

# The Paradoxical Characteristics of Javanese Women in Campursari Lyrics With Mutual and Rejected Romance Themes: A Critical Reading From a Stylistics Perspective

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**Abstract**—Cross-sex relationships between a man and a woman have their own appeal as a theme explored by researchers in creative texts such as song lyrics. The various types of cross-sex relationships in these lyrics reflect the varying characteristics of the participants involved and the language choices employed by the songwriter. Didi Kempot's Javanese Campursari song lyrics, for example, contain a dualism of contradictory female characters penned within his love-laden songs about two sorts of cross-sex relationships: mutual and rejected romance. To uncover the ideological effects of the language choices used by Didi Kempot, a set of analytical tools is needed. Thus, the goal of using Jeffries' critical stylistic model to critically read Didi Kempot's Campursari lyrics is to reveal the linguistic strengths in portraying female characters in the lyrics, thereby gaining an understanding of the songwriter's style in selecting and utilizing the potential of the Javanese language in positioning female participants in his song lyrics. Ultimately, this study can provide linguists with theoretical benefits in terms of new perspectives on contemporary stylistic studies and critical text analysis in Indonesia. The study also offers practical benefits in terms of applying critical stylistic perspectives to non-factual texts, such as Javanese song lyrics, to express ideological effects based on the songwriter's language choices and concrete linguistic evidences.

**Index Terms**—critical stylistics, women's dualism, song lyrics, cross-sex relationship theme

## I. INTRODUCTION

Widely developed throughout Indonesia, Campursari is a Javanese music genre that uses a combination of traditional instruments such as the Javanese gamelan—the traditional music ensemble made up predominantly of percussive instruments—and modern instruments like the keyboard and bass (Laksono, 2010; Richter, 2012; Wadiyo et al., 2011; Wiyoso, 2007). The essence of this mixture is also reflected in its lyrics. The lyrics use the Rinengga language, a Javanese language used for poetic purposes. It supports archaic and literary nuances often supporting aesthetic and positive impressions. In addition, it is mixed with everyday language, which can support a sense of familiarity, relaxation, and even carry negative connotations, making it easily understood by the general public (Setiawan et al., 2020). Moreover, these lyrics can also represent specific experiences such as actions, cognition, and verbalization. Therefore, Campursari lyrics can potentially be used by songwriters as a means of expressing their perspectives or ideologies related to life issues or social problems within the Javanese community.

Didi Kempot was both a songwriter and a singer who made Campursari globally popular (Marjani et al., 2023; Rahmawati, 2017; Zandra, 2019). From 1989 until his death in 2020, he composed numerous romantic songs with lyrics about various types of cross-sex relationships, including mutual and rejected relationships as classified by Guerrero and Chavez (2005).

Women in Didi Kempot's Javanese Campursari song lyrics are depicted according to stereotypes or in a positive light, as is prevalent in Javanese society. This is demonstrated by women's attitudes and behaviors toward maintaining relationships, their ability to improve men's lives, and their existence in the eyes of men. Alternatively, the contradictory portrayal of women, like their fickleness in maintaining relationships, aggressiveness in pursuing the love of men, and

courage in resisting it, is also presented. Thus, Campursari notably has the role of not only expressing ideas and criticisms, but also representing the songwriters' perspectives on various phenomena. Consequently, in the creative process of writing Campursari songs, all language potentials are exploited to compose lyrics that are aesthetically pleasing and influencing the listeners' appraisal along through the choice of language.

Referring to their significance, Campursari lyrics can be critically analyzed to reveal the ideological effects of the songwriter's language choices in portraying women in mutual and rejected romance-themed lyrics. By analyzing both through the critical stylistics tools of Jeffries' (2010) model, it is possible to portray women in the two types of cross-sex relationships.

Several studies have used critical text analysis for song lyrics using tools and perspectives from various fields of knowledge such as art and literature, communication, social sciences, education, and psychology. For example, Church (2022) analyzed the postmodernism found in The Beatles' songs from an artistic and musicological perspective. Bozzolo (2022) studied critique development practices of song lyrics from postcolonial and decolonial perspectives. Meanwhile Bonsu (2023) examined critical discourse on social injustice in lyrics from a socio-cognitive perspective. A similar study was also conducted by Dzarna et al. (2023), revealing the ideologies incorporated in Madurese song lyrics from a psychological perspective. Kusumaningsih et al. (2019), Ojoawo (2019), and El Sanyoura and Xu (2020) investigated the ideology of expressing love in song lyrics based on gender differences from a psychological and pedagogical perspective.

