

ROMANTICIZING POVERTY: A CRITICAL DISCOURSE ANALYSIS OF THE LYRICS ‘LOYO JOGJA ISTIMEWA’ BY NDARBOY GENK

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Abstract

This study focuses on the analysis of the song lyrics "Koyo Jogja Istimewa" by Ndarboy Genk, which reflects issues of poverty and gender relations in the sociocultural context of Indonesia. The background of this research stems from the phenomenon of romanticizing poverty in music, where lyrics often portray social injustice in an entertaining yet detrimental manner. The primary aim of this research is to uncover how the lyrics represent poverty and gender inequality through the lens of Critical Discourse Analysis (CDA) as developed by Teun A. van Dijk. The method employed in this study is CDA, focusing on the analysis of superstructure, macrostructure, microstructure, and social cognition. The data is centered on the lyrics of Ndarboy Genk's song titled "Koyo Jogja Istimewa." The results of the analysis reveal that the song lyrics frame poverty in a romantic narrative, positioning women as figures who must accept the condition of impoverished men. This creates a mindset that poverty is something to be accepted as long as love exists while overlooking the inherent inequalities. The conclusion of this research is that the song "Koyo Jogja Istimewa" shapes and reinforces discourse surrounding poverty and gender in society.

Keywords: Critical Discourse Analysis, Poverty, Gender, Song Lyrics, Ndarboy Genk, Social Cognition, Javanese Culture

INTRODUCTION

Dangdut music, including dangdut koplo, demonstrates high popularity. Regional dangdut has been able to negotiate and even dominate versions of dangdut that were previously centralized (Raditya, 2021). This phenomenon is evident in the popularity of the group Ndarboy Genk. This group represents a dangdut ensemble that shines not only in physical spaces but also in virtual realms (Raditya, 2024). One of the songs that gained significant popularity is "Koyo Jogja Istimewa," which has reached 60 million viewers and became Ndarboy Genk's second most popular song after "Mendung Tanpo Udan." Previous research has analyzed the song "Mendung Tanpo Udan." On the other hand, the song "Koyo Jogja Istimewa" also warrants further examination of the lyrics composed by Ndarboy Genk. This song not only presents a romantic aspect of relationships but also carries a deeper narrative concerning poverty, gender, and social dynamics.

Songs are significant media artifacts and have a considerable impact on attracting the mass (Daneshvar Kashkooli, 2024). Song lyrics represent commonly found phenomena because they serve as cultural artifacts that reinforce local identity (Laksono, 2020). In this article, Ndarboy's lyrics encapsulate the experiences of Indonesian society, particularly Javanese society, highlighting the romanticization of poverty and the emphasis on loyalty as a solution to various economic and social problems in relationships. In this song, the relationship between men and women is portrayed through lyrics that stress the importance of love and loyalty, while ignoring the harsh realities faced by couples—poverty and gender inequality.

On the other hand, poverty in Indonesia is not solely rooted in economic factors but also involves broader social structures (Tisniwati, 2012). Cultural norms that view poverty as something normal also contribute to the unresolved issue of poverty in Indonesia. Poverty in Indonesia continues to be endured by many people and is passed down from one generation to the next (Panjaitan, 2003). In this context, the lyrics of "Koyo Jogja Istimewa" reflect the notion that poverty is not something that needs to be addressed with concrete solutions but is romanticized as something that can be accepted as long as love remains. This phenomenon, in Karl Marx's view, can be likened to the idea that "religion is the opiate of the masses" (Marx & Feuer, 1969)—in this case, love becomes the "opiate" that soothes women's anxiety over economic and social uncertainty. In this context, love alienates individuals from their true selves. Love becomes a false emotional leap, an escape that serves as a tranquilizer or opiate for society. Here, love is an irrational thought that does not contribute to real-world progress, particularly in economic aspects that concern material well-being (Munir, 2016).

