



Representation of Male Roles and Characters in Indonesian Classic *dangdut* Songs From the 1970s to the 1990s

(Representasi Peran dan Karakter Laki-laki dalam Lagu *Dangdut* Klasik Indonesia Tahun 1970-an hingga 1990-an)

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Abstract: This research was motivated by the lack of comprehensive research on the representation of masculinity in classic Indonesian *dangdut* songs from the 1970s, 1980s, and 1990s. These songs contain authentic social constructions of male roles and characters in society, but have not been analyzed in depth using masculinity theory. This study aims to identify and analyze how male masculinity is represented in the lyrics of classic *dangdut* songs through the seven dimensions of masculinity proposed by Janet Saltzman Chafetz, namely physical, functional, sexual, emotional, intellectual, interpersonal, and personal characteristics. This study uses a qualitative descriptive method with a critical discourse analysis approach. The results show that masculinity is presented in a multidimensional way: physically strong and tough; responsible as a breadwinner and leader; subtly expressing sexual interest; reflecting emotions such as regret and sadness; thinking logically and wisely; maintaining relationships with responsibility and maturity; and adhering to spiritual values and principles of life. These findings confirm that masculinity in classic *dangdut* songs is not merely synonymous with dominance, but also reflects the emotional, rational, and spiritual sides of men in Indonesian popular culture.

Keywords **Classic *Dangdut*, Gender Studies, Song Lyrics, Masculinity**

Abstrak: Penelitian ini dilatarbelakangi oleh minimnya kajian komprehensif mengenai representasi maskulinitas dalam lagu *dangdut* klasik Indonesia era 1970-an, 1980-an, dan 1990-an. Lagu-lagu tersebut memuat konstruksi sosial yang autentik mengenai peran dan karakter laki-laki dalam masyarakat, namun belum banyak dianalisis secara mendalam menggunakan teori maskulinitas. Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis bagaimana maskulinitas laki-laki direpresentasikan dalam lirik lagu *dangdut* klasik melalui tujuh dimensi maskulinitas yang dikemukakan oleh Janet Saltzman Chafetz, yaitu dimensi fisik, fungsional, seksual, emosional, intelektual, interpersonal, dan karakteristik pribadi. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan analisis wacana kritis. Hasil penelitian menunjukkan bahwa maskulinitas ditampilkan secara multidimensi: kuat dan tangguh secara fisik; bertanggung jawab sebagai pencari nafkah dan pemimpin; mengekspresikan ketertarikan seksual secara halus; merefleksikan emosi seperti penyesalan dan kesedihan; berpikir logis dan bijaksana; menjaga relasi dengan tanggung jawab dan kedewasaan; serta berpegang pada nilai spiritual dan prinsip hidup. Temuan ini menegaskan bahwa maskulinitas dalam lagu *dangdut* klasik tidak semata-mata identik dengan dominasi, melainkan juga mencerminkan sisi emosional, rasional, dan spiritual laki-laki dalam budaya populer Indonesia.

Kata Kunci ***Dangdut* Klasik, Kajian Gender, Lirik Lagu, Maskulinitas**

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INTRODUCTION

Music is one of the most powerful forms of cultural expression in reflecting social realities, such as gender construction in society. The concept of gender equality emerged from social and cultural processes related to the division of roles between men and women in the structure of society (Fakih, 2008; Nuraeni & Suryono, 2021). Gender itself is a cultural construct that differentiates the

roles, positions, behaviors, ways of thinking, and emotional characteristics between men and women (Iswary, 2010). Culture plays a crucial role in shaping human behaviour, serving as a medium through which values and traditions are transmitted across generations (Harris, 2021). In Indonesia, *dangdut* stands as one of the most popular music genres that has a significant influence on society. *Dangdut* music began to be known in Indonesia and spread to the Pontianak area, West Kalimantan around the 1970s which was rooted in Malay music, *dangdut* music was formed from the influence of Hindustani (North Indian), Malay, and Arabic musical elements, which combined to form a new musical style which was later referred to as *dangdut* music (Nisa & Putra, 2025). Since its rapid rise in the 1970s through the 1990s, classical *dangdut* songs have functioned not only as entertainment but also a representation of social values embedded in Indonesian culture (Sianturi & Sardini, 2025). The role and character of men in classical *dangdut* songs are a mirror of the construction of masculinity that develops in Indonesian society.

