

The Blurring of Meaning in the Koplo Dangdut Song Titled "Mangku Pural" Popularized by Shepin Misa ft. Lala Widy in the Semiotic Perspective of Jhon Fiske

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Keywords	Abstract
Semiotics, Dangdut Koplo, Mangku Pural	Along with the development of the times and increasingly rapid technology, it is possible for music artists to continue to be creative and innovate to create new genres. Like in the dangdut music genre, which began to develop koplo since the 2000s. Even today, this school is still widely favored by all circles of society, especially on the island of Java. A song can also be considered a cultural product of a region because it contains the meaning of life of the people in a certain region. Like the song "Mangku Pural," which is popular lately. Even though it is delivered using the dangdut koplo school, the song contains a deep meaning that is meant to be conveyed to the listeners. This study aims to explain the phenomenon of blurring the meaning of songs that occurs due to stage activities carried out by two singers who perform the song. The research method used was qualitative descriptive, using data in the form of screenshots that displayed the stage action of the singer when performing the song. To analyze the meaning more sharply, the researcher used a semiotic study that has been presented by Jhon Fiske at three levels, namely reality, representation, and ideology. Based on the results of the research, it can be concluded that there is a meaning of the message in the form of facts that occur in people's lives in the Koplo song.



INTRODUCTION

The development of the dangdut music industry in the country has emerged since the 1970s. This makes the dangdut genre rampant and familiar to the ears of the Indonesian people (Weintraub, 2012). With this development, it is also a sign that dangdut is a music genre that has survived for decades. Around the 2000s, the dangdut music genre began to develop the koplo genre (Weintraub 2013) which is still popular with many people in Indonesia. Dangdut can also be referred to as a form of symbol that contains the meaning of social groups, places, and generations (Weintraub 2013). Although there is a dark side to the dangdut music genre that often leads to things that are vulgar and should not be shown in public. However, it is undeniable that this genre of music is actually inherent in the minds of the public because of the erotic swaying and also the lyrics of the song that are sequestional (Weintraub 2013).

Regional cultural heritage does not only have to be in the form of writings and goods. In fact, a song can also be considered a cultural product because it contains the meaning of people's lives in a certain region, which can be a characteristic that distinguishes it from cultural products from other regions. Like the song "Mangku Pural," which is popular lately. Even though it is delivered using the dangdut koplo school, the song contains a deep meaning that is meant to be conveyed to the listeners (Septiawan dan Setiyono 2024; Kusumaningsih et al. 2024). The message contained in the song is unique when compared to other dangdut songs. The use of Javanese in the lyrics of the song chosen as the object of study in this study is proof that the song is a product of Javanese culture. So that the existence of the song can be preserved and used as a cultural heritage. Especially because the song contains positive values that can be used as a lesson for the listeners.

Human life is always closely related to signs, both natural and non-natural signs. Thus, semiotics is an interesting study to be reviewed in more depth (Broekman dan Fleerackers 2018). Because by using semiotics, humans can understand the meaning of the messages conveyed both intentionally and unintentionally more easily (Rismayanti et al. 2017). In other words, semiotics is a medium to understand and interpret various signs in human life (Chandler 2022). The existence of culture in a region has an important role in determining its meaning traditionally and also to ensure cultural cohesion in that area. (Rismayanti et al. 2017). Furthermore, the similarity of language will refer to the same meaning. Language differences will cause obstacles during the process of understanding a sentence. This also applies when interpreting a song. Thus, the science of semiotics is needed to unravel the hidden meaning contained in a song.

This study focuses on the meaning of the message in the dangdut genre song with the koplo genre entitled "Mangku Pural" and explains the phenomenon of blurring the meaning of the song that occurs due to stage activities carried out by two singers who perform the song. To answer the formulation of the problem in this study, the researcher uses the study of semiotics that has been presented by Jhon Fiske at three levels, namely reality, representation, and ideology (Fiske, 2004).