This research aims to analyze how the lyrics of "Koyo Jogja Istimewa" reflect and influence societal understanding of poverty and gender relations. Through the Critical Discourse Analysis (CDA) approach by Teun A. van Dijk, this study will dissect the macro and microstructures within the song's lyrics. This approach will help identify how the narrative of romanticizing poverty is constructed and reinforced in popular culture, as well as its impact on social perceptions, especially concerning the role of women and gender inequality in relationships.

Thus, this research is expected to provide new insights into how popular culture can influence society's views on deep social issues, such as poverty and gender inequality, and how these discourses are shaped and supported by media representations like the song "Koyo Jogja Istimewa."

LITERATURE REVIEW

This literature review will examine relevant theories and research to support the analysis of the lyrics of the song "Koyo Jogja Istimewa." This review will focus on three main areas: (1) Romanticization of Poverty and (2) Koplo Music and Social Expression.

1.1. Romanticization of Poverty

Poverty is a condition resulting from existing social and economic structures, such as uneven development, income inequality, and policies that do not support equitable welfare distribution. In a study conducted by Wiradinata, structural poverty is represented in the music videos of Superglad and Navicula. Using John Fiske's semiotic approach, the study highlights that these music videos depict a clear image of the economic disparities experienced by urban and peripheral communities, often marginalized by city development. This study provides important contributions to understanding how music media in Indonesia represents poverty not just as an individual condition but also as a result of an unjust social structure (Wiradinata, n.d.). In the context of this research, the romanticization of poverty in song lyrics and music videos often obscures the harsh reality that this poverty is caused by economic policies that do not favor the lower classes.

Pratiwi examines the relationship between poverty and Javanese culture in music videos. This research uses a Critical Discourse Analysis (CDA) approach and Oscar Lewis's Culture of Poverty theory to reveal how the discourse of poverty in Java is represented in music. According to Lewis, the culture of poverty includes a series of values and behaviors inherited from one generation to the next, which perpetuate poverty itself. Pratiwi identifies that poverty in Java is not only structural but also cultural. Structurally, uneven development, lack of job opportunities, and limited access to health services in villages exacerbate poverty conditions. Culturally, poverty is linked to a culture of laziness that, according to this analysis, is inherent in some Javanese communities (Pratiwi & Haryanti, 2023). This analysis emphasizes that poverty is not only a result of economic injustice but is also influenced by cultural factors that lead people to accept poverty as a part of life.

Both studies provide an important foundation for this research in understanding how the discourse of poverty is represented and romanticized in Indonesian popular music. The research by Wiradinata and Pratiwi shows that music functions not only as entertainment but also as a tool for representing social realities, including poverty. By referring to the CDA approach and the theory of the culture of poverty, this research aims to reveal how the lyrics of "Koyo Jogja Istimewa" by Ndarboy Genk romanticize poverty, especially from a gender relations perspective.

The romanticization of poverty in this song is similar to the phenomenon found in the music videos analyzed by Wiradinata and Pratiwi, where poverty is viewed as something to be accepted and even celebrated. In this regard, this research will enhance our understanding of how Indonesian popular music not only reflects but also contributes to the perpetuation of the discourse of poverty in society.

1.2. Koplo Music and Social Expression

In the study of contemporary Indonesian music, the representation of local culture often becomes a strong element, especially in popular music that develops among the community. Laksono highlights how the lyrics in contemporary Indonesian music convey moral messages and reflect local culture that is grounded. Music serves as a medium that not only expresses cultural existence but also functions as a channel to showcase local identity in a way that is easily understood by the broader society (Laksono, 2020). This approach positions music as a reflection of social and cultural conditions, where local values become central elements in the lyrics.

Dangdut is one of the popular music genres in Indonesia that not only serves as a mirror of social realities through its lyrics. In research conducted by Kusumaningsih, it was found that dangdut lyrics explicitly convey gender inequalities between men and women. Men are depicted as active figures, while women are portrayed as sexual objects who are submissive, passive, and accepting of everything (Kusumaningsih et al., 2024).