Masculinity derives from the term “male” and is not an innate trait from birth, but is formed through the influence of culture and environmental influences (Grunewald et al., 2022). The term “masculine” comes from the English word “muscle”, symbolizing attributes that emphasize physical strength or bodily power (Anaya-Ramírez et al., 2022). In many context, masculinity is narrowly understood as dominance, physical strength, and toughness (Nainggolan et al., 2025). However, masculinity is essentially a product of imaginative and cultural constructions that define how men are expected to appear and behave like (Beynon, 2002). This perspective alligns with the notion that masculinity is not a natural trait, but rather the result of social and cultural processes (Suparmi et al., 2022), forming the image of “ideal man” in society. Masculinity, therefore, represents a concept of social behavior that relates to the role and identity of men in society (Anzani et al., 2023; Cagas et al., 2022). Masculinity characteristics such as strength, toughness, independence, confidence, and emotional control are commonly associated with traditional forms of masculinity, which reflect values in traditional masculinity ideologies (Walther et al., 2024). Traditional masculinity is understood as a set of socially and culturally formed norms, which govern how a man should behave and behave in accordance with societal expectations in a particular cultural context. The representation of men in classic *dangdut* songs shows a broader picture of masculinity, which is reflected in lyrics that are versatile and readily accepted by the public.

In the realm of linguistic and literary studies, the topic of gender representation, especially masculinity, in popular texts still needs a more comprehensive exploration. The construction of male masculinity in popular texts often comes with stereotypical forms that portray masculinity as a strong, dominant, resilient personal figure in dealing with inner wounds and playing a central role as a leader in relationships and families. The stereotypical representation of dominant male masculinity was born from a culture that reflected the patriarchal value system that is still firmly rooted in Indonesian society. Perivous studies on masculinity representation in Indonesian popular culture become primarily focused on modern musical genres such as *dangdut* koplo, contemporary *campursari*, or pop music. In fact, classic *dangdut* from the 1970s to the 1990s is one of the most influential forms of popular culture in shaping social constructs, particularly those related to gender roles. The urgency of this research lies in the need to examine classic *dangdut* as a cultural archive that not only provides entertainment but also represents values, norms, and ideologies about men and women. Until now, research on Indonesian popular music has focused more on aesthetic, economic, or modernization aspects, while ideological dimensions such as masculinity have not been systematically addressed, especially with a comprehensive theoretical framework.

More specifically, the research problem is the lack of clarity on how male masculinity is constructed and represented in the lyrics of classic *dangdut* songs, as well as how the seven dimensions of masculinity according to Janet Saltzman Chafetz's theory (physical, functional, sexual, emotional, intellectual, interpersonal, and personal characteristics) are present and shape the construction of male roles in the song texts. Although there are strong indications that classic *dangdut* songs often portray men as tough, leaders, and family breadwinners, no research has yet analyzed these masculine roles and characters in detail using Chafetz's theory.

The lyrics of the song are a social mirror that reflects society's expectations of male roles, both in interpersonal relationships and in their social responsibilities. Lyrics have a strong power of representation, namely, having suggestive power in influencing the listener (Barthes, 1990). By breaking down the lyrics into smaller parts, the message contained in the song can be conveyed as well as interact with each other in the artwork (Raudha & Abrian, 2023). Song lyrics as part of a work contain values such as moral values (Nurjaman, 2022). The lyrics of the song also reflect society's values, norms, and perspective on gender (Zain, 2025) Therefore, it is important to examine how male masculinity is constructed in the text of classical *dangdut* songs through a theoretical approach that can systematically map aspects of masculinity.

This research integrates Janet Saltzman Chafetz's theory of masculinity, which divides masculinity into seven dimensions, namely: physical, functional, sexual, emotional, intellectual, interpersonal, and personal characteristics (Chafetz, 2006). By integrating Chafetz's theory of masculinity, this study presents a new perspective on the lyrics of classical *dangdut* songs as cultural texts that represent the construction of male masculinity, with the reinforcement of traditional values and the expansion of the meaning of masculinity stereotypes through male roles and characters in society. Several previous studies have examined masculinity in various genres of popular music. For example, the *dangdut* koplo song shows the functional dimension through a responsible attitude, the emotional dimension with self-control through calmness and patience, and the intellectual dimension through the ability to think logically, rationally, and objectively (Ulya et al., 2021). As the times develop, *Denny Caknan's campursari* song strengthens male masculinity with functional aspects, an ambitious nature, and a desire to succeed in romance, which is not present in Didi Kempot's campursari songs (Prasetyo & Sulistyowati, 2024). In Javanese pop songs, the male masculinity character is seen through a strong, firm, responsible soul, and is able to control oneself in managing feelings (Ulya et al., 2025). Meanwhile, Indonesian pop songs reflect masculinity seen in the emotional dimension by being able to control emotions, the intellectual dimension through logical and critical thinking, and personal characteristics, with the ability to be mature (Gumelar et al., 2023; Kusumaningsih et al., 2024).

