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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 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 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 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 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>Polabe 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>Luwah 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. “*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 song⁴³ 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
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In the context of the lyrics of the song “*Bojomu Sesuk tak Silibe*,” 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 Silibe*,” 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, implicitly⁴⁵, 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, enaknyanya</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 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 Pural*", "*Bojomu Sesuk tak Silibe*", 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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