Another study by Dewi and Primasti also revealed similar findings. The lyrics of koplo and dangdut music are representations of gender that reflect social dynamics in the lives of lower-middle-class communities. Dewi and Primasti's research on the song "Mendung Tanpo Udan" by Ndarboy Genk shows that the lyrics contain representations of gender-based injustice. Through content analysis, they found labeling of gender roles that place men and women in unequal positions. Women face narrow domestic roles, while men are depicted as having more freedom to move in public spaces (Dewi & Primasti, 2022). This research emphasizes that the division of roles in households depicted in the lyrics reflects broader societal inequalities.

A further study by Fathimah, Liana, and Sari also focuses on the romanticization of gender bias in the lyrics of "Mendung Tanpo Udan." In their analysis, there is an emphasis on the domestication of women through the use of words like "daster" and "blonjo," which have negative connotations for women. In contrast, men are depicted with words like "koran" and "sarung," which carry more positive connotations. This shows that women in popular culture, particularly in music, are often positioned as the "other," where their identity is considered secondary compared to men (Fathimah et al., 2023). Through intertextual analysis, this research uncovers the patriarchal ideology present in popular songs, where women are confined to domestic roles that restrict them.

These four studies provide important contributions to understanding how gender is represented in the lyrics of popular music, especially in the koplo genre that often depicts the everyday lives of communities. They demonstrate that music, as a form of popular culture, not only reflects social life but also actively shapes perceptions about gender roles and power relations between men and women. This further underscores the importance of critical studies of song lyrics, especially those with a wide audience, to uncover the ideologies and social values contained within them.

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METHOD

In this section, we apply Critical Discourse Analysis (CDA) developed by Teun A. van Dijk as the primary method for analyzing the lyrics of the song "Koyo Jogja Istimewa." This method allows us to explore various layers of meaning in the lyrics, focusing on superstructure, macrostructure, microstructure, and social cognition. Through this analysis, we can understand how the song's lyrics shape and reproduce narratives about poverty and gender within a social context. Furthermore, this method helps us explore the relationship between the language used in the lyrics and the underlying ideologies, providing deeper insights into cultural representation in contemporary music.

1.3. Sample

This research employs a critical discourse analysis approach to the lyrics of the song "Koyo Jogja Istimewa" by Ndarboy Genk. Therefore, the primary object of this study is not individual participants but the song lyrics as the unit of analysis. Nevertheless, in the context of social analysis, these lyrics are considered to represent certain views on poverty and gender relations in society. To support the analysis, the researcher will also take into account the social, cultural, and economic contexts of the target audience of this koplo music.

The song lyrics were chosen as a sample due to their high popularity among the public and the relevance of the themes raised related to poverty and gender dynamics. Koplo songs generally have an audience from various social and demographic backgrounds, with the majority of listeners coming from lower-middle economic classes. Therefore, this sample is deemed representative for understanding social perceptions of poverty and gender in the context of Indonesian popular culture.

1.4. Instrument(s)

This study uses one primary data source, the lyrics of the song "Koyo Jogja Istimewa" by Ndarboy Genk, as the object of analysis. The song lyrics were selected due to their relevance to the research issue, namely the discourse of poverty romanticized through love in the context of Indonesian popular culture. The entire song lyrics were analyzed using the Critical Discourse Analysis (CDA) approach developed by Teun A. van Dijk. To facilitate the analysis, the lyrics were divided into stanzas and coded as KJI.1, KJI.2, KJI.3, KJI.4, and KJI.5. Each stanza was analyzed separately and in-depth based on four main elements: superstructure (narrative structure and framework), macrostructure (main themes and overarching messages), microstructure (word choices, sentence patterns, and rhetoric), and social cognition (the relationship between text and social context).

Furthermore, the analysis focused on the data most relevant to the theme of poverty romanticization as portrayed in the song lyrics. This song was chosen not only for its popularity among dangdut koplo listeners but also for its reflection of specific societal perspectives on poverty and love, which are frequently expressed in Indonesian popular culture. By adopting this approach, the study provides a sharp and focused understanding of how popular music contributes to shaping social perceptions, particularly in normalizing poverty as an accepted part of everyday life.

