Exploring the Crisis of Cultural Identity as Reflected in Contemporary Manggarai Songs

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Abstract: : This study aims to identify and analyze forms of cultural identity crisis in contemporary Manggarai songs circulating through social media. The study employs a qualitative approach, utilizing Fairclough's Critical Discourse Analysis method and Bhabha's Cultural Hybridity theory, to examine the relationship between song lyrics, social practices, and the use of cultural symbols. The results of this study indicate that the cultural identity crisis is reflected in ambivalent discourse and the use of traditional symbols in new forms that are inconsistent with their original meanings. Cultural symbols that were once sacred now appear in the context of emotional expression, social humor, and digital entertainment. This phenomenon shows a shift in meaning and function, where society is no longer in a position of established identity, but instead in a space of negotiation between tradition and modernity. Local music in the digital era has become an important arena for responding to social and economic pressures and the influence of media algorithms. This study concludes that cultural expression through songs reflects the dynamics of constantly changing identities. Recommendations for further research include expanding the study to other musical genres or different cultural contexts to understand the transformation of cultural identity in the broader digital landscape.

Keywords: cultural identity crisis; discourse; hybridity; regional songs; Manggarai

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1. Introduction

In the last twenty years, globalization and digitalization have significantly altered the global music landscape. Platforms such as YouTube, TikTok, and Spotify provide individuals with immediate access, the ability to share, and the opportunity to create music (Arditi, 2021; Hesmondhalgh, 2022). Music streaming platforms (MSPs) have emerged as a primary means for the public to access and enjoy music (Hesmondhalgh, 2022). Consequently, the quality of music is no longer exclusively determined by its content; rather, it is also shaped by user interactions, including clicks, comments, likes, and the influence of digital algorithms (Chansanam et al., 2021). Furthermore, the patterns of music consumption have transitioned from a model of ownership to one characterized by unlimited access, fostering a culture of continuous and nearly infinite listening (Arditi, 2021). The trend also had an impact on local music. A significant transformation in values is occurring within numerous regional songs. The functions of traditional songs, which once encompassed social, ritual, or educational purposes, have now been supplanted by themes centered on entertainment, popular romance, and viral appeal. This scenario illustrates that local music production is susceptible to the effects of cultural capitalism and global industries (Khalil & Zayani, 2022). This alteration prompts an examination of the ways in which cultural identity crises emerge within digital environments and the degree to which cultural heritage persists or diminishes in significance among younger generations. This research is situated within the framework of Critical Discourse Analysis Fairclough (2013), which conceptualizes language as a form of social practice. Viewed through this perspective, regional songs are understood not merely as musical compositions, but also as a form of discourse that both influences and is influenced by power dynamics and cultural ideologies.

This viewpoint can be utilized to examine the musical practices of youths within diverse local communities, such as Manggarai in East Nusa Tenggara Province. A growing number of young musicians are beginning to compose songs that align with the expectations of the global industry. Nevertheless, within this global framework, they continue to preserve local elements. The choice of diction, vocal intonation, and the incorporation of cultural symbols clearly illustrate the agrarian lifestyle, local ecology, and distinctive social relations of the Manggarai people. These songs embody a mode of cultural expression that extends beyond a strictly traditional framework while not being wholly contemporary either. This represents a manifestation of cultural hybridity, characterized by the amalgamation of local values with global influences (Bhabha, 2012). Hall (1997) emphasized that identity, culture, and meaning are not static constructs; rather, they are continually negotiated through language,

media, and social practices. Within the realm of music, this negotiation frequently manifests in their choice of language and aesthetics that situate young individuals in a transitional space between local heritage and digital allure (Born & Hesmondhalgh, 2000). In the context of Manggarai songs, the negotiation process signifies a crisis of cultural identity, as traditional symbols manifest in an ambivalent manner; they are occasionally preserved, yet frequently diminished to the domain of digital entertainment.

The significance of this research is underscored by the emergence of a cultural identity crisis, characterized by a scenario in which the meanings, values, and functions of traditional symbols become destabilized in the face of modernity and digital media. Traditional symbols that were once regarded as sacred are now frequently approached as forms of entertainment, resulting in a transformation of the function of songs and a subsequent erosion of their social role. Without thorough examination, the significance and worth of traditional songs may vanish completely and be forgotten. Currently, investigations into the ways in which young Manggarai people construct their identities through digital music remain scarce, despite the fact that this demographic is significantly engaged with this medium and utilizes it as a resource for cultural education. If noble values are not effectively communicated, an identity crisis may diminish or even be entirely lost within a single generation.