Based on previous research, it can be concluded that the study of masculinity in songs is not new. However, the study of masculinity in popular music in Indonesia is still dominated by a focus on modern music, such as *dangdut* koplo, modern campursari, or Javanese pop and Indonesian pop. In fact, classical *dangdut* as a representation of older and authentic popular culture has not been studied comprehensively, especially from the perspective of masculinity theory. This study gap shows a gap in music and gender studies. A study that dissects explicitly the representation of male roles and characters in classical *dangdut* songs through the dimensions of Chafetz's masculinity is still a gap that has not been touched much by researchers.

This study aims to identify and analyze the representation of male roles and characters in the lyrics of classic Indonesian *dangdut* songs produced in the 1970s to 1990s through the seven dimensions of Chafetz's masculinity. This study analyzed 30 classic *dangdut* songs that were popular in the 1970s to 1990s by considering the diversity of themes, singers, and storytelling styles in the lyrics. Using the seven dimensions of masculinity as an analysis tool, this study reveals how men's social roles are framed in lyrics, how male characters are constructed, and how classical *dangdut* songs reflect the masculine values that circulated in society at that time. This research has several important contributions in expanding the scope of the study of masculinity in Indonesian music through the object of studying classical *dangdut* songs from the 1970s, 1980s, and 1990s, with a solid and multidimensional theoretical approach through Chafetz's theory, which presents a more in-depth analysis of the representation of masculinity. In addition, the results of this research can enrich the treasure of knowledge in the fields of gender studies, popular literature, and cultural studies, as well as become a relevant academic reference for future researchers who want to develop similar studies. The findings of this research can be used in the teaching of popular literature and music in Indonesian language and literature education, so that learning does not only focus on the aesthetic aspect, but also on the ideological and sociological dimensions of a work. Thus, this research not only aims to dissect the structure of the lyrics but also to interpret classical *dangdut* songs to re-examine how society views

and shapes the role of men in daily life. Classic *dangdut* songs are positioned as a reflection of the culture that takes part in shaping the image of male identity, responsibility, and traits that develop according to the times.

METHOD

This research is a descriptive qualitative study that aims to uncover and describe the portrayal of male roles and characters in the lyrics of Indonesian classical *dangdut* songs. The approach used is critical discourse analysis based on Janet Saltzman Chafetz's theory of masculinity, which includes seven dimensions: physical, functional, sexual, emotional, intellectual, interpersonal, and personal characteristics (Chafetz, 2006). This approach is employed to interpret the meaning, power relations, and social values embedded in the songs as cultural products.

The data in this study are in the form of lyrics of classic Indonesian *dangdut* songs that were produced and popular in three decades, from 1970s to 1990s. Thirty songs were purposively selected, with ten songs representing each decade. The selection criteria included popularity, availability of official or credible lyrics, and thematic relevance in containing male imagery or representations. Data collection was carried out through documentation, they are gathering, transcribing, and classifying song lyrics from reliable sources, both in textual and audiovisual forms. Each lyric was transcribed and verified against official lyric sources and authentic recordings. Data were analyzed using a content analysis approach, which is a research technique that connects text with the context of its use (Krippendorff, 2004). The analytical in this study was not limited to a single line of the lyric, but rather to a unit of meaning, which may consist of one line, several lines, or an entire verse that coherently conveys an aspect of masculinity. The data analysis process includes: (1) listening to the data source, (2) transcribing the song lyrics into written form, (3) reading the transcript of the song lyrics, (4) classifying the masculinity aspects in the song lyrics, and (5) analyzing the masculinity aspects in the song.