Many other Indonesian researchers have also conducted related studies such as analyzing men and women in Javanese song lyrics through the lens of communication via Barthes' semiotic theory (Gani & Chandra, 2007), the relationship between Javanese men and women in Dangdut songs through the perspective of social psychology roles (Ulya et al., 2021), and the portrayal of women in Javanese song lyrics through a literary hermeneutic perspective (Murniati et al., 2021). These relevant studies utilized diverse tools based on their scientific backgrounds.

Studies of Javanese and Indonesian song lyrics, with the stylistic perspective evolving over time have been more focused on language performance, as seen in research by Yulistiana et al. (2019), Pertiwi et al. (2019), Iswara et al. (2022), Lestari and Sulisty (2019), Suwaryo (2023), Winata and Surana (2022). However, these studies have not yet been linked to the implementation of the songwriter's ideology.

A critical stylistics study was conducted by Khalil and Sahan (2022) to investigate how the ideology of war poems was depicted by juxtaposing the virtual realm within the text with the tangible world, thus shaping the recipient's anticipations. Maledo and Emamma (2022) researched poetry, focusing on metaphor as a space for social, political, and religious discourse. Sallomi and Obied (2024) studied the victimization of women in the novel, while Rawian et al. (2024) uncovered a discursive examination of ideologically themed topics among sports commentators. Despite this, critical stylistics analyses focusing on song lyrics appear to have garnered limited interest among researchers. Furthermore, studies employing critical stylistics that encompass both factual and non-factual texts have yet to be conducted in Indonesia.

Javanese song lyrics essentially contain the linguistic power of all the language potentials chosen by the songwriters. Therefore, the application of tools developed by Jeffries (2010) has led to studies that use data sources from different languages. Moreover, even though their roles or functions remain the same, the differences in language systems also have the potential to generate different classifications of forms and meanings. Therefore, performing critical studies of Javanese song lyrics using tools developed by Jeffries (2010) is important to demonstrate their application models and classification patterns within the text. Consequently, the examination of song lyrics, from a critical stylistics perspective, presents a new avenue for research, filling a significant gap in the existing literature. This approach is expected to contribute to the advancement of stylistics studies and critical text analysis in Indonesia, employing more comprehensive analytical tools and presenting linguistic evidence more concretely.

## II. THEORETICAL FRAMEWORK

### A. Love-Themed Javanese Campursari Song Lyrics

Romantic relationships are a common theme in *Campursari* songs, including those composed by Didi Kempot (Sari & Pugh, 2020). According to Collins, Welsh, and Furman (2009), these relationships involve mutual, long-lasting interactions between partners where they express their feelings and are engaged in anticipated sexual behaviors. These relationships can bring about various emotions, such as care, responsibility, and harmony, as well as negative ones like anger and jealousy (Weiten & Lloyd, 2006). Therefore, both paradoxical emotions can arise alongside romantic relationship issues in the discourse of the participants.

According to Guerrero and Chavez (2005), song lyrics may encompass four relationship types: (1) strictly platonic where the participant believes that both he or she and the friend want the relationship to stay strictly on the friendship level; (2) mutual romance (MR) where the participant believes that both they and their partner mutually desire the relationship to become romantic; (3) rejected romance (RR) where one participant does not desire or intend for the relationship to become romantic but feels that the other participant does; and finally, (4) desire romance (DR) where the participant desires the relationship to become romantic but feels that the other participant does not. Based on these cross-sex relationship types, participant characteristics and emotions vary across each relationship type.

Didi Kempot's Javanese Campursari songs often explore themes of relationships between men and women, with a strong emphasis on desire and romance (Atmanegara, 2020). This is because Didi Kempot, as both a songwriter and a singer, portrays himself (representing the male perspective) as desiring a romantic relationship while feeling that the woman does not share the same desire. Listeners greatly appreciate such narratives, earning Didi Kempot the nickname "The Godfather of Broken Hearts". The portrayal in the lyrics sometimes reinforces stereotypes that women hurt men and men are easily swayed by them, even though some lyrics show women's loyalty and sacrifices, alongside men's strength. Thus, this does not fully represent his views on women.

### B. Women's Portrayal in Javanese Society

Didi Kempot was born and raised in Javanese society. Hence, how he portrayed women was influenced by the perspectives and ideologies within the context of the Javanese culture. Therefore, it is vital for the researchers to provide information about how Javanese community members perceive women.

