

Voicing heartbreak: The sociopragmatics of 'Cidra' and Javanese masculinity in Didi Kempot's lyrics

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KEYWORDS	ABSTRACT
Didi Kempot Javanese Masculinity Popular Music Sociopragmatics	This study investigates the representation of <i>cidra</i> (heartbreak or betrayal of promise) and the construction of Javanese masculinity in Didi Kempot's song lyrics through a sociopragmatic approach. Drawing on seven songs from four albums, the analysis proceeds in three steps: (1) segmenting the lyrics into expressive speech acts, (2) interpreting them through affective cultural scripts, and (3) situating the findings within masculinity discourses. The results reveal a tripartite model of male emotionality: (1) loyalty and patience that affirm Javanese cultural values, (2) emotional fragility expressed through crying and complaint, which challenges the script of stoic masculinity, and (3) resignation (<i>lilo</i>) as a culturally sanctioned coping mechanism. These dimensions converge into the concept of hybrid masculinity, which reconciles normative ideals with emotional expressions previously deemed inappropriate for Javanese men. Theoretically, this study contributes a sociopragmatic framework for analyzing emotional speech acts in non-Western contexts and positions popular music not only as a reflection but also as a site for reshaping gender norms. Practically, it demonstrates how Didi Kempot's songs function as a form of collective cultural therapy, offering insights for culturally sensitive approaches to men's mental health.

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Introduction

Didi Kempot, popularly known as "*The Godfather of Broken Hearts*", embodies a cultural paradox in the landscape of Javanese masculinity. Rooted in cultural values such as *nrimo* (acceptance), patience, and emotional restraint, Javanese men are traditionally expected to uphold stoicism and composure (Stöter et al., 2019). Yet Kempot's immense popularity—particularly among millennials and Gen Z through the Sobat Ambyar community—emerged precisely from his open articulation of heartbreak (*cidra*) and vulnerability in his lyrics (Ramadhani, 2023; Widyawati & Santoso, 2020). His music transforms private emotional pain into collective cultural performance, raising questions about how masculinity is negotiated through popular song.

Previous research in Indonesia has largely examined Kempot's work from sociological and cultural perspectives (Lowenthal, 1990; Qorib & Dewi, 2021). Few studies, however, have investigated the linguistic mechanisms by which emotions are expressed and masculinities constructed. Globally, sociopragmatic scholarship has explored how identities are shaped in song texts, particularly within discourses of masculinity in hip-hop and country music (Hodges, 2024; Mohammed-Baksh & Callison, 2015). These studies, however, remain predominantly Western-centric and rarely address how expressive speech acts function in non-Western cultural contexts. This reflects what Wierzbicka (2014) terms a theoretical omission: insufficient attention to cultural scripts that regulate how emotions are linguistically encoded and socially interpreted.

To address this gap, the present study adopts an integrated sociopragmatic framework that combines Speech Act Theory (Searle, 1976) with the concept of affective cultural scripts (Hasada, 2011). This approach enables systematic analysis of how emotions such as disappointment, longing, loyalty, and resignation are articulated in Javanese lyrics, and how these expressions both conform to and challenge prevailing norms of masculinity. Accordingly, Didi Kempot's songs are positioned as a discursive site where ideals of loyal, patient masculinity intersect with new performances of emotional fragility.

This study is grounded in three interrelated theoretical pillars. First, the sociopragmatics of emotional performance highlights the role of expressive speech acts in articulating psychological states, such as lamenting, longing, or hoping (Cheng & Lam, 2020; Heidari et al., 2020). While Kempot's lyrics explicitly express such emotions, their interpretation is inseparable from Javanese cultural scripts such as *sabar* (patience) and *nrimo* (acceptance), which shape norms of indirect and restrained emotional expression (Wierzbicka, 2011). Building on ethnopragmatic insights, scholars emphasize that local affective norms crucially determine how feelings are linguistically encoded in Asian popular music (Agyekum, 2021; Farese, 2022).