RESULTS AND DISCUSSION

Results

Within the framework of the theory of masculinity by Janet Saltzman Chafetz, male masculinity is formed from seven dimensions: physical, functional, sexual, emotional, intellectual, interpersonal, and personal characteristics (Chafetz, 2006). These seven dimensions are important indicators in assessing how male roles and characters are constructed through popular culture media, including in the lyrics of classic Indonesian *dangdut* songs. The results of the analysis of 30 classic *dangdut* songs include *Pandangan Pertama* - A. Rafiq, *Gelandangan* - Rhoma Irama, *Janda Kembar Dua* - Ali Alatas, *Kuminta Maafmu* - Mansyur S, *Untuk Bungamu* - Mashabi, *Penantian* - Jaja Mihardja, *Cinta yang Terpendam* - Muchsin Alatas, *Jelita Siapa Engkau* - Ahmad Alatas, *Rembulan Bersinar lagi* - Mansyur S., *Kebilangan* - Rhoma Irama which represents the *dangdut* song in 1970-s. Then for the *dangdut* songs in 1980-s, including *Sakit Gigi* - Meggy Z., *Cinta Sabun Mandi* - Jaja Mihardja, *Cincin Putih* - Caca Handika, *Pasrah* - Muchsin Alatas, *Termiskin di Dunia* - Hamdan ATT, *Bukan Pengemis Cinta* - Jhonny Iskandar, *Tembok Derita* - Asmin Cayder, *Biarkanlah* - Muchsin Alatas, *Dua-dua* - Mansyur S., *Gala-gala* - Rhoma Irama. And the last for the *dangdut* song in 1990-s, *Undangan Palsu* - Caca Handika, *Gubuk Bambu* - Meggy Z., *Dia Lelaki Aku Lelaki* - Imam S. Arifin, *Pagar Makan Tanaman* - Mansyur S., *Sapu Tangan Merah* - Yus Yunus, *Bekas Pacar* - Imam S. Arifin, *Mandi Kembang* - Caca Handika, *Senyum Membawa Luka* - Meggy Z., *Sisa-Sisa Cinta* - Ona Sutra, and *Gembala Cinta* - Asraff.

The following is a description of the construction data of masculinity found in the lyrics of songs in the 1970s, 1980s, and 1990s.

Tabel 1
The Construction Data of Masculinity

Yes	The Dimension of Masculinity	Amount of Data	Percentage
1	Physical Dimensions	4	2,06%
2	Functional Dimensions	11	5,67%
3	Sexual Dimension	10	5,15%
4	Emotional Dimension	83	42,78%
5	Intellectual Dimension	26	13,40%
6	Interpersonal Dimension	30	15,46%
7	Personal Characteristics Dimensions	30	15,46%
TOTAL		194	100%

The results of the masculinity analysis, based on Chafetz's theoretical framework, indicate that the representation of masculinity in classical *dangdut* songs is highly diverse and complex. Among the identified dimensions, the emotional dimension was the most dominant (42.78%), followed by the intellectual dimension (13.40%), interpersonal and personal characteristics (1.46%), functional (5.67%), sexual (5.15%), and physical (2.06%).

Discussion

Physical Dimensions

Physical dimensions in the masculinity theory by Janet Saltzman Chafetz refers to the physical representation of men who embody masculine traits such as strong, brave, resilient, and indifferent to appearance (Chafetz, 2006). Physical masculinity is often symbolized through depictions of an athletic body and physical power, which signify dominance and endurance (FitriNasyah & Nurussa'adah, 2023). In classical *dangdut* songs, this dimension is reflected in “*Gelandangan*”, where the male figure is shown as a strong and enduring individual despite facing hardship and poverty that reinforcing the physical dimension of masculinity.

Data 1

Langit sebagai atap rumahku
(The sky is the roof of my house)
Dan bumi sebagai lantainya
(And the earth as its floor)
Hidupku menyusuri jalan
(My life goes down the road)
Sisa orang yang aku makan
(The rest of the people I ate)

Verse excerpts from songs *Gelandangan* showed the physical strength and resilience of a man characterized by determination and ability to endure life's challenges without concerning about one's appearance. The results of the analysis in data 1 showed a depiction of male masculinity through physical attributes such as strength, toughness, and endurance. The male figure is portrayed as possessing bold resilience that remains unbroken even facing the harder situation (Dalman et al., 2025; Ulya et al., 2025). The physical dimension is a dimension that is rarely found in classical *dangdut* songs. This finding indicates that the image of male figure is not only defined by outward physical strength, but also by inner endurance and toughness in facing challenges. Such representation extends Chafet's masculinity theory by emphasizing that physical masculinity in classical *dangdut* songs encompasses both external and internal body resilience.