Perception deals with the process involving the five senses in receiving, organizing, interpreting, or reacting to social stimuli or information (Pareek, 1996). Within Javanese society, people's ideas about women in romantic relationships change over time. These ideas are often influenced by respected figures like Kanjeng Ratu Hemas. She believes women play important roles and should be ready to make sacrifices for their husbands and serve them well (Susanto, 2000a). Stories in the *Serat Candrarini* clearly portray qualities of a good Javanese woman, such as: 1) loyalty to men; 2) acceptance of polygamy; 3) love for others; 4) proficiency in women's work; 5) skill in self-care; 6) simplicity; 7) ability to fulfill men's desires; 8) attention to in-laws; and 9) enjoyment of reading advice books (Susanto, 2000b). Meanwhile, the characteristics of women synonymous with Javanese culture include speaking politely, being calm and composed, avoiding conflict, prioritizing harmony, understanding others, being polite, demonstrating strong self-control, having a high tolerance for suffering and showing loyalty (Handayani & Novianto, 2004). Such perceptions nurture the concept of an ideal woman as a wife or potential wife, shaping positive stereotypical perceptions of women in various societal roles, including household life and cross-sex relationships. Conversely, women who deviate from or lack these characteristics may face negative stereotypes in society.

### C. Critical Stylistics Analysis Framework

Jeffries (2010) formulates the perspective of Critical Stylistics, which is one of the critical reading models used in the present study. The use of critical stylistics tools to test this model aims to uncover the ideological effects on the songwriter's language choices regarding the portrayal of women in lyrics with MR and RR subthemes. In stylistic critical analysis, Jeffries (2010) views linguistics as having a set of devices that can be employed as analytical tools. This analysis begins with micro-level structures based on linguistic units which are then interpreted textually in relation to the ideological tendencies of the songwriter. Thus, this interpretation is based on concrete linguistic evidences.

Critical stylistics is an eclectic method merging critical linguistic work, systemic functional linguistics, and stylistics. Jefferies (2010) argues that while critical discourse analysis (CDA) provides a general theory to explain the impact of texts on social and political contexts, stylistics provides detailed tools for text analysis. Furthermore, this analysis also employs contextual and co-textual interpretation concerning the representation of ideational meaning (Jeffries, 2015). Consequently, this can aid in observing how the ideational metafunction relates to the other two metafunctions, specifically in presenting mind style within the text. Therefore, the ideological effects of the songwriter's language choices in the text can be revealed.

Jeffries (2010) clarifies from the outset that ideology is seen by most discourse analysts and linguists as an unavoidable fact of all discourse. She agreed to use the term ideology to refer only to ideas that are motivated by political aims or selfish intentions. This statement implies that ideology is not only related to doctrines such as political views or social issues. She states that "language can convey ideology either explicitly ('I hate foreigners.') or implicitly ('Those horrible foreigners are back again.') This is typical but often implied in analytical contexts." This opinion implies that in the choice of language used, certain effects can emerge, including ideological effects that reflect the ideas, thoughts, and views of the writer. Therefore, Jeffries (2010) offers a way to recognize and evaluate linguistic patterns with analytical tools in critical stylistics based on 10 devices suggested by Fowler (1991), Fairclough (1989), and Simpson (2004). The analytical tools are functional and representative. These tools are:

- Naming and Describing: the representation of groups of nouns or nominalization to represent a linguistic process entity where people, places, and things can be identified in language;
- Representing: actions, events, or states are represented to explore the author's experiences related to the embodiment of attitudes, events, and circumstances using the transitivity theory modified from Halliday's (1994) theory;
- Equating and Contrasting: the view that text is also capable of displaying semantic equality (synonyms) or contrast (antonyms) in various ways;
- Exemplifying and Enumerating: using examples and lists. Jeffries (2010) posited that using examples and lists also has their own ideological effects on the reader or listener, as a form of emphasis or as the completeness of a proposition;

- Prioritizing: constructing information so the structure of information generally places highlighted or important things as themes;
- Implying and Assuming: the ability to implicate or assume something, making ideologies appear clearer. Assumptions can be formed through presuppositions, while implications can be understood through the implicatures contained in the text;
- Negating: the negated form of a clause or statement that makes the reader or listener aware of scenarios that does not occur but might have occurred in other situations. Moreover, this has the potential to influence or create a perception;
- Hypothesizing: the role or contribution of modality in building the ideology of the text;
- Presenting the Speech and Thoughts of Others: the use of quotations from other people's speeches or thoughts that are included in the text; and
- Representing Time, Space, and Society: the use of deixis, or using broad terms and phrases to allude to a specific period, location, or person in context.