Second, the discursive construction of masculinity provides the bridge between linguistic analysis and gender studies. Drawing on the framework of hegemonic masculinity (Connell, 1990, 1992, 1993, 2003, 2005, 2008; Connell & Messerschmidt, 2005), masculinity is understood not as a fixed essence but as a social practice sustained or contested through discourse, including music. In Javanese contexts, hegemonic masculinity is often associated with composure, rationality, and endurance. Yet Kempot disrupts this model by embodying a form of masculinity that openly displays heartbreak and vulnerability while retaining public admiration. This exemplifies an alternative model of fragile masculinity—a discursive strategy increasingly evident in Southeast Asian popular culture (Setiawan et al., 2023; Al-Hamzi et al., 2024). A sociopragmatic reading of Kempot's lyrics demonstrates how affective language legitimizes renegotiations of masculine identity (Biria & Mohammadi, 2012; Terkourafi et al., 2018).

Third, popular music as a site of identity negotiation situates *campursari* as the cultural medium through which these dynamics unfold. As a hybrid genre blending traditional gamelan and Javanese lyrics with modern popular instrumentation, *campursari* bridges tradition and modernity (Cooper, 2015; Richter, 2008). Kempot's music evokes nostalgia while offering a safe space for men to express emotions typically constrained by conventional masculine norms. Local popular music, as Bennett & Janssen (2016) and Cohen (2013) argue, is a critical arena for negotiating cultural identity in contemporary Indonesian society. Kempot's lyrics thus emerge as cultural texts that simultaneously articulate, contest, and reconfigure the relationship between emotion, language, and masculinity within Javanese cultural frameworks.

Building on these three theoretical pillars, the present study examines how expressive speech acts in Kempot's lyrics construct a repertoire of Javanese masculinities that are at once traditional and innovative. The study contributes to (1) sociopragmatic theory by demonstrating the analytical value of popular song lyrics as sites of identity negotiation, and (2) masculinity studies by advancing a non-Western case of hybrid masculinity, where emotional openness and cultural norms coexist in productive tension.

Method

This study uses an interpretive qualitative approach with a sociopragmatic-discursive analysis design. This approach was chosen because it allows for an in-depth exploration of language practices as a reflection of social action and identity construction. In this context, song lyrics are understood as aesthetic texts and performative sites where emotions and cultural values are publicly negotiated (Gee, 2014; van Dijk & Rietveld, 2021). The sociopragmatic approach offers a framework for analyzing how emotional actions (such as complaining, lamenting, longing) are expressed linguistically, while discursive analysis focuses on how identity, especially Javanese masculinity, is constructed through language in a particular cultural context. Contemporary linguistic studies emphasize that combining these two perspectives is very effective in understanding the relationship between language and symbolic power in cultural products such as music (Baxter, 2019; Charron, 2017; Kulczynski et al., 2016).

The material objects of this study are the lyrics of Didi Kempot's songs, while the main data are in the form of linguistic units (words, phrases, clauses, sentences) that represent expressive speech acts related to the experience of heartbreak or injury. Lyrics were chosen as data because they have been proven to be able to mediate affect and gender norms in a complex manner in popular music discourse (Tajima & Yoshinaga, 2024; Zhang et al., 2024). Data sources were obtained from four popular compilation albums, namely: Full Album Didi Kempot Terpopuler (2020), Didi Kempot The Best Campursari (2020), Didi Kempot: Cidro, Banyu Langit, Pamer Bojo (2019), and Didi Kempot: 17 Best Collection Nonstop (2017). Purposive sampling technique was used to select seven songs that were considered thematically, emotionally, and culturally representative, namely: (1) "Terminal Tirtonadi" (TT), (2) "Stasiun Balapan" (SB), (3) "Tanjung Mas Ninggal Janji" (TMNJ), (4) "Sewu Kuto" (SK), (5) "Kangen Nickerie" (KN), (6) "Banyu Langit" (BL), and (7) "Tatu" (T). This selection considered not only the richness of the expression of love and the consistency of the cidra theme, but also public resonance, measured by cultural references in previous studies, frequency of cover versions, and streaming popularity (Heryanto & Firmansyah, 2020; Mahfud et al., 2022).