This research is based on the argument that not all dangdut songs are only for entertainment value. However, there are several songs that contain elements of advice, such as in the song "Mangku Pural," which will be discussed in this study. Based on the phenomenon that has been described, the researcher is interested in conducting this research. Especially because studies on dangdut music, especially those in the koplo genre, are still rarely done. It is proven by the small number of national and international journals published (Decker 2021).

Previous research that discusses dangdut genre music has been conducted by several researchers. The writing of previous research in this paper aims to be used as a reference and to avoid the assumption of uniformity with other studies. The tendency of existing studies has similarities, namely in focusing research on the musical meaning of a song.

Weintraub's (2012) the study discusses the existence of dangdut music as a fragment of the identity of the Indonesian nation with unique characteristics. Because dangdut music has a contrasting difference when juxtaposed with other music genres. Along with this, Weintraub also explained that the development of dangdut genre music has been well-received by all people in the country since the 1970s.

Brentar (2001) the study discusses music that is considered to affect a person's feelings. Brentar revealed that the phenomenon of listening to songs with a positive meaning can stimulate humans well. This is in line with the opinion of Walter (2002) in his study which revealed that different music genres also have different influences on their listeners.

From the studies that have been mentioned. It can be concluded that there is a lack of a review of the discussion of the difference in the meaning of a song due to the performance process. In contrast to previous research, this study specifically discusses the phenomenon of blurring the meaning of a song due to the stage activities of the singers. Through this study, the researcher hopes that song connoisseurs, especially songs in the dangdut koplo genre, can reap the moral values conveyed in the lyrics of the songs they hear.

Previous studies on dangdut music, including works by Weintraub (2012, 2013) and Brentar (2001), have extensively analyzed the genre's cultural symbolism and emotional impact on listeners. However, there is a notable absence of research that explores the dissonance between lyrical meaning and stage performance, particularly within the dangdut koplo subgenre. Most semiotic analyses focus on lyrics or musical arrangement, while overlooking how visual and performative elements may distort or obscure intended messages. This study addresses that gap by examining how performance styles, clothing, gestures, and stage behavior blur the meaning of moral advice embedded in song lyrics.

The novelty of this research lies in its application of John Fiske's three-tiered semiotic model—reality, representation, and ideology—to a live performance context, focusing specifically on the song "Mangku Pural." While earlier research has explored the meaning of lyrics, this study uniquely analyzes how the visual and behavioral elements of singers on stage can contradict or obscure the intended moral narrative of a song. By incorporating screenshots and performance analysis from a real-world stage setting, this research bridges semiotics and performance studies in a culturally specific musical context.

This study aims to analyze the semiotic meaning of the dangdut koplo song "Mangku Pural" using John Fiske's model while evaluating how the stage performances of the singers contribute to or

detract from the moral messages conveyed in the lyrics. The goal is to highlight the contradictions between verbal and visual communication in popular music and understand how these contradictions impact audience interpretation.

This research contributes to media and cultural studies by deepening the understanding of semiotics in performance art, particularly in Indonesian popular music. It offers valuable insights for musicians, producers, and cultural critics regarding the importance of visual coherence with lyrical content. For the broader academic community, it expands the discourse on how moral and ideological messages in popular media can be diluted or distorted through performance, encouraging more holistic approaches to cultural and semiotic analysis.

RESEARCH METHODS

This research uses material objects in the form of music videos uploaded on a YouTube account called Aneka Safari Record on November 19, 2022. Titled "Mangku Pural – Shepin Misa ft. Lala Widy". The video shows the stage action performed by Shepin Misa and Lala Widy while singing a song titled Mangku Pural, with various characteristics of both of them when performing songs on stage. The object of the study will be researched using a qualitative descriptive research method, using data in the form of screenshots that show the stage action of the singer while performing a song. The use of this type of qualitative descriptive research aims to provide a more specific picture of the situation (Silalahi, 2015). To analyze the meaning more sharply, the researcher uses a semiotics study that has been presented by Jhon Fiske.