### III. METHODOLOGY

The Javanese *Campursari* song lyrics by Didi Kempot were critically examined using the analytical tools of critical stylistics developed by Jeffries (2010). The aim was to uncover ideological effects reveal the paradoxical aspects of the portrayal of women in Didi Kempot's song lyrics with cross-sex relationship types of mutual and rejected romance. Therefore, the method used was a qualitative one with a purposive sampling technique to select the song lyrics and data consisting of linguistic units appropriate for this study. The selection of lyric subthemes was based on the categorization of romantic relationships proposed by Guerrero and Chavez (2005), in this case, those categorized as mutual and rejected romance. The selected song lyrics with mutual romance show both women and men have desires for unification or for maintaining relationships. Meanwhile, the song lyrics with rejected romance chosen for the study represent a prominent contrast in the portrayal of women. These subthemes also reveal another perspective on Didi Kempot's portrayal of women, who are frequently blamed for hurting men. The mutual romance subtheme's data sources include the following titles:

- "*Layang Kang ên*" (LK) /"Longing Letter";
- "*Jodho Swarga Donya*" (JSD) /"Soulmate";
- "*Sangu Ngimpi*" (SN) /"For the Dream";
- "*Mag ðang Nyimp ên Janji*" (MNJ) /"Magelang has her Promises"; and
- "*N ênu Bulan*" (NB) /"Finding the Moon".

Meanwhile, in lyrics with the rejected romance subtheme, there are "*Muliha*" (M) /"Go back!" and "*Nekat*" (N) /"Determined".

The underlying reasons for choosing the respective songs are as follows. First, the lyrics were written and sung by the male songwriter Didi Kempot, who represents himself as the "I" in the lyrics and the songs portray his experiences with women. Second, the lyrics must include numerous signs that illustrate the contrasted depiction of the woman in the song lyrics.

The technique of data collection was adjusted according to the data sources. Data sources consist of song lyrics. The data for the study were collected through content analysis by which linguistic units in each lyric were classified according to the type of each clause. Then, the type of transitivity process was observed in each clause. Clauses in which the actor, sensor, behavior, or carrier referred to the woman were selected for analysis using critical stylistics. Interviews with competent informants: creative teams, the songwriter's families, and text analysis experts were also conducted. The collected data were then analyzed using Spradley's (2006) ethnographic analysis method modified by Santosa (2021). The technique of data analysis consisted of domain analysis, taxonomy analysis, componential analysis, and analysis of cultural themes. The domain in this case was the women in lyrics categorized as mutual and rejected romance from five mutual-type lyrics and two reject-type lyrics. Taxonomy was based on the ten analytical tools developed by Jeffries (2010). Furthermore, the relationship between domain and taxonomy could be identified through componential analysis. In the componential analysis, the components within the domain were linked with components in taxonomy to identify emerging language behavior patterns, which were then associated with social context and previous researches, thus obtaining cultural themes related to ideological tendencies interpreted from the emerging language patterns. Additionally, the potential for new findings can also be identified.

### IV. DATA ANALYSIS

The analysis of the *Campursari* song lyrics by Didi Kempot through critical reading and the use of critical stylistics tools demonstrate how the songwriter portrays women in lyrics with different types of cross-sex relationships. Each will be elaborated based on the analytical tools. In some cases in this study, an analytical tool is complemented by another tool to obtain a more comprehensive depiction of the characteristics of women which in turn reveals the ideology of the songwriter.

### A. Portrayal of Women in Campursari Lyrics With MR and RR Subthemes Through Naming and Describing

The characteristics of women in lyrics with MR and RR subthemes are observable through the naming and describing of the labels attached to them, thus indicating how they are positioned by the songwriter, as shown in the following data:

TABLE 1  
DATA OF NAMING AND DESCRIBING TOWARDS FEMALE PARTICIPANTS IN LYRICS WITH MR AND RR

Subtheme	No.	Song/Line	Javanese	English
Mutual Relationship Subtheme (MR)	1	JSD/10	<i>Apa iki aran éjodho swarga donya?</i>	Is this what they call a <b>soul mate</b> ?
	2	JSD/08	<i>Ilang k êpulas kow éwong sing s âya.</i>	Gone by you, <b>one who is always by my side.</b>
	3	JSD/01	<i>Mung kow ésing bisa nambani aku.</i>	<b>Only you that can heal my pain.</b>
	4	JSD/14	<i>Mung kow ésing ng êrti marang awakku.</i>	<b>Only you that understand me.</b>
Rejected Relationship Subtheme (RR)	1	M/04	<i>Sumpah! aku w êgah nampa kow é sing wis salah.</i>	I swear! I no longer can accept <b>you for what have you done.</b>