Functional Dimensions

In Janet Saltzman Chafetz's theory of masculinity, the **functional dimensions** refer to male social roles, such as breadwinners, leaders, protectors, and supporters of family or partner life (Rizqina

et al., 2023). Traits such as responsible and hardworking serves as reflections of this functional aspects of masculinity (Arifah et al., 2023). The representation of the functional dimension of masculinity in classical *dangdut* song is shown in the songs *Cinta Sabun Mandi* and *Gubuk Bambu*.

Data 2

Ku jual baju celana itu semua demi nyai
(I sold all of them for the sake of it)
Aku kerja jadi kuli demi nyai
(I am working as a waitress for the sake of it)

The lyrics of the song *Cinta Sabun Mandi* reflected the role of men as providers by having a hardworking nature who is willing to sacrifice personal belongings and the comfort of life in order to fulfill the social role as a responsible partner. Thus, the lyrics of *Cinta Sabun Mandi* form a classic *dangdut* male image that strengthens male masculinity as a person who provides a functional role as a giver, sacrifice, and protector in social relations and romance.

Data 3

Siang dan malam
(Day and night)
Aku membanting tulang
(I slammed the bones)
Demi untuk
(For the sake of)
hidup di masa depan
(Living in the future)

The lyrics in the song *Gubuk Bambu* show the functional role of men as breadwinners who work hard without knowing time, which is a symbol of responsible and dedicated masculinity, so that data 3 represents the ideal man in classical *dangdut* by having an attitude that dares to work hard, never give up, and thinks about the future as a real form of his role as a leader.

The analysis of functional dimensions shows that male masculinity is reflected in carrying out his role as a male figure who is responsible as a breadwinner, leaders, protectors, life sustainers, and the ability to meet personal needs. The functional dimension in masculinity describes Men have a role and character that is responsible in carrying out the role of leader and provider (Saputra & Albab, 2024; Ulya et al., 2021). In classical *dangdut* songs, the functional dimension displayed a relatively small value, as many as 11 data points showed Men as figures who carry out social or economic roles, such as being a breadwinner or the person in charge of the family.

Sexual Dimension

In the theory of masculinity put forward by Janet Saltzman Chafetz, the **sexual dimension** represents how men shape their identities through dominant and active expressions of desire, attraction, and sexual orientation (Chafetz, 2006). Male attraction to the opposite sex by displaying sexual attraction or charm that aims to attract attention becomes a mirror of the sexual dimension (Arifah et al., 2023). The representation of the sexual dimension of masculinity in classic *dangdut* songs is found in several songs, such as *Jelita Siapa Engkau* and *Janda Kembar Dua*.

Data 4

Jelita... siapa engkau
(Jelita... Who You Are)?
Alangkah cantik sekali
(How beautiful)
Lekuk tubuh dan pinggulmu
(Curves of your body and hips)

Menawan hati pemuda
(Capturing the hearts of young people)

The lyrics of the song *Jelita Siapa Engkau* show a man's attraction to the female body, which reflects a form of expression of masculinity through sexual views. The lyrics of the song "*Jelita Siapa Engkau*" represent the masculinity of the male image in the classic *dangdut* song that is firm in desire, dominant in giving praise, and active in expressing sexual attraction, as referred to by Chafetz, namely men as figures who initiate attraction, assess women's sexual attractiveness, and do not hesitate to express attraction.

Data 5

Aku terpesona
(I was blown away)
Melihat wajahnya
(Seeing his face)
Lama aku memandang
(For a long time, I looked at)
Ingin membedakannya
(Want to differentiate it)
Siapakah gerangan
(Who is the squirrel)
Kedua – duanya
(Both)
Aduh sangat manisnya
(Oh, how sweet it is)

The lyrics of the song *Janda Kembar Dua* describe an attraction to a woman's physique, which is a representation of male sexual desire. The lyrics of the song "*Janda Kembar Dua*" are described as visually and sexually active, judging and attracted to women based on appearance, as well as expressing their admiration without hesitation. The representation of data 5 is in line with the sexual dimension in Chafetz's theory, which places sexuality as an integral part of the image and role of men in social and cultural relations.

The analysis of the sexual dimension in classic *dangdut* songs shows male interest in women's physiques. As 10th data reflects the sexual dimension, which is the depiction of men in terms of sexual attraction or their position in sexual relationships. These findings emphasize the sexual dimension of Chafetz's masculinity, which is characterized by an attraction to the opposite sex that can be shown through caring and emotional attachment (Ulya et al., 2025).