The process of analyzing and interpreting a song by listening carefully to it is an important activity that must be carried out by researchers. Because these activities are part of the aspects that will later be applied to find out which parts are included in reality, representation, and ideology. Or referred to as the three orders of subjectivity according to Jhon Fiske's presentation. When observing the lyrics of the song, the researcher needs to take notes to interpret the sentences contained in the song lyrics. So that the results of the notes will be analyzed to answer the formulation of the problem that has been determined.

The term semiotics comes from the Greek word semeion, which means "sign". Hoed (2014) explains the definition of semiotics as a branch of science that studies signs in life. According to (Sobur 2013), signs are the basis of conventions whose existence is considered to represent something else. Thus, semiotics is basically a theory that studies signs.

According to (Fiske, 2004) to find the meaning of a sign, it can be done in various ways. Meanwhile, to understand the meaning contained in a sign, there will be differences in views among people. This is influenced by cultural differences that are the background of a person's mindset. It is undeniable that a sign is dynamic, thus ensuring that there is no special way to understand the meaning contained in it (Fiske, 2004).

RESULT AND DISCUSSION

Arguments and transcripts of song meanings

The following is a transcript of the lyrics of the dangdut koplo song titled "Mangku Pural"

Mangku purul neng karaokean
Ndemek pupu sampai munggah neng semeru
Mangku purul dudu penggawean
Luweh penting mikiro masa depanmu
Kowe wes lali omah
Ora uli ulian
Senengane dolan neng karaokean
Ngandengi penyanyi
Ora cukup siji
Cekelane botol
Polahe koyo wong tolol
Ndang balio neng omah
Bojomu wes ngenteni
Ora popo ora bakal diseneni

Penting kowe jujur
Janji ra mbaleni
Gek ndang mapan turu
Sesok isuk senam pagi
Aku wes nate kondo awakmu
Ojo terusan begitu uye
Sumpaho janji karo atimu
Siji, loro, telu

Based on the results of the transcript of the song's lyrics, a message can be found that was deliberately inserted by the songwriter. That is advice for people who often visit karaoke houses. The songwriter tries to tell that the activities carried out in the karaoke house are negative activities. The song "Mangku Pural" tells the story of a man who forgets the time to go home, spends a lot of time at karaoke places, and forgets his responsibilities at home for his wife's children. The depiction of the male figure is manifested by a drunken man who likes to hold karaoke guide women on his lap, or it can be called a basket-eyed man. The songwriter also advised to leave the negativity behind immediately, by returning home, arranging for a better future, and building a happy family.

However, the delivery of the message encountered obstacles, so the advice contained in the song could not be conveyed properly. This is because the stage activities performed by the singer are in stark contrast to the advice in the song titled "Mangku Pural". So it can be concluded that there is a blurring of the meaning of the song due to the inconsistency in the performance of the singers who perform the song.

The phenomenon of blurring the meaning of songs due to the incompatibility of the singer's appearance

The blurring of the meaning of the song can occur due to the appearance of the singers when performing the song. The appearance in question is an appearance that is seen as unethical, ranging from excessive movements or shaking, the use of clothes that are too open, excessive facial expressions, the use of makeup that is too minor, to the intonation of the sound that is made. So it gives a different impression of the actual meaning of the song.

1. Stages of Reality

Gesture

The following is a picture of the gesture or movement of Shepin Misa and Lala Widy while singing a song titled "Mangku Pural," which was published on a YouTube account called Aneka Safari Record on November 19, 2022.



The picture shows that the two singers who performed the song titled "Mangku Pural", namely Shepin Misa and Lala Widy, are shaking their bodies with their hands swinging from their waist to up. It can be seen that the two singers really enjoy the music they are performing. This is evidenced by the swaying that is in tune with the music being played. However, the gestures of the two singers look very contrasting with the lyrics of the song. Because the lyrics of the song he sang were telling a man who liked to hold a karaoke guide on his lap while stroking his body. The two singers seem to visualize themselves as karaoke guides or what is commonly referred to as *pural*. It would have been better if the

two singers had not shown excessive gestures or movements. So that it does not give a coquettish impression attached to the karaoke guide.