The deixis *iki* (“this”) in Table 1 refers to the woman. Therefore, the phrase that follows (*jodho swarga donya*) is an attribute of the woman. This noun phrase contains the antonym *swarga donya* (“both in heaven and in the real world today”) with the core phrase *jodho* (spouse). This contrasting form assumes that the woman is positioned as a partner not only in life here on earth, but also in the afterlife. In the second example, a relative clause with the core *kowe* (“you”) is used along with both a pre-modifier *mung* (“only”) and a post-modifier restricted by the qualifier *sing* (“who”). In these relative forms, the pre-modifier *mung* (“only”) carries the assumption of being “the only one”. Meanwhile, the post-modifier provides a description of a woman who has positive qualities, such as *sing setya* (“who is faithful”) (MR2), *sing bisa nambani* (“who can heal”) (MR3), and *sing ng êrti marang awakku* (“who understands me”) (MR4). This attribute can therefore provide an illustration that the woman is positioned as the only one *sing bisa nambani* (“who can heal”) (MR3), meaning that the woman has the ability to improve the condition of the man. Moreover, she is also the only one *sing ng êrti* (“who can understand”), assuming that the woman is the only one who can understand and empathize with all of the man’s conditions. Thus, the decision to identify and describe provides an identification of the woman’s qualities based on her behaviors, resulting in a strong identification rather than just an opinion.

The attributes of the woman in the form of relative clauses also indicate what the woman has done. The post-modifier *sing wis salah* (“who has already erred”) in RR1 assumes that the woman has done something considered wrong by the man. For the man, these words can be used to construct logical ideas for why he rejects the woman’s love.

### B. Portrayal of Women in Campursari Lyrics With MR and RR Subthemes Through Representing Act, Event, and State

The representation of actions, conditions, and statements is shown through the use of verbs (transitivity). The choice of these verbs can provide a portrayal of activities and conditions carried out by the woman, both in lyrics with the MR and RR subthemes, which also have ideological effects.

TABLE 2  
DATA OF REPRESENTING ACTS, EVENTS, AND STATES TOWARDS FEMALE PARTICIPANTS IN LYRICS WITH MR AND RR SUBTHEMES

Subtheme	Type	No.	Song/Line	Javanese	English
Mutual Relationship Subtheme (MR)	Material Prose (MP)	1	LK/14	<i>Cah ayu, ânt ànana</i> (material) <i>t êkaku</i> (range)	Beautiful girl, <b>wait</b> for my arrival.
		2	JSD/06	( <i>kowe: ø actor</i> ) <i>nambani</i> (material) <i>lara tr ênaku</i> (goal)	(You: ø) <b>heal</b> my pain of love.
	Relational Process (RP)	1	SNg/08	<i>T êkamu</i> (carrier) <i>bisa dadi</i> (relational) <i>tamba</i> (attribute)	Your presence (carrier) is enough <b>as</b> a cure (attribute) for my longing.
		2	JSD/02/11	<i>Apa iki</i> (carrier) <i>aran é</i> (relational) <i>bojo swarga donya?</i> (attribute)	Is this (carrier) <b>what they say</b> the faithful (attribute) wife is?
	Mental Behavior Process (MPB)	1	SN/06	<i>Tanpa wat ês</i> (circumstance) <i>nggonmu</i> (behavior) <i>ngaj èni</i> (mental behavioral) <i>uripku</i> (goal)	The way you (behavior) <b>appreciate</b> (mental behavioral) me (goal) is immeasurable (circumstance).
		2	SNg/02-03	<i>Sliramu</i> (behavior) <i>uga m ðu susah</i> (mental behavioral)	You (behavior) would <b>experience</b> (mental behavior) <b>the same</b> .
Rejected Relationship Subtheme (RR)	Material Prose (MP)	1	M/01	( <i>Kow é ø actor</i> ) <i>Muliha!</i> (material)	(You: ø) go away (material)!
		2	N/01-02	<i>Ning</i> (conjunction) <i>ngapa</i> (question mark) <i>kow é</i> (actor) <i>kok n êkat ngub ê-ub ê</i> (material)	But (conjunction) why (question mark) are you (actor) so determined to pursue (material)?
		3	N/07-08	<i>Ning</i> (conjunction) <i>ngapa</i> (question mark) <i>saiki</i> (circumstance) <i>kow é</i> (actor) <i>ny âthak-ny âthak?</i> (material)	But why are you (actor) coming (material) now (circumstance)?
	Relational Process (RP)	1	M/03	<i>T êkamu</i> (carrier) <i>mung</i> (relational) <i>gaw é aku g âa</i> (attribute)	Your coming (carrier) <b>only</b> (relational) disappoints me (attribute).'
		2	M/15	<i>bar âng ng êrti kow é</i> (carrier) ( <i>ø</i> relational) <i>cidra</i> (attribute)	After knowing you (carrier) ( <i>ø</i> relational) betrayal (attribute).'
		3	N/05	<i>kow é</i> (carrier) ( <i>kuwi: ø</i> relational) <i>n êkad</i> (attribute).'	You (carrier) (are: <i>ø</i> relational) so reckless (attribute).
	Verbal Process (VP)	1	RR/Pr/M/10	<i>Ning</i> (conjunction) <i>ngapa</i> (question mark) <i>kow é</i> (sayer) <i>saiki</i> (circumstance) <i>bilang</i> (verbal) <i>sayang</i> (verbiage)?	But why do you (sayer) now (circumstance) say (verbal) you love me (verbiage)?
	Mental Behavior Process (MPB)	1	N/12	<i>K êna apa</i> (question mark) <i>dh êk biy èn</i> (circumstance) <i>kok</i> ( <i>kow é ø</i> behavior) <i>njaluk p êgat?</i> (verbal behavioral)	Why did (you: <i>ø</i> behavior) ask (verbal behavioral) for a divorce before?