Data were collected using documentation and note-taking techniques commonly used in qualitative linguistic research (Awan et al., 2023; Roulston, 2018). The process began with orthographic transcription of song lyrics from official audio sources. Next, a cross-verification process was carried out with trusted online sources such as (Chen & Buckingham, 2025) to ensure the accuracy of the text. To facilitate linguistic analysis and open access to cross-cultural readers, the lyrics are presented in bilingual form, namely the original Javanese version and a contextual translation into Indonesian. This practice aligns with the cross-cultural applied linguistics approach (Samar et al., 2014). A preliminary coding stage was conducted to flag all potential expressive speech acts, which were then grouped into candidate categories for analysis.

The analysis was carried out using a layered model that sequentially integrates three main theoretical frameworks. First, analyzing expressive speech acts was conducted at the sociopragmatic level, referring to (Searle, 1991), to identify the function of linguistic acts such as complaining, lamenting, blaming, or hoping. Lyrics were segmented at the clause and stanza level, and a coding manual was developed iteratively. Two independent coders applied the manual to a subset of data, and inter-coder reliability was calculated (Cohen's kappa = 0.82) to ensure consistency. This stage attempts to answer what actions the speaker takes through his lyrics. Second, the data was analyzed through an ethnopragmatic lens using the concept of cultural scripts (Chentsova-Dutton & Maercker, 2019; Goddard & Wierzbicka 2014), to trace how the expression of emotion is tied to Javanese cultural affective norms such as *nrima*, *sabar*, and *ikhlas*. Recent studies in ethnopragmatics have demonstrated the effectiveness of this approach in interpreting emotional meaning in Asian contexts (Ishii & Eisen, 2021; Masuda et al., 2012). Third, the results of the previous two stages are synthesized at the level of discursive analysis, concerning hegemonic masculinity theory (Demetriou, 2001; Jewkes et al., 2015; Sumpter, 2015), to interpret the representation of Javanese men that emerges from the lyrics: whether traditional masculine, fragile-modern, or a negotiated hybrid form. The entire analysis process is carried out while maintaining interpretive validity through triangulation between theories, strengthening empirical data, and strict contextual reading. Thus, this study not only describes the linguistic form of emotional expression but also reveals how language, emotion, and gender are intertwined in the discursive practices of Javanese popular music. The entire analysis process was validated through three strategies: (1) triangulation across theories (sociopragmatics, ethnopragmatics, masculinity studies), (2) coder cross-checking and agreement measures, and (3) strict contextual reading that considered both linguistic form and sociocultural meaning. To increase transparency and replicability, an analytical pipeline diagram (speech acts → cultural scripts → masculinity categories) was constructed.

Results and Discussion

This section presents the main findings of the sociopragmatic analysis of Didi Kempot's song lyrics, particularly regarding the representation of '*cidra*' (heartbreak or broken promises) and how this contributes to the construction of Javanese masculinity. We argue that the narrative of '*cidra*' in Didi Kempot's songs is not voiced singly but through a complex discursive process. This process shows the dynamic interplay between the affirmation of Javanese cultural norms and the negotiation of masculinity expectations. We present these findings in three main interrelated arguments: (1) the performance of loyalty and patience as the affirmation of cultural scripts; (2) the articulation of fragility as the negotiation of masculine stoicism scripts; and (3) the construction of hybrid masculinity as a synthesis of the two processes. These dynamics are summarized in Table 1.

Table 1. Synthesis of Sociopragmatic-Discursive Analysis of the Narrative of 'cidra'

Analytical Themes	Dominant Expressive Speech (Searle)	Function of the Javanese Cultural Script (Wierzbicka)	The Construction of Masculinity (Connell)	Sample Songs (Codes)
Loyalty & Patience Performance	Hoping, Promising, Remembering	Affirm the script of patience, faithfulness, and nrima (accepting destiny).	Building a normative male image that upholds commitment.	TT, TMNJ, SK, KN
Articulation of Emotional Fragility	Lamenting, Complaining, Expressing Sorrow	Negotiate/Challenge the script of 'men must be strong'.	Showcasing a masculine side that is emotionally vocal and fragile.	SB, T, BL
Performance of Resignation & Sincerity	Accepting, Wishing	Reaffirm the Lilo script (sincerely) as the final resolution.	Constructing the image of a spiritually mature man who finds strength in resignation.	SK, T

