender imbalances reflected in language use and narratives. The subject-object positions and the writer-reader roles are employed to portray actors in the song lyrics. Men are characterized as subjects, powerful, actively engaged, while women are characterized as sexual objects, obedient, passive, accepting anything. The writer's position is that of a song creator observing societal phenomena, while the reader's position is that of a music listener representing the community. These lyrics often reinforce gender stereotypes and social norms that can be detrimental to women, reducing them to objects or mere complements in professional and sexual contexts. This study underscores the need for societal and music industry awareness regarding the impact of such lyrics on gender construction and the roles of women in society.

This research can serve as a reference to increase awareness among music industry stakeholders, including artists and producers, regarding the impact of vulgar content lyrics on gender construction and the roles of women in society. The study can stimulate discussions and the development of a code of ethics in the music industry that prioritizes gender equality values, guiding artists and producers to create socially responsible artworks. Thus, it is hoped that this research contributes to positive changes in the Indonesian *dangdut* music industry and ultimately towards achieving a more inclusive and gender-equal society.

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