Facial Expressions

The following is a picture of Shepin Misa and Lala Widy's facial expressions when singing a song titled "Mangku Parel," which was published on a YouTube account called Aneka Safari Record on November 19, 2022.



The facial expressions seen on Shepin Misa and Lala Widy are a smile with tightening lips. It also closes the eyes so that it makes the impression of a coquettish face. This expression is proof that they are enjoying the music and the swaying that is being done. However, the expressions made show a contrasting impression with the song being sung. Because the lyrics in the song mean advice, while the singer actually gives the impression of an expression that is too flirtatious. So the advice in the song is not conveyed well. Supposedly, the two singers did not exaggerate their facial expressions, especially at that time when they were singing a song containing advice.

Hot Rocking Singer

The following is a screenshot of the swaying performed by Shepin Misa and Lala Widy while singing a song titled "Mangku Parel," which was published on a YouTube account called Aneka Safari Record on November 19, 2022.



In the screenshot, it shows that Shepin Misa and Lala Widy are shaking their bodies deftly. Based on these movements, it can be concluded that both of them enjoy the songs being sung. It is proven by the pictures that show how much the two really enjoy the atmosphere of the ongoing stage. However, the movements he made looked very contrasting with the lyrics of the song. Because at that time, the lyrics of the song told the story of a man who rarely came home because he was addicted to visiting karaoke houses. Again, the two singers seem to describe themselves as karaoke guides who accompany the man mentioned in the lyrics of the song. As is already known, a female karaoke driver has a negative image. It is not far from the assumption that they are flirtatious, seductive women who like to flirt with people's husbands, dare to appear vulgar, and so on. The performance of Shepin Misa and Lala Widy when swaying on stage did not match the message in the lyrics of the song they sang. The two singers, namely Shepin Misa and Lala Widy, should not have put their performance on such a sway. Because if you pay attention, the swaying or dancing that is done seems unethical and not in accordance with the intention of the song being sung.

Appearance of Clothing

The following is a picture of the appearance of the clothes worn by Shepin Misa and Lala Widy when singing a song titled "Mangku Parel," which was published on a YouTube account called Aneka

Safari Record on November 19, 2022. When singing a song titled "Mangku Pural", Shepin Misa and Lala Widy wore tight shirts with short sleeves. By using a mini skirt with tight jeans. The clothes used by the two singers look inappropriate. Because it shows too many body curves, the whole body looks very prominent. The posture of the two singers seems to be deliberately shown on the stage. So it can be concluded that there is a vulgar element in the appearance of the two singers. Thus, it was found that there was a discrepancy between stage activities in the form of aspects of clothing appearance and the lyrics of the songs sung. At the performance, Shepin Misa and Lala Widy were also seen wearing black high heels. The two singers should be able to adjust by not appearing too open.

Representation Stage

Angle Camera

Capturing the camera's point of view when recording or capturing the moment is very important. In addition, the camera's angle of view is also an interesting thing to observe. Because it has a great effect on the perspective of the people who are watching. The choice of camera angle also has an influence on the aesthetic value of an image or video being captured. As in the music video that is the object of this study, it features Shepin Misa and Lala Widy from various angles. So that the appearance of the two can be seen from various directions.

Action

The following is the stage action performed by Shepin Misa and Lala Widy while singing a song titled "Mangku Pural," which was published on a YouTube account called Aneka Safari Record on November 19, 2022.



The picture shows the stage action performed by Shepin Misa and Lala Widy while singing the song "Mangku Pural". Both of them seem to be able to dominate the stage. In addition, the two were also seen interacting with music players. So that it shows the impression of cohesiveness. The action taken by Shepin Misa and Lala Widy was to greet and stare at their fellow stage mates. Although the cohesiveness is clearly visible, it actually adds to the impression of the incompatibility of the stage activities with the meaning of the lyrics of the song being sung. So that indirectly makes the audience also not aware of the message inserted in the song.