Performance of Loyalty and Patience: Reinforcement of Normative Cultural Scripts

The foundation of the 'cidra' narrative in Didi Kempot's lyrics is the formation of the image of the male protagonist as a figure with high morals, far from the impression of being impulsive or easily disloyal. This is achieved by consistently showing unlimited loyalty and patience. This attitude is crucial in the context of Javanese culture, which values steadfastness and obedience to promises, following values such as patience, loyalty, and acceptance.

Sociopragmatically, this performance is manifested through commissive speech acts that affirm the promise to be loyal and expressive speech acts that express timeless hopes and memories. Consider the following quote from "*Tanjung Mas Ninggal Janji*" (TMNJ):

"Ning Pelabuhan Semarang kene / Aku tansah ngenteni kowe" (Di Pelabuhan Semarang sini / Aku selalu menunggumu) (TMNJ/3)

The phrase "tansah ngenteni" (always waiting) is not just an ordinary expression of waiting; it implies consistency and eternal dedication. As an expression, this utterance voices the speaker's constantly hopeful and faithful psychological condition. As a commissive, it implicitly promises a future action, affirming an unwavering commitment. The emphasis on the duration and intensity of the wait, as in another lyric, "*Wis pirang taun anggonku ngenteni*" (TT/4), further reflects deep loyalty and steadfastness as ideals of Javanese masculinity. This linguistic performance directly activates and confirms Javanese cultural scripts of patience, loyalty, and sincerity. By presenting himself as an unwavering man in his waiting, the protagonist builds a strong moral foundation, essential to positioning him as a victim worthy of pity in this 'cidra' drama.

Articulation of Fragility: Negotiating the Masculine Stoicism Script

Once the foundation of traditional morality is established, Didi Kempot's lyrics take a more radical step: openly articulating emotional fragility. This effectively negotiates the dominant Javanese cultural script, which traditionally expects men to be stoic, stoic, and to hide their emotions—a norm often abbreviated as 'lelaki kudu kuat' (men must be strong). This negotiation is done through a series of expressive speech acts such as lamenting, complaining, and expressing sorrow. The most iconic example is in the song "Stasiun Balapan" (SB):

"Rasane koyo wong kelangan / Kowe ninggal aku / Ra kroso netes eluh ning pipiku" (Rasanya seperti orang kehilangan / Kau tinggalkan aku / Tak terasa menetes air mata di pipiku) (SB/1)

The act of crying, often stigmatized as weakness, is here voiced explicitly and even located in a public setting (a train station). This lyrical choice symbolically challenges rigid masculinity norms and provides emotional permission for male audiences to feel and express fragility. The phrase "*koyo wong kelangan*" (like a person who has lost) emphasizes the universality of the pain experienced, transcending personal grief to fundamental suffering. Crying, an act often associated with weakness or femininity in many cultures, is here performed openly by the male protagonist. This is a symbolic "transgression" of rigid Javanese masculinity norms, which traditionally view male tears as a sign of weakness. By vocalizing pain on a physical level (crying in a public place such as a train station), the lyrics not only express personal suffering, but also collectively give emotional permission for male listeners to acknowledge and feel their own fragility. This phenomenon is also reflected in early research data that describes the character as a "fragile, weak, and romantic man," even a "crybaby because he cries easily," indicating an acceptance of a wider spectrum of emotions for Javanese men.

Resolution in Surrender: Lilo as a Form of Masculine Power

Emotional conflicts that culminate in tears and complaints often resolve in the Javanese concept of surrender, or *Lilo*. This shows that even though the norms of stoicism are challenged, the ultimate resolution of suffering remains deeply rooted in local wisdom. This concept of *Lilo* is presented as the culmination of the protagonist's spiritual maturity, reflecting the ability to achieve inner peace even in the face of loss.