Emotional Dimension

The emotional dimension occupies the highest position with a proportion of 42.78%, indicating the dominance of the representation of the emotional side in the construction of masculinity. In Chafetz's framework, this dimension refers to the extent to which men show or hide emotions in response to various social situations (Chafetz, 2006). In classic *dangdut* songs such as *Ku Minta Maafmu, Kehilangan, Dia Lelaki Aku Lelaki* represents the emotional dimension in masculinity.

Data 6

Aku berani bersumpah kepadamu
(I swear an oath to you)
Tak mungkin lagi 'kusakiti hatimu
(I can't hurt your heart anymore)
Ku tahu dabulu aku yang bersalah
(I knew I was guilty)
Tapi kali ini aku menyadarinya

(But this time I realized it)

The lyrics of the song *Ku Minta Maafmu* depict a man's expressions of regret, apology, and confession of guilt to a woman who has been hurt. Data 6 represents the emotional dimension of complex masculinity in classical *dangdut* songs by showing the courage to admit mistakes, show remorse, and apologize. The attitudes displayed in the 6 data challenged the stereotype that men should refrain from emotions.

Data 7

Sungguh berat aku rasa
(It is really hard, I guess)
Kebilangan dia
(Losing him)
Sungguh berat aku rasa
(It is really hard, I guess)
(Life without him)
Hidup tanpa dia

In the lyrics, *Kebilangan* shows a deep sadness that becomes a representation of the emotional dimension that is in line with Chafetz's theory. The phrases "*sungguh berat aku rasa kehilangan dia*" and "*hidup tanpa dia*" describe an emotional expression that is honestly conveyed to the grief and feelings of regret caused by the loss.

Data 8

Kau pembobong, dan kau pendusta
(You're a liar, and you're a liar)
Mengapa engkau, mencintai diriku
(Why do you, love me)
Dia lelaki aku lelaki
(He's a man, I'm a man)
Dia punya cinta aku pun sama
(He has the same love for me)

The lyrics of the song *Dia Lelaki Aku Lelaki* express feelings of disappointment and anger due to dishonesty and betrayal in a relationship. The phrase "*kau pembobong, dan kau pendusta*" suggests that men feel hurt because the sincerity of love is reciprocated by dishonesty in the relationship. Data 8 represents a male character who has sensitivity, self-esteem, and the right to be loved sincerely. The representation of the characters in the lyrics of "*Dia Lelaki Aku Lelaki*" is in line with the emotional dimension in the theory of masculinity, according to Chafetz, who recognizes the importance of men's ability to experience and communicate their feelings in social life.

The analysis of the emotional dimension of masculinity in classical *dangdut* songs shows that male roles and characters are represented through attitudes of regret, sadness, and disappointment that are conveyed honestly and openly. Men have complexities in expressing emotions in dealing with life's problems and need space to express emotions honestly that are acknowledged (Kusumaningsih et al., 2024). The emotional dimension is the most dominant in the representation of masculinity in classical *dangdut* songs, which is as many as 83 data from the overall findings. This representation challenges the stereotype of hegemonic masculinity that often assumes that men must be tough and not easily show emotions. In *dangdut* songs are described as figures who not only have feelings, but are also able to express those feelings openly, especially in the context of disappointment, sadness, heartbreak, and loss.

Intellectual Dimension

The intellectual dimension is in the fourth position with a proportion of 13.40%. The intellectual dimension is reflected through logical and rational thinking (Purwanto et al., 2024; Ulya et

al., 2021). The intellectual dimension of masculinity is seen through classic *dangdut* songs such as *Bukan Pengemis Cinta* and *Gembala Cinta*.

Data 9

Wanita bukan engkau saja
(Women are not just you)
Yang ada dalam dunia
(What's in the world)
Cantik bukanlah utama
(Beauty is not the main thing)
Menghiasi jiwa
(Decorate the soul)

The quote from the song *Bukan Pembeg Cinta* describes men as wise and realistic individuals in facing life's problems. The phrase "*Cantik bukanlah utama, Menghiasi jiwa*" represents a critical and logical reasoning attitude as a mature, rational, and principled person in interpreting relationships.

Data 10

Tapi awas janganlah merasa bangga
(But be careful not to be proud)
Akan kecantikanmu
(Of your beauty)
Bila nanti engkau terluka asmara
(When You Will Be Hurt)
Keangkuhanmu pun sirna
(Your pride is gone)

The lyrics of *the song Gembala Cinta* describe a man who has the capacity to think wisely and judge a person's behavior by considering logic rationally.