1.5. Procedures

This research begins with the selection of the song "Koyo Jogja Istimewa" as the primary object of analysis, based on its popularity and the relevance of the themes raised. After selecting the object, the next step is the transcription and in-depth analysis of the lyrics using van Dijk's CDA approach. The analysis focuses on the structure, superstructure, macrostructure, microstructure, and social cognition of discourse (Van Dijk, 2008) to understand how poverty and gender relations are represented.

The research process is divided into several stages:

- a. Data collection: The lyrics are obtained from valid sources and then analyzed using a qualitative approach.

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- b. Critical discourse analysis: This process involves repeated readings of the song lyrics, identification of important elements, and tracing how the lyrics construct a social narrative about poverty and gender.
- c. Contextualization: The results of the discourse analysis are then compared with the social-economic context of society and the results of literature studies to ensure the relevance and validity of the findings.

FINDING & DISCUSSION

In this section, the results and discussion will focus on the analysis of the lyrics of "Koyo Jogja Istimewa" using Teun A. van Dijk's Critical Discourse Analysis (CDA) framework. The discussion will cover four main aspects of discourse analysis, namely superstructure, macrostructure, microstructure, and social cognition. The superstructure will identify the general structure and flow of the discourse in the lyrics, while the macrostructure will discuss the major themes raised. The microstructure will focus on language usage, including word choice and metaphors used in the lyrics. Finally, social cognition will reveal how the ideologies of poverty and gender relations are formed through the social interpretation process of the discourse.

Lyric	Translate	Code	Thematic	Schematic
Mangan tempe rasane koyo mangan lawuh sate Senajan sak anane Sing penting karo kowe	Eating tempeh feels like eating satay Even though it's simple What's important is that it's with you	KJI.1	Seduction to a partner	The plot in the first verse explains that for men it is okay to eat simply as long as they are together.
Ngombe kembang tahu rasane koyo ngombe susu Rausah mecucu tresno ku ro kowe ra bakal tak madu	Drinking tofu tastes Like drinking milk No need to frown My love for you will not be honey	KJI.2	Seduction to a partner	The plot in the second verse explains that for men, a simple drink is enough, so there is no need to frown because men will not cheat on their love.
Bungah tenan rasane wong kang lagi gandrung tak perjuangkan tekan janur melengkung	It feels happy People who are in love I will fight for it Until the coconut leaf bends	KJI.3	Seduction and promises to your partner	The plot in the third stanza explains that this man loves his partner very much and wants to marry her.
kowe siji siji ne aku bangga karo kowe gelem nompo opo anane Tresno ku ra bakal mletré	You are the only one I am proud of you Will accept me as I am My love will not change	KJI.4	Compliments to your partner	The flow of the fourth stanza explains that his partner is a special woman because she is willing to accept men as they are.
Kowe ojo sumelang	Don't worry	KJI.5	Compliments to your partner	The flow of the fifth stanza explains that the

tresna ku ra bakal ilang Ibarat koyo kuto ku jogja Kowe cen istimewa	My love will not disappear Like my city, Yogyakarta You are indeed special			man praises his partner who is second to none. The man gives his promise of loyalty.
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Table 1. Lyric 'Koyo Jogja Istimewa'

1.6. Macrostructure: The Theme of Flattery and the Romanticization of Poverty

Thematically, the lyrics of "Koyo Jogja Istimewa" present a man's flattery and praise towards his female partner. Verses coded as KJI.1, KJI.2, and KJI.3 represent the flattery, while KJI.4 and KJI.5 express praise. Through the theme of a man's flattery and praise towards a woman, poverty is rationalized through a romantic relationship. The male character has economic limitations and exalts the woman who accepts his modest financial situation. In these lyrics, the male character portrays poverty as something that can be overlooked as long as the love between the couple remains strong.