In the song "Sewu Kuto" (SK), after the narrative of a tireless search, the man states:

"*Umpamane kowe uwis mulyo / Lilo aku lilo*" (*Seandainya engkau sudah hidup mulia/ Ikhlas, aku ikhlas*) (SK/4)

This expressive act shifts from suffering to acceptance. Within Javanese masculinity, *lilo* becomes a source of inner strength, showing that true power lies in self-control and wisdom rather than domination. Instead, it is constructed as the highest form of masculine strength: the ability to overcome ego and personal suffering for the happiness of a loved one. This is in line with initial data that mentions "an attitude of resignation to his love life to the lover who left him." Thus, the cultural script of *Lilo* and *nrima* (accepting fate) functions as a resolution mechanism that restores the man's honor, even in a position of abandonment, making him a wise and magnanimous figure.

Synthesis: The Birth of Didi Kempot's Hybrid Masculinity

The integration of the three elements above—normative loyalty, expressive fragility, and resolution in resignation—ultimately gives birth to a hybrid masculinity model (Connell, 1995). The protagonist in Didi Kempot's lyrics is neither a rigid and repressive traditional man nor a "modern" man uprooted from his cultural roots. He is a synthetic figure: a man who upholds the noble values of loyalty and responsibility (normative), dares to show his tears and mourn his pain (negotiation of stoicism), and finds strength in sincerity (cultural resolution). This hybrid masculinity model is key to understanding the phenomenon of "The Godfather of Broken Hearts" and its resonance in society. This model offers a complex and realistic emotional blueprint for contemporary Indonesian men, especially Javanese. Didi Kempot's lyrics become a safe space where men can celebrate their loyalty, mourn their pain, and ultimately find a path to sincerity. This allows them to express emotions that may have previously been suppressed, without having to lose the honor or stigma of being a man. Didi Kempot's art, therefore, not only documents but also actively shapes and validates a more fluid and authentic expression of masculinity in the context of modern Javanese culture.

This section comprehensively discusses sociopragmatic findings related to the representation of 'cidra' and the construction of Javanese masculinity in Didi Kempot's lyrics. This discussion elaborates on how the phenomenon of "heartbreak" is voiced through the dynamic interplay between the affirmation of normative cultural scripts and the negotiation of stoic masculinity expectations. Furthermore, this section will connect the findings with relevant literature, highlight the contribution of novel research, discuss theoretical and practical implications, and acknowledge the limitations of this study.

The findings of this study significantly enrich our understanding of how 'cidra'—as a profound emotional experience—is represented and negotiated in the context of Javanese masculinity. Rather than merely displaying passive sadness, our analysis shows that Didi Kempot's lyrics project three main interrelated dimensions in the experience of 'cidra': the performance of loyalty, the articulation of fragility, and the resolution of resignation. These dimensions reflect an internal struggle and progressive adaptation within the Javanese masculine subject facing an emotional dilemma. First, the performance of loyalty and patience through the speech acts of hoping, promising, and remembering strongly reinforces the image of a man who is steadfast in keeping his promises (*ngugemi janji*) and has *atosnya ati* (steadfastness). This is in line with the ideal characteristics of Javanese men that have been instilled from generation to generation, such as patience, *ngayomi* (protection), and honesty (as reflected in Table 3 preliminary results). Lyrics such as "*Aku tansah ngenteni kowe*" (TMNJ/3) or "*Wis biru taun anggonku ngenteni*" (TT/4) are not merely expressions of waiting. The choice of the diction "*tansah*" (always) and the emphasis on the duration "*pirang taun*" (several years) are pragmatic manifestations of a strong moral commitment, a foundation of masculine identity that is valued in Javanese culture. In the context of 'cidra', this loyalty is not necessarily the end of suffering, but rather an arena for proving integrity and sincerity, confirming the man's self-worth before the community and himself. Second, and more crucially, is the articulation of emotional fragility through the speech acts of lamenting, complaining, and expressing sorrow. The phenomenon of men crying or openly complaining about heartbreak, such as "*Ra kroso netes eluh ning pipiku*" (SB/1) and "*Aku nangis, aku kangen*" (KN/3), directly negotiates the script of Javanese masculinity, which tends to be stoic (men must be strong). The use of the highly relatable phrase "*koyo wong kelangan*" (like a person who has lost) demonstrates the universality of pain that transcends the personal. While cultural norms may encourage emotional restraint, Didi Kempot's lyrics provide a unique discursive space that expresses inner suffering