The material processes in lyrics with the MR subtheme, like the data in MR/MP1, show that the woman is expected by the man to undergo the material process *ânt ànana* ("to wait"). This means that the man expects to meet her. Conversely, in RR/MP1, the woman is told to leave, so her presence is not desired by the man. The positive portrayal of the woman in lyrics with the MR subtheme is also supported by the emergence of relational processes, as shown in MR/RP1. The attributes of the carrier "*t êkamu*" (your arrival) carry the assumption that her presence has improved the man's condition. Furthermore, the relational process in data MR/RP2 with the attribute "*bojo swarga donya*" ("heavenly wife of the world") also depicts the woman as a wife whose love is considered to last forever, even after they have passed away. The portrayal of the woman is also shown through mental behavioral processes called *ngaj èni* ("caring for") and *m ðu susah* ("enduring hardship together"). *Ngaj èni* is a combination that shows physical actions such as "serving" and "giving" as well as emotional processes such as "loving" and "caring". Meanwhile, *m ðu susah* ("enduring hardship together") in the Javanese cultural context can encompass mental conditions of sadness as well as physical conditions that require strenuous efforts to fulfill the needs of life, which are often limited.

This is different from the portrayal of women in lyrics with the RR subtheme. The representation of actions, conditions, and statements appears in processes of various types: material, relational, verbal, and mental behavioral. In the material processes of data MR/RP2 and MR/RP3, it shows the actions of the woman attempting to approach a man or gain his love. Interrogative clauses in these processes can also assume the man's astonishment towards the material actions of the woman, where the circumstance with the deixis *saiki* ("now") in MR/RP3, suggests that the woman's actions are considered inconsistent with the previous situation while simultaneously indicating a woman's aggressiveness. This is also supported by the use of the verbal processes RR/VP1 showing the efforts of the woman to gain the love of the man by saying *sayang* ("dear"). The proximal deixis *saiki* ("now") as a circumstance and the interrogative sentence type carry the assumption that the verbal process surprises the man because it is inconsistent with the previous situation.

Therefore, what the woman has done can provide logical reasons when the man attributes traits to the woman, as seen in the relational processes of data RR/RP1 through RR/RP3. In these relational processes, the woman is attributed with being *cidra* ("unfaithful") (RR/RP2) and *n êkat* ("reckless") (RR/RP3). This can support the explicit nature/character of the woman. The negative character as a Javanese woman and inconsistency is also evident in the verbal behavioral process found in RR/MPB1 *njaluk p êgat* ("asking for divorce"). This process combines actions and words accompanied by behaviors to put an end to the relationship. The circumstance *biyen* ("formerly") (RR/MPB1) indicates that the verbal behavioral process was done in the past, assuming that the man has now granted the request for divorce. Such processes actually provide reasons that can logically justify the man's rejection of the woman's love as a result of the attitudes and actions she has taken previously.

### C. Portrayal of Women in Campursari Lyrics With MR and RR Subthemes Through Enumerating

Enumeration can be conceptualized similarly to the list of examples and features. According to Jeffries (2010), the examples mentioned in the list do not only provide examples, but actually also have ideological effects, as exemplified by the following data:

TABLE 3  
DATA OF ENUMERATING TOWARDS FEMALE PARTICIPANTS IN LYRICS WITH MR AND RR SUBTHEMES

Subtheme	No.	Song/Line	Javanese	English
Mutual Relationship Subtheme (MR)	1	JSD/12-13	<i>Apa iki aran éjodho swarga donya?</i> <i>Apa iki aran ébojo swarga donya?</i>	Is this what they call a soul mate? 'Is this what they call as <b>soulmate (spouse in heaven and real life now)?</b> ' 'Is this what they say as <b>faithfulness wife?</b>
Rejected Relationship Subtheme (RR)	1	M/07-10	<i>Tr ênaku wis <b>koktolak</b>, ning ngapa saiki kow ény <b>âlhak-ny âlhak?</b></i> <i>Tr ênaku wis <b>kokbuwang</b>, ning ngapa kow ésaiki <b>bilang sayang?</b></i>	My love, you've <b>rejected</b> my love, but why are you <b>coming now (approaching)?</b> My love, you've already <b>thrown away</b> , but why do you now <b>say you love me?</b>

In data MR1, there is an enumeration form with two elegant variations placed within a clause styled with repetition. They are *bojo* ("wife") and *jodho* ("fated spouse"). These two variations not only serve to enhance the aesthetic pronunciation and emphasize meaning but also indicate that the woman is positioned not only as a life companion *bojo* ("wife") but also as a *jodho* ("fated spouse"). Therefore, women are identified not only as wives or companions but also as fated spouses.