This research is significant for documenting indicators of cultural identity crisis in the digital age through an analysis of two contemporary Manggarai songs, specifically *Wangkar Walek* and *Langu*. Both exhibit a duality between tradition and digitalization. The Manggarai are an ethnic group located in West Flores, recognized for their enduring oral traditions, intricate customary social structures, and musical practices that are profoundly integrated into their daily lives (Effendi et al., 2020; Jama et al., 2020). Regional songs such as *danding, sanda, mbata,* and *dere caci* function not merely as sources of entertainment but also as vehicles for the transmission of values, the promotion of solidarity, and the expression of the community's cultural identity. In the past two decades, there has been a notable shift among young individuals in their approach to song production. Music has shifted from its traditional role in rituals and ceremonies, evolving into a medium that is published and used through social media platforms. In this context, song discourse serves as a reflection of aesthetic transformation and a signifier of the prevailing crisis in values and power dynamics within society.

In light of this context, the present article seeks to explore the cultural identity crisis evident in contemporary Manggarai songs, interpreting the negotiations of young individuals as a manifestation of the crisis itself. Music is perceived not merely as an aesthetic product but also as a symbolic practice that embodies signs of crisis,

adaptation, and resistance to the forces of cultural homogenization. In this context, it is essential to analyze how the younger generation of Manggarai reinterprets their musical heritage through new media that are public, extensive, and algorithm-driven. Consequently, the primary research question of this study is to investigate how the manifestations of cultural hybridity within the lyrics and sounds of contemporary Manggarai songs in the digital era illustrate a crisis of cultural identity.

This article seeks to examine the crisis of cultural identity present in contemporary Manggarai songs. The analysis was performed utilizing the theoretical frameworks of Critical Discourse Analysis (CDA) and Cultural Hybridity. Fairclough's (1995) theory of Critical Discourse Analysis elucidates how language within the lyrics reflects power dynamics and societal values (Fairclough, 2013). This approach emphasizes the choice of words, the arrangement of sentences, and the underlying significance inherent within the discourse of the song. In the meantime, Bhabha's (1994) theory of hybridity highlights the process of cultural amalgamation that emerges within musical expression (Bhabha, 2012). This article seeks to explore the ways in which young people in Manggarai are reconstructing their identities through digital music, a process characterized by both ambivalence and openness, by integrating these two theoretical frameworks.

2. Literature Review

Folk music serves not merely as a form of entertainment; it also significantly contributes to the expression of identity, values, and the socio-cultural dynamics within society. Numerous studies have demonstrated that regional music significantly influences and embodies the cultural identity of local communities. Research examining *campursari* as a hybrid musical form (Wahyudi et al., 2024), the representation of Minahasa identity through *Manguni* music (Gosal et al., 2024), and the impact of jazz influences on Malay music (Mazlan et al., 2024) substantiates the notion that music transcends mere artistic expression, serving as a significant medium for social and cultural representation. Nevertheless, research that specifically examines modern regional songs through the lens of critical discourse analysis (CDA) and cultural hybridity remains scarce, particularly in the context of Eastern parts of Indonesia. In the CDA approach formulated by Fairclough, language is conceptualized as a social practice that both influences and is influenced by power dynamics (Fairclough, 2013). In order to enhance the theoretical framework, it is essential to situate Critical Discourse Analysis (CDA) within the realms of cultural and musical studies. Critical Discourse Analysis (CDA), as articulated by Fairclough, underscores three dimensions: text, discursive practices, and social practices. The three dimensions enable researchers to interpret cultural texts, including lyrics and musical

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performances, not merely as aesthetic products but also as contexts for the reproduction and creation of power relations. CDA's methodology has been extensively utilized in research concerning media, identity, and ideology, owing to its capacity to connect linguistic selections with overarching production conditions and social contexts.

In the field of music studies, the approach of Critical Discourse Analysis (CDA) facilitates an examination that links musical and textual components—such as lyrics, repetition, and rhetoric—with production practices, including industry dynamics and digital platforms, as well as social practices encompassing rituals, norms, and the positions of social groups. A number of studies have used CDA to analyze media texts and music. For instance, Sutikno et al. (2025) conducted an analysis of Gojek advertisements through the lens of Fairclough's CDA model to explore the impact of language and visuals on consumer behavior. Similarly, Oktaviani and Mulawarman (2025) investigated the portrayal of local culture and social issues in Kutai folk songs by employing van Dijk's CDA model. Additional studies have uncovered discussions surrounding sexism in Egyptian pop music (El-Nashar & Nayef, 2023) and Western popular music (Chin et al., 2019), alongside an exploration of an identity crisis within Nigerian hip-hop as influenced by digital communication (Onanuga, 2020).