Music

The music that accompanied the performance of Shepin Misa and Lala Widy when singing a song titled "Mangku Pural" was a type of music with a combination of drums, guitars, and other instruments. The combination of music feels good to hear. So that the listeners or audience are hypnotized by the ongoing performance. This is again an obstacle to the message contained in the song. Because by doing so, the audience's meticulousness when listening to the song decreases. So it is found that there are many spectators or listeners who cannot understand the true meaning of the song.

Ideological Status

The last level presented by Jhon Fiske is the ideological aspect. In this study, the researcher tried to apply the ideological aspects of socialism. Socialism is a view that believes that the public interest must take precedence over personal interests (Suseno, 1999). Based on the presentation, the researcher found that there was an alignment between the ideological aspects of socialism and the lyrics of the song used as the object of study in this study.

The lyrics of the song titled "Mangku Pural" tell the story of a man who has a bad habit of going to karaoke places and getting drunk. The order of life is influenced by the social level that prevails in the community. Many people from the lower middle social class choose the way to have fun in the way

that is told in this song. The reality of bad habits that occur in the community is reflected in the dangdut song "Mangku Pural".

Although by fate, every human being is considered to have the same degree. However, in reality, every human being has a different reality of life and social reality. The existence of these differences is caused by universal factors that are part of the system that applies in society itself (Soekanto, 2013)

In this study, the existence of ideological aspects is used as a medium or means to examine the meaning contained in the lyrics of a song titled "Mangku Pural". In addition, the ideological aspect is also useful for describing social activities rather than the meaning itself. Because of the ideological aspect, social classes in society can be classified. Thus, it is undeniable that everyone has different potential and abilities. So that there can be differences in achievements, power, and so on.

After being observed more seriously, in the lyrics of the song "Mangku Pural" sung by Shepin Misa and Lala Widy, if associated with the social context in the ideology of socialism, it shows that what is meant in the song is a man from the lower middle class. It is said that someone who always wants to have fun by getting drunk at a karaoke place. On the other hand, they should prioritize their future and not waste time on things that are not useful, such as going to karaoke places. The word "Pural" in the song refers to the female karaoke driver of the anchovy class. So that it becomes a representative of the meaning of the lower middle class referred to in the song. The word "Pural" is not used in the upper middle class. Rather, they use the word "LC" to refer to women karaoke guides. Based on these differences, it can be concluded that a person from any group, both upper and lower middle class, has a way to vent their life on negative things. But keep in mind that venting to negativity does not apply to everyone. Thus, the song titled "Mangku Pural" is a song that was deliberately inserted by the creator. It is known that the motive of the songwriter is to give an appeal to stop bad habits such as getting drunk and going to nightlife places. In the lyrics of the song, it also gives advice to focus on thinking about the future so that the time lived is not wasted. So that through the lyrics of the song, it is hoped that it can open the eyes and hearts of its listeners, especially people who like to go to nightlife venues.

CONCLUSION

Based on the research findings used, John Fiske's semiotic framework—reality, representation, and ideology—it can be concluded that there is a significant contrast between the moral message embedded in the lyrics of the song "Mangku Pural" and the stage performance behavior of the singers Shepin Misa and Lala Widy. At the level of reality, the singers' gestures, expressions, movements, and attire appeared to prioritize entertainment and sensual appeal over the reflective or advisory tone of the song's lyrics. At the level of representation, visual angles and stage framing further emphasized performance aesthetics rather than lyrical meaning. At the ideological level, although the song implies socialist values centered on moral reflection and empathy, the stage performance failed to support these ideals, instead aligning more with individualistic and commercial entertainment norms. While the singers' expressions may be intended as personal or artistic freedom, the disconnect risks diluting or negating the song's intended message. Therefore, it is recommended that future researchers explore the audience's interpretive responses to such performances to understand how visual and performative contradictions influence public perception and meaning-making. Comparative studies with other genres or cultural contexts would also enrich the discourse on semiotic dissonance in popular music performance.

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