Analysis of the intellectual dimension of masculinity in classical *dangdut* songs shows that men are described as personal figures who have logical, rational, and wise beliefs. The intellectual dimension appears in 26 data of the whole. These findings show that men in classic *dangdut* songs are described as figures who can think, reflect, and reflect on life. Men are represented as figures who have intelligence, critical thinking, logic, and are able to behave rationally (Purwanto et al., 2024; Sugiarti et al., 2022). The representation of the intellectual dimension in classical *dangdut* songs expands the understanding of masculinity in line with Chafetz's theory of masculinity that classical *dangdut* songs represent intelligent and rational men in facing life.

Interpersonal Dimension

The representation of the interpersonal dimension underscores the importance of the role of men in building warm, committed, and sometimes self-sacrificing social relationships (Chafetz, 2006). Interpersonal is related to men's ability to socialize with others (Anggara et al., 2021). Song *Janda Kembar Dua*, and *Cinta yang terpendam*, displaying the Interpersonal Dimension in Classic *Dangdut* Songs.

Data 11

Aku pun tak malu
(I am not ashamed either)
Rasa ingin tahu
(Curiosity)
Kudatang kerumahnya
(I came to his house)
Ingin kenal padanya
(Want to get to know him)

The lyrics in the song *Janda Kembar Dua* describe men as brave, active, and confident figures in establishing social relationships. The phrases “*Aku pun tak malu*” and “*Kudatang kerumahnya*” show that interpersonal masculinity is not only brave in communication, but also reflects the value of responsibility as a man in the context through the courage to initiate and build relationships.

Data 12

Takutnya nanti, ia kecewa dan menyesali
(He was afraid that later, he would be disappointed and regret)
Semua itu
(All of that)

The lyrics of the song *Cinta yang Terpendam* show a form of masculinity that is not aggressive. Men are described as having high empathy in relationships so as not to hurt. Data 12 represents interpersonal masculinity that shows social and emotional maturity in relationships.

Analysis of the interpersonal dimension of classic *dangdut* songs shows male character in building and maintaining relationships, through a sincere sense of responsibility, and shows maturity. As 30 dates representing the interpersonal dimension, which shows the ability of men to establish and maintain social relationships, men in classic *dangdut* songs are portrayed as loyal, loving figures sincerely. Men's ability and courage in building and maintaining relationships are values highlighted in the interpersonal dimension of masculinity (Purwanto et al., 2024; Ulya et al., 2025).

Personal Characteristics Dimensions

The personal characteristics of men described include courage, high commitment, determination, an unyielding and reliable attitude (Chafetz, 2006). Discipline and obedience in living life are part of the personal dimension characteristics (Afifulloh, 2022). The song title *Gubuk Bambu, Mandi Kembang, dan Bukan Pengemis Cinta* explicitly displays the dimensions of personal characteristics.

Data 13

Kupasrah dan berdoa
(I surrender and pray)
Tak putus asa
(Don't give up)
Suatu saat nanti
(Sometime)
Nasib berubah
(Fate changes)

The lyrics of the *Gubuk Bambu* represent masculinity in the form of determination and fortitude in the face of suffering. The male character is described as a figure who does not give up on difficult life circumstances while still holding spiritual values such as surrender and prayer.

Data 14

Walau Diri dan Cintamu Kini Sisa Orang
(Even though Yourself and Your Love Are Now the Rest of People)
Namun Kedua Tanganku Rela Menerima
(But my hands are willing to accept)
Walau Hancur Batin Ini Karna mu
(Even if it is because of you, it is because of you)
Namun Di Dalam Hatiku Tak Menyimpan Rasa Benci
(But in my heart, I do not hold hatred)

The lyrics of *Mandi Kembang* reflect the personal characteristics of men who are tolerant, patient, and big-hearted. Men are portrayed as personal figures who do not retaliate for emotional wounds

with revenge, but rather show the ability to accept circumstances and forgive, even if they are hurt emotionally. The traits seen describe an emotionally mature personality, not impulsive, and not responding to injuries with anger.

Data 15

Aku bukan pengemis cinta, yang selalu harus mengalah

(I'm not a beggar of love, who always has to give in)

Lyrics *Bukan Pengemis Cinta* display the dimension of personal characteristics in the form of assertiveness, principles, and self-esteem. Men are portrayed not as passive or submissive figures in love relationships, but as individuals who have limits and dignity. The attitude of “*tidak mengalah terus-menerus*” shows emotional independence and the courage to speak up.