This theme aligns with the notion of the romanticization of poverty. Poverty in Java is structural and cultural. Structural poverty refers to the poverty experienced by a group of people because the social structure of the society prevents them from accessing the available sources of income (Soemardjan, 1980). Meanwhile, cultural poverty refers to a household dynamic where the husband is the authoritative and dominant figure, and the wife is an idealized figure who is modest and obedient (Lewis, 1988). This condition is reflected in the lyrics of "Koyo Jogja Istimewa." Economic limitations are portrayed as something that should be accepted or even understood by the woman. The man in the lyrics emphasizes that modest economic conditions should not be seen as a problem. Poverty here is not viewed as a socio-economic issue that needs to be addressed but as something that can be accepted, even celebrated, in the context of love.

The song 'Koyo Jogja Istimewa' romanticizes poverty and reinforces gender inequality. Though CDA, it is evident that the lyrics normalize the acceptance of poverty as long as love exists and position women as passive subjects who overlook economic issues. This reinforces cultural and gender stereotypes, obscuring the need for socio-economic improvements in relationship.

1.7. Superstructure: The Narrative of Promised Loyalty and Praise for Women

Schematically, the lyrics construct a narrative in which the man positions himself as the one struggling in the relationship, while the woman is praised for her willingness to accept the man's circumstances. The dominance of the man's role over the woman is still a common occurrence (Marwinda, 2020). Although the woman, in verse KJI.2, expresses dissatisfaction or reluctance regarding the man's economic situation, the man responds with promises of loyalty and assurance that he will continue to fight until marriage is achieved.

In this scheme, the woman is not positioned as someone actively sacrificing but as someone who is praised for ignoring the challenging economic conditions. In verses coded KJI.4 and KJI.5, the man exalts the woman by comparing her to the "special" city of Yogyakarta. This emphasizes that the woman's willingness to accept the situation is seen as an extraordinarily valuable quality. In the past, Javanese women were closely associated with the stereotype of *nrima* (acceptance), *pasrah* (surrender), *manut* (compliant), and *nurut* (obedient) (Ismawati, 2005). This means that an ideal Javanese woman is one who accepts circumstances, surrenders, follows her partner, and obeys. On the other hand, modern Javanese women are depicted as having a modern mindset and lifestyle (Ismawati, 2018). The man in the song explicitly states that this woman is different from the stereotype of a materialistic woman. Dangdut songs often portray women as materialistic (Ash-Shidiqy, 2016). Therefore, the fact that a modern woman is willing to accept her partner's circumstances is seen as something special.

In this narrative, the woman becomes a passive subject who is not allowed to question or change the existing socio-economic conditions. While the man positions himself as the one actively fighting for their love, in verses KJI.1 to KJI.5, there is no effort to improve the economic situation. In verses KJI.4 and KJI.5, the man only promises to remain loyal.

The analysis shows that this song romanticizes poverty by glorifying the woman's acceptance of economic limitations. The man positions himself as the one striving to remain loyal, while the woman is praised for not making the economic situation an issue. This romanticization of poverty validates the reality of cultural poverty. The song's narrative emphasizes love as a solution to economic hardship without any attempt to improve the situation.

Furthermore, gender stereotypes are reinforced in these lyrics. The woman is not praised for her active actions but for her submission to her partner's circumstances. The man's role as the hero in the relationship further emphasizes the woman's passivity, while she is deemed "special" merely for her passive loyalty.

Based on the macrostructure and superstructure analysis of the lyrics of "Koyo Jogja Istimewa," it can be concluded that the song not only romanticizes poverty but also gender differences. The song reinforces the discourse that love can overcome poverty without the need for structural or cultural improvement. The woman here is positioned as special solely for her willingness to accept without asking for more.

1.8. Microstructure: Word Choice, Sentence Patterns, and Metaphors

In the microstructure section, it is evident that the songwriter uses word choice, syntactic patterns, and metaphors to convey the meaning behind the song "Koyo Jogja Istimewa." This analysis breaks down the use of these elements to reinforce the song's message. The narrative of romanticizing poverty and gender inequality reemerges through the microstructure of the song lyrics.