Enumeration also appears in lyrics with the RR subtheme with two sets of elegant variations: *koktolak* ("you reject") and *kokbuwang* ("you discard"), as well as *nyâlhak-nyâlhak* ("approaching") and *bilang sayang* ("say you love me") (RR1). The presence of enumeration in the repetition structure with antithesis can also provide completeness of information about the current situation, as indicated by the deixis *saiki* ("now"). This assumes that the clauses mentioned before the contrasting conjunction and the deixis "now" are actions previously performed by the woman, namely rejecting and discarding the love of the man. These actions also imply that the continuation of the love relationship is hindered. This enumeration form can also support the affirmation of the different actions of the woman between what was done previously and now. This can also establish logical justification for the man being unwilling to accept the woman's love.

### D. Portrayal of Women in Campursari Lyrics With MR and RR Subthemes Through Assuming, Negating and Hypothesizing

The songwriter's choice of words often contains assumptions that arise from presuppositions or from the use of negation and modality. Modality can hypothesize the songwriter's perspective on the abilities, beliefs, and hopes of the songwriter regarding the issues raised in the text. In DK's Campursari song lyrics with RR and MR subthemes, modalities are used as shown in the following data:

TABLE 4  
DATA OF ASSUMING, NEGATING, AND HYPOTHESIZING TOWARDS FEMALE PARTICIPANTS IN LYRICS WITH MR AND RR SUBTHEMES

Subtheme	No.	Song/Line	Javanese	English
Mutual Relationship Subtheme (MR)	1	SNg/08	<i>T êkamu bisa dadi tamba.</i>	Your presence <b>is enough as a cure</b> for my longing.
	2	MNJ/16	<i>Nganti t êkan s êpr áni é nyatan é s âya ing janji.</i>	Until now, <b>in fact</b> you kept your words.
	3	JSD/14	<i>Lair batin tr ênamu ra nyidham bandha.</i>	Your love is so pure; it <b>does not desire</b> for wealth.
	4	NB/04	<i>Ra malih tr ênamu kaya dh êk wingi.</i>	Your love remains <b>unchanged</b> .
Rejected Relationship Subtheme (RR)	1	M/01	<i><b>Muliha!</b></i>	<b>Go back!</b>
	2	M/08	<i><b>Aja n áng k áni é!</b></i>	<b>Get out</b> from here!
	3	M/05	<i>Aja nganti n ê ta ml êbu omah.</i>	<b>Don't</b> even think to enter my house.

Data from MR1 and MR2 clauses containing the epistemic modality *bisa* ("can") provide a view of men who consider women capable of making their lives better. Similarly, in MR2, the word *nyatan é* ("in fact") followed by the deixis *nganti t êkan saiki* ("until now") (MR2) depicts a duration from the past until the present. This illustrates what has been proven and something that is consistent. Therefore, these expressions indicate the belief of the man in women, seeing them as capable of bringing about change as well as maintaining a consistent attitude towards their commitment to love a man. In addition, the portrayal of a woman's love for a man is also shown through negation forms, as shown by describing the woman's love as *ra nyidham bandha* ("not desiring wealth") in MR3, and *ra malih* ("unchanged" [love]) in RR1. The negation forms are ideologically intriguing because they contain a common assumption in Javanese society that women generally only love wealthy men. Therefore, the negated statements (MR3) assume the viewpoint that the woman's love is genuine and not materialistic.

The portrayal of women in lyrics with an RR subtheme is quite different. The deontic modality with the {-a} marker affixed to the word *muliha!* (“Go back!”) indicates a command by the man for the woman to distance herself from him. This is also supported by the modal form *aja* (“do not”) in data (RR2) and data (RR3) which contain a hypothesis regarding what the woman should do. These forms clearly indicate a rejection of the arrival or presence of women in the love lives of men.