without losing masculine 'honour'. This effectively challenges the traditional view that men must always be strong and must not show weakness. Instead, the lyrics validate a wider spectrum of emotions for men, including sadness, longing, and loss, which may previously have been considered taboo or unmasculine. This is a subtle subversion of rigid norms, carried out through the medium of popular art. Third, and as a resolution to this emotional tension, is the performance of resignation and sincerity (*Lilo and Nrima*). The speech acts of accepting and wishing well, such as "*Umpamane kowe uwis mulyo / Lilo aku lilo*" (SK/4), show that in the end, the male character chooses the path of spirituality and wisdom. This phrase not only expresses acceptance but also a liberation from emotional burdens. This is not a form of defeat or despair but rather a transformative force that allows the subject to transcend personal suffering for the sake of the beloved's happiness. The concept of Lilo here functions as a coping mechanism unique to Javanese culture, offering a way out of emotional trauma without violating larger social values. This performance displays the emotional and spiritual maturity valued in Javanese society, where inner calm in the face of adversity is a sign of true strength.

This study makes significant contributions to the study of sociopragmatics and masculinity through a multidimensional novelty lens. Sociopragmatically, we not only adopt Searle's speech act framework and Wierzbicka's concept of cultural 'scripts,' but also extend them to analyze the performative function of language in shaping and negotiating social norms and gender identities amidst the experience of 'cidra'. This goes beyond the purely linguistic analysis often found in previous song lyric studies (Kusumawati et al., 2019), focusing on "how" and "why" the expressions are used to construct understandings of masculinity.

This study also enriches the literature on masculinity in non-Western contexts, especially Javanese masculinity, which still tends to see ideal figures such as Arjuna (Hasan et al., 2025) or separate dimensions in dangdut koplo (Ulya et al., 2021). Our core novelty lies in the conceptualization of 'hybrid masculinities': a model that is able to integrate the contradictions between normative loyalty, the articulation of emotional fragility, and the resolution of resignation. In contrast to Western hegemonic representations of masculinity that often emphasize emotional repression (Berke et al., 2018; Cleary, 2012; Emslie et al., 2006; Jansz, 2000), this hybrid model acknowledges elements that are often considered 'feminine' (fragility, crying) while remaining firmly rooted in traditional Javanese 'masculine' values (loyalty, patience, moral responsibility). It fills a gap in the literature by providing a more granular and dynamic framework for how Javanese men manage heartbreak without completely abandoning cultural values and without being completely trapped in stoicism. Furthermore, this study brings the dynamics of male 'heartbreak' ('cidra') as an arena for gender negotiation to the forefront. While previous studies on Dangdut or Campursari may touch on themes of romance or heartbreak, they are often from the perspective of gender inequality or the objectification of women (Calogero, 2013). We reverse this perspective by making men's experiences of 'cidra' the focal point for analyzing the complexity of masculinity constructions. We show that 'cidra' is not simply a personal experience, but rather a sociopragmatic arena where gender norms are questioned, affirmed, and negotiated through lyrical language. Finally, we highlight the therapeutic and emotional validation functions of popular music, specifically Didi Kempot, as a novelty that is underexplored in depth. While there are studies on the expression of emotion in Indonesian popular music (Hadi & Sunarto, 2025), few explicitly discuss how this music becomes a medium of 'collective therapy' or emotional validation for men experiencing 'cidra' in a particular cultural context. We explore how these lyrics create a safe space for men to express sadness without stigma, which has important implications for mental health and masculinity studies. It also deepens understanding of the "melancholic masculinity" referred to by (Gibson, 2009; Jay, 2007), by elucidating the linguistic and sociopragmatic mechanisms that shape it and its implications for gender norms.