The lyrics open by depicting the man's economic limitations in verse KJI.1. The contrasting use of words—tempe as a symbol of poverty and satay as a symbol of comfort—sets the tone for the song. Tempe has become a symbol of poverty in the novel *Ronggeng Dukuh Paruk* (Setiamah, 2018), while satay represents prosperity, appearing as one of the special dishes in the rijsttafel (Djoko, 2000; Windiany, 2023).

The man in the lyrics uses a strategy of flattery, offering love as a substitute for material comfort. Through lyrics that translate as "eating tempe feels like eating satay," the contrast between tempe and satay is used to downplay and reduce the issue of poverty to a trivial matter. This word choice reflects the man's rhetoric in convincing his partner that love is more important than luxury. In reality, however, this action illustrates an attempt to avoid responsibility for the difficult economic situation.

In verse KJI.2, the woman implicitly expresses her discomfort with the man's economic condition, but the man responds by contrasting two more words. The choice of tofu drinks as a symbol of simplicity is compared to milk, a symbol of high-quality beverage in KJI.2. Once again, the songwriter highlights the contradiction presented by the man. However, in KJI.2, the woman shows resistance. On the other hand, the man responds with a promise of loyalty to ease the woman's concerns about economic hardship. This response serves as flattery, which is irrelevant and illogical to the woman's concerns.

The syntactic pattern in this verse does not reflect a logical cause-effect relationship or question-answer structure. The woman's concern over economic limitations is neither addressed nor answered with a concrete solution but rather with a promise of loyalty. This suggests that the man in these lyrics tends to disregard the woman's concerns and uses loyalty promises as a way to calm her.

Verse KJI.3 shows the man's increasing flattery. The man in the lyrics claims to be in love and willing to fight until marriage. However, the economic problem, which caused the woman to sulk in KJI.2, remains unaddressed. The man emphasizes his own feelings without considering the woman's concerns. The absence of a cause-effect syntactic pattern in this lyric shows that the man tries to mask the economic issue with promises of marriage. In a relationship, the decision to marry should be based

on mutual agreement (Harahap, 2013), but in these lyrics, the man positions marriage as a "reward" for the woman.

A cause-effect pattern begins to emerge in verse KJI.4. In this verse, the man praises the woman for accepting him as he is. Here, the woman is regarded as "the one" because she is not materialistic, unlike other women who are money-oriented. This praise appears as an indirect response to the woman's concerns in KJI.1, KJI.2, and KJI.3. The man uses this praise to ignore the woman's demands for economic improvement. In other words, he considers the woman's acceptance of his poverty as a special form of love. However, once again, the man makes no effort to improve his economic condition.

Next, in verse KJI.5, the metaphor "Jogja" is used to describe the woman who accepts the man as he is. Jogja, known as a special city (Kurniawan & Sadali, 2018), is used as a metaphor for the woman, implying that the woman's passive loyalty is something very valuable and rare. This metaphorical choice elevates the woman's position, but at the same time sidelines the active role of the woman in the relationship. Equating the woman with Jogja serves as the man's assertion that this woman deserves praise for being willing to accept his limitations without asking for more.

1.9. Social Cognition

The main issue in this song is the poverty faced by the man. Here, poverty is not only depicted as a barrier but also framed within a romantic narrative. Structural poverty, which is often caused by systemic factors like economic injustice or limited access, as well as cultural poverty, which is difficult to resolve, is transformed into a personal issue that the woman is expected to accept graciously.

The man in this song offers no solution to the poverty they face. Instead, he uses the rhetoric that love is more important than material wealth, pushing the woman to accept the economic situation without conditions. In this case, love becomes a justification mechanism for avoiding the reality that the economic issue actually requires real effort to address.

Referring to Karl Marx's theory that "religion is the opium of the people," (Marx & Feuer, 1969), in this context, love is used as "opium." Love is employed as a tool to reduce and mask the socio-economic problems that should be a shared responsibility in a relationship, as though loving and being loved is enough to overlook poverty.