The analysis of the representation of the dimension of personal characteristics in classical *dangdut* songs enriches the image of men as strong figures in terms of spiritual values and life principles, which is at the core of the representation of male roles and characters in the popular culture of Indonesian classical *dangdut* music. Men are shown as honest, steadfast, responsible, and principled in life. This characteristic strengthens the image of men as individuals with moral integrity, especially in facing social pressure or conflict in romantic relationships. The personal characteristics of masculinity are reflected through determination, strong living principles, and the desire to succeed (Prasetyo & Sulistyowati, 2024; Ulya et al., 2025). Thus, the dimension of personal characteristics shows that classical *dangdut* songs not only portray men as dominant or violent figures, but also prioritize solid, realistic, and ethical character qualities, in accordance with the framework of masculinity in Chafetz's theory.

Based on the analysis of 30 Indonesian classical *dangdut* songs, it was found that the representation of male masculinity in the lyrics of the song is realized through the seven dimensions of the masculinity theory of Janet Saltzman Chafetz. Each dimension presents a diverse pattern in depicting a male figure. The physical dimension is present in the form of a depiction of a man who has physical toughness and endurance in the face of the harshness of life. Male figures are described as rigid figures, do not give up easily, and have a spirit of endurance, despite living in limitations or social pressure (Dalman et al., 2025). On the functional dimension, men are shown as individuals who bear responsibilities in family and social life, especially as breadwinners and protectors. This representation showed the traditional role of men as the backbone of the family, always trying to meet the needs of those closest to them (Rizqina et al., 2023). The sexual dimension can be seen from how the lyrics of the song show the attraction of men to women, both through admiration for physical beauty and the expression of subtle feelings for the attraction of the opposite sex (Arifah et al., 2023).

The emotional dimension seems to be more dominant in the representation of masculinity. Men in these songs are described as figures who are able to feel grief, loss, regret, and disappointment, especially in the context of romantic relationships. This showed that masculinity is not always synonymous with kinkiness, but rather also involves a side full of feelings and vulnerability. Men express feelings openly (Kusumaningsih et al., 2024). In the intellectual dimension, men are shown as rational and wise individuals in responding to life's problems, who are described as being able to consider decisions carefully, be logical, and not rush in dealing with problems, both personal and social (Purwanto et al., 2024). Meanwhile, the interpersonal dimension described men as individuals who are able to establish social relationships maturely and responsibly by showing loyal, caring, and sensitive attitudes (Ulya et al., 2025). The dimension of personal characteristics, male masculinity, is strengthened by spiritual values, integrity, and constancy in the principles of life. Men are portrayed as figures who uphold morality, have clear life goals, and hold on to strong self-belief despite being in difficult situations (Prasetyo & Sulistyowati, 2024).

CONCLUSION

This study identifies and analyzes the representation of male roles and characters in the lyrics of classic Indonesian *dangdut* songs in the 1970s to 1990s through seven dimensions of masculinity according to Chafetz. From the analysis of 30 popular songs from three decades shows that masculinity in classical *dangdut* songs is constructively constructed. Men are not only shown as dominant, strong, and rational figures, but also as individuals who have dynamic emotional, interpersonal, and personal characteristics. The emotional dimension appears predominantly in many songs, which shows that masculinity in classical *dangdut* is not limited to rigid traditional constructions, but instead displays the diversity of male expressions and social roles in the context of Indonesian popular culture.

Theoretically, these findings expand the understanding of the study of masculinity in Indonesian music through the multidimensional approach offered by Chafetz. This research enriches the study of gender, popular literature, and culture, and offers practical contributions in the field of Indonesian language and literature education. Teachers and lecturers can use the results of this research in teaching song texts as a mirror of culture, social identity, and gender ideology that live in society. Further research is recommended to reach out to other music genres, compare across eras or regions, and explore audience reception of the representation of masculinity in song, in order to deepen understanding of gender construction in the Indonesian music landscape.

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Author contribution	: In this research, Tirza Marshanda Hartono was entirely responsible for all stages of the study, including problem identification, planning, data collection and analysis, the creative work production phase, and the preparation of the article. As the supervisor, Chafit Ulya provided significant methodological direction and intellectual guidance. Thanks to mutual support and contributions, this research can run smoothly, and this journal article can be compiled well.
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