Practically, this study has important implications for understanding mental health and emotional expression in men, particularly in the context of Javanese and Southeast Asian cultures that generally emphasize emotional stoicism. Didi Kempot's lyrics, with their authentic 'cidra' narratives, serve as a 'collective therapy' that allows men to acknowledge, validate, and express their hurt without feeling like they are losing their 'honor' as men. His music provides a language and narrative that can be used to articulate experiences that may be difficult to express in everyday conversation due to social stigma. It can also inform the development of more culturally sensitive mental health programs for men, which recognize the diversity of masculine emotional expressions and provide channels that are appropriate to local contexts. However, this study has several limitations that need to be acknowledged. First, focusing solely on Didi Kempot's song lyrics may not fully represent the full spectrum of 'cidra' experiences and constructions of Javanese masculinity outside the medium of popular music. Regional variations or social class differences in emotional expression may exist and are not captured here. Second, this analysis is interpretive and qualitative, so its generalizations need to be tested further through broader quantitative or comparative studies with other music genres, art forms, or cultures.

Based on these findings and limitations, several directions for further research can be explored to deepen our understanding. Future research could analyze listeners' reception of these lyrics, especially from the perspectives of Javanese men and women of different ages and social backgrounds, to better understand how they interpret and internalize this hybrid model of masculinity. Additionally, comparative studies with song lyrics from other genres or cultures in Indonesia (e.g., Sundanese pop music, contemporary dangdut, or other regional songs) could provide insights into regional and genre variations in the construction of masculinity related to heartbreak. Research could also explore the role of Didi Kempot's stage performances and interactions with fans (*Sahabat Ambyar*) in reinforcing and disseminating this model of masculinity more widely, through analysis of audience interactions, merchandise, or fan forums. This approach could provide a more holistic perspective on text, context, and audience dynamics in shaping gender identity.

Conclusion

This study sociopragmatically analyzes the representation of 'cidra' (heartbreak or broken promise) and the construction of Javanese masculinity in Didi Kempot's song lyrics. Our findings suggest that 'cidra' is voiced not as a passive expression of sadness, but rather through a dynamic interplay between the affirmation of Javanese cultural norms and the negotiation of stoic masculinity expectations. We identify three main dimensions in the experience of 'cidra' that collectively form a hybrid masculinity: first, the performance of loyalty and patience through lyrics that reinforce the image of men who are steadfast in keeping their promises (*ngugemi janji*) and have steadfastness (*atosnya ati*), reflecting traditional Javanese values. Second, the articulation of emotional fragility that explicitly features men crying and complaining, such as "*Ra kroso netes eluh ning pipiku*". This is a significant negotiation of Javanese masculinity scripts that generally expect men to always be strong (*lelaki kudu kuat*), thus validating a wider spectrum of emotions for men. Third, the resolution in surrender and sincerity (*Lilo*), where the male character achieves peace through the concept of *Lilo* and *nrima*, shows the ability to overcome personal suffering for the sake of the beloved's happiness, in line with the typical coping mechanisms of Javanese culture. This conceptualization of hybrid masculinity is a major contribution of our study, enriching the literature on non-Western masculinities and showing how gender identities can adapt and evolve. In practical terms, Didi Kempot's lyrics function as a 'collective therapy' that allows men to express their hurt without stigma, providing important implications for culturally sensitive mental health. Although the focus on Didi Kempot's lyrics has limited generalizability, this study paves the way for audience reception and cross-cultural comparison studies to better understand the complexity of masculinity constructions in popular art.

Declarations

- Author contribution** : Daroe Iswatiningsih was responsible for the manuscript preparation, conceptual framework, data collection, and writing. She also led the writing of the manuscript and collaborated with the others authors. Nguyen Thanh Tuan, Purwati Zisca Diana, Ida Yeni Rahmawati, and Ridho Covinda Wahyu Firmansyah was responsible for the transcription, data analysis, revision, and writing in accordance with the structure and grammar.
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