Indonesian love songs often glorify the expression of the protagonist's love. For example, the song "Nemen" depicts the protagonist's willingness to do anything for their lover's happiness. In this song, there are three elements of love according to Sternberg's perspective: intimacy, passion, and commitment (Sternberg). However, this expression of love is not always portrayed as ending happily (Effendi, 2024).

The theme of love and loyalty in Indonesian songs is also explored in a study by Harnia, which reveals the existence of a myth: that every relationship built on love will endure, even if it is painful (Harnia, 2021). On the other hand, Yuliarti's research suggests that Indonesian songs are dominated by expressions of love that do not align with objective reality (Yuliarti, 2015). Based on this explanation, it can be seen that there is a gap between song lyrics as a reflection of society and the actual circumstances that occur. Song lyrics represent the perspective the writer wants to convey, but some of them never become reality and remain merely myths.

The woman's fear of infidelity is implicitly present in the lyrics of "Koyo Jogja Istimewa." The woman's anxiety about the man's loyalty is quite justified, considering that in a patriarchal society, women are often placed in vulnerable positions, especially when they are economically dependent on men. Both infidelity and financial issues are leading causes of divorce in Indonesia, with the top cause being failure to provide physical and emotional support, and the second being infidelity (Hasan et al., 2023).

Conversely, the man in the song responds to the woman's fear of infidelity with a promise of commitment, without offering a solution to the more fundamental issue, which is economic stability. In this situation, the woman's fears are left unresolved. Economic problems are not addressed with real

efforts to improve living standards or well-being, but rather with empty promises that do not address the actual condition.

The issue of the woman's anxiety over the uncertainty of marriage is also very strong in this song. The man promises marriage as a way to alleviate the woman's concerns about the status of their relationship. However, this promise seems to be a tool to soothe the woman without a concrete commitment to fulfilling other needs in the relationship, especially economic needs.

The man uses marriage as a symbol to comfort the woman and ensure emotional commitment, but marriage in this context is not seen as a solution to improve social-economic well-being. Instead, it is used as a form of reward for the woman who accepts the man as he is. Marriage should be based on mutual agreement to strive for improving life conditions, not just as a symbol of loyalty (Laela, 2012).

The man in this song is also worried that the woman might stop loving him due to his economic limitations. This worry is manipulated by narrating that true love does not require material wealth. If the woman loves him, then she should be able to fully accept his shortcomings. However, instead of using this concern as motivation to improve his living conditions, the man uses love as an excuse for all his shortcomings, without making any concrete effort to change. This reflects an imbalance in the relationship, where the responsibility to maintain love is largely placed on the woman, who is expected to continue loving the man despite his limitations.

Besides concerns about love, there is also the fear that the man might leave the woman. The man tries to reassure the woman that he will remain loyal, but this promise of loyalty is not accompanied by real actions that show he will take responsibility for the relationship. In society, commitment in a relationship, especially after marriage, should be based on loyalty and cooperation in facing all life's challenges, including economic issues. But in this song, the man only offers a promise of loyalty without providing a solution to the economic issues that trigger the woman's concerns. Ultimately, this promise of loyalty becomes an escape from real responsibility.

In a relationship, all emerging concerns—ranging from worries about poverty, infidelity, uncertainty about marriage, to the loss of love—are part of a mutual commitment that requires cooperation between men and women. However, in these song lyrics, the woman's concerns are not answered with concrete solutions. The man pacifies the woman's worries by offering promises of love and loyalty, without addressing the economic issue that is at the root of her anxiety.

Based on the results and analysis conducted, it is evident that the lyrics of the song "Koyo Jogja Istimewa" by Ndarboy Genk not only depict the condition of poverty but also construct a romantic narrative around it. Critical discourse analysis shows that poverty is presented as a condition that can be accepted and celebrated as long as there is love, while women are placed in a position to accept men's shortcomings. Thus, this song normalizes gender inequality and creates a mindset that obscures shared responsibility in a committed relationship. This study confirms that the lyrics of "Koyo Jogja Istimewa" perpetuate a willingness to sustain the existing poverty in society.

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