## V. DISCUSSION OF RESULTS

A critical reading of Didi Kempot's Javanese Campursari lyrics on mutual and rejected romance themes through the use of critical stylistics tools can reveal how the songwriter builds contrasting characteristics related to the nature and attitudes of the women in the lyrics. Based on the analysis of the lyrics, it can demonstrate quite a contrasting or paradoxical difference in women's characters, where linguistic units appearing in lyrics with MR subthemes often depict aspects of women that support efforts to maintain romantic relationships. Naming and describing provide labels and explanations of women's actions while in relationships with men. Therefore, these attributes are not viewed merely as subjective judgments but are based on attitudes stated in their descriptions. Women are also portrayed as capable of transforming men's lives for the better (as shown in relational processes, mental behavioral processes, and the use of modality), making their presence highly anticipated by men (in hypothesizing). Conversely, the analysis tools show linguistic units appearing in RR that refer to women's characters as the cause of men's hardships such as being hurtful towards men (as shown in naming and describing, relational processes, and verbal processes), fruitlessly seeking unrequited love because of their own mistakes (as shown through material and verbal behavioral processes), and being fickle (as shown in enumerating), so their presence is no longer desired by men (as shown in assuming and hypothesizing). This seemingly indicates the clarity or emphasis on the portrayal of both positive and contrasting characteristics of Javanese women through songwriter Didi Kempot's eyes.

The portrayal of women in lyrics with the mutual romance subtheme reflects the songwriter's view of the ideal Javanese woman as a companion or life partner, much like a true Javanese woman's character according to Handayani and Novianto (2004). Their perspective of the true Javanese woman is not only to act as *kanca wingking* (“a friend in the house”) for men but also as *sigaraning nyawa* (“a soulmate”), regardless of a woman's status, due to their ability to improve men's lives. Therefore, as found in the research by Gani and Chandra (2007), the perception of women in Didi Kempot's Campursari song lyrics is that women often cause men to suffer, which alone is not enough to conclude the songwriter's ideology about women in the realm of romantic relationships as a whole. This is because, in reality, Didi Kempot also presents works that portray Javanese women as having ideal characteristics as partners, similar to the concept of Javanese women based on the theory of Handayani and Novianto (2004).

Critical reading using Jeffries' critical stylistic analysis tools can show that these tools can work on Javanese language texts. Although there are different structures, their roles and functions remain the same. In the context of naming, for example, when mentioning things about female participants, pre-modifiers frequently come with post-modifiers of the main phrase. These pre-modifiers also include presuppositions that back up certain assumptions and have ideological ramifications. Therefore, when analyzing Javanese language texts for naming, researchers must also consider the use of pre-modifier aspects of their core phrases. In the Javanese language, naming usage, particularly when referencing someone, frequently conveys connotations or certain emotional values; therefore, understanding the meaning of connotations and their context is also required to promote a more comprehensive ideological interpretation.

Didi Kempot often introduces real names of places or regions in the Javanese region in his lyrics as story settings, which, in imaginative creative texts like song lyrics, actually have ideological implications. They not only depict the social conditions of events experienced by the participants but also support an emotional and social closeness to the local community while also popularizing these places or regions. The implication is that such works will be easily accepted and appreciated by society. Therefore, this statement can complement the naming tool from the concept proposed in Jeffries' Critical Stylistics.

The enumerating aspect also frequently appears in Javanese language song lyrics. These can be in the form of clauses that are repeated and then followed by elegant variations. The repeated phrases can support aesthetic effects, while the exquisite modifications that follow the repeating structure can support ideological connotations of completeness or conditional affirmation. This also demonstrates that enumerating in creative works, such as song lyrics, can have both aesthetic and ideological impacts. Finally, Jeffries' (2010) critical stylistics analysis as a tool for critical reading can work and be relevant in non-factual texts with genres such as song lyrics, where the analytical tool can reveal the songwriter's perspective or ideology regarding the portrayal of women functionally, stylistically, and interpersonally.

## VI. CONCLUSION

The characteristics of Javanese women depicted in Didi Kempot's Campursari lyrics with MR and RR types exhibit clear paradoxical aspects. A critical reading of the song lyrics using Critical Stylistics analysis tools can demonstrate how the author's language choices support ideological tendencies or perspectives on specific issues, such as the dualism of Javanese women's characters—those who meet ideal criteria and those who oppose them—through choices of words in naming and describing, verb forms in representing acts, events, and states, as well as other tools in critical stylistics



that can be used collectively. Consequently, this study can demonstrate that analytical tools in critical stylistics can be used on creative texts in the Javanese language while also demonstrating that analytical tools in critical stylistics can be used in creative texts to reveal the author's ideology or perspective on the issues addressed in their work using more concrete linguistic evidence. This obviously opens up the possibility of further developing stylistic studies in Indonesia, as well as improving the analysis techniques used, particularly for imaginative creative writings such as Javanese Campursari ballads.

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