Nonetheless, the majority of existing research on Manggarai regional music has primarily concentrated on structural elements, ritual functions, and philosophical values within a traditional framework, particularly in relation to *danding, mbata,* and *gong gendang* music (Fikri et al., 2021; Mandang et al., 2022; Woi et al., 2021). Research on contemporary Manggarai songs has been undertaken; however, it has not been analyzed through the lens of music as a cultural crisis (Yuliantarii, 2015). To date, there is a notable absence of studies that investigate the transformation of Manggarai regional music within the digital realm and its reflection of the ambivalent cultural identity crisis.

This research seeks to address that gap by introducing several novel contributions. This research primarily examines contemporary Manggarai songs that are disseminated through digital platforms, a context that has been notably underexplored in existing studies of East Indonesian folk music. Secondly, methodologically, this research integrates CDA of Fairclough's framework with Bhabha's theory of Cultural Hybridity. This integration facilitates a concurrent analysis of textual elements (such as lyrics and repetition), discursive practices (including production, distribution, and platform algorithms), and social practices (encompassing rituals, values, and the positioning of young individuals). Third, this study conceptualizes identity negotiation not as the primary objective, but rather as a

signifier of a cultural identity crisis. This interpretation diverges from earlier literature that often portrays hybridity or negotiation as a neutral and creative result.

Theoretical framework

Folk songs serve a purpose beyond mere entertainment. They function as a mechanism for expressing values, norms, and cultural identity. Merriam elucidates that music serves multiple social functions within society, encompassing communication, the reinforcement of social norms, emotional expression and identity, the education of cultural values, and participation in rituals (Merriam, 1964). Music serves to structure social experiences, influencing the atmosphere, emotions, and interpersonal interactions within society (DeNora, 2000). Consequently, regional songs function not only as a source of entertainment but also as a vehicle for intricate social roles.

Folk songs contribute significantly to the formation and reinforcement of the identity of community groups. This is consistent with the concepts of Identities in Music and Music in Identities (MacDonald et al., 2002). The authors elucidate that Identities in Music illustrates how individuals are acknowledged through their participation in musical traditions. Concurrently, the notion of Music in Identities posits that music plays a significant role in shaping our cultural, social, and emotional identities. Consequently, regional songs serve as a significant component of the cultural heritage of local communities. Local music functions as a symbolic boundary that differentiates one group from another (Stokes, 1997). Through lyrics, melody, rhythm, and performance, songs convey cultural symbols. Musical compositions articulate the ways in which societies comprehend human relationships, their ties to the natural world, and their interactions with divine authority. Blacking points out that music goes beyond mere arrangement of sounds; it functions as a symbolic system that embodies social order and cultural cosmology (Blacking, 1973). Merriam (1964) similarly affirmed that music constitutes an integral component of culture rather than existing as a separate entity. However, Hall (1997) emphasizes that cultural identity is dynamic and is formed through representation. In this context, regional songs serve not only to mirror established identities but also to uncover new identity crises that arise within a transforming society.

In Manggarai society, various forms of traditional songs, including *danding, sanda*, and *mbata*, have been transmitted orally from one generation to the next for an extended period. These songs are performed within diverse cultural contexts, including traditional ceremonies, harvest festivals (*penti*), and collective labor activities. The primary purpose of these songs extends beyond mere entertainment;

they serve as a vehicle for transmitting traditional values, reinforcing social cohesion, and affirming the identity of the Manggarai community. The lyrics of the song performed during the Danding dance, which precedes the *Caci* dance, are delivered in a question-and-answer format between groups of men and women arranged in a circle. It encompasses themes related to existence, affection, and cultural principles. Furthermore, this poem functions as a representation of courteous interaction between men and women, as well as a vehicle for articulating traditional values and social etiquette (Aninda & Sihombing, 2022). The *mbata* song is performed during traditional thanksgiving ceremonies, including *Penti*, planting, harvesting, the construction of traditional houses, and births. It serves as an expression of gratitude to God and ancestors, while functioning as a medium for conveying advice, moral values, and the cultural identity of the Manggarai people (Fikri et al., 2021). Furthermore, the *Sanda* dance encompasses songs that possess profound significance, embodying the values of Manggarai society, including unity, discipline, brotherhood, and justice. These values function as social guidelines and reinforce cultural identity (Pallem, 2024). The findings of these studies indicate that traditional Manggarai songs play a crucial role in the expression of the community's cultural identity.

Traditional Manggarai songs originally functioned as integral components of customary rituals. The song is performed during Thanksgiving ceremonies, harvest festivals, or significant social events. The role of songs extends beyond mere entertainment; they also serve to communicate values, norms, and prayers (Fikri et al., 2021; Mandang et al., 2022; Sarini, 2021). The Manggarai community is unified through the medium of music, which serves as a cohesive cultural force. Nevertheless, the function is beginning to undergo a transformation. The contemporary youth perform traditional songs outside of their original cultural context. The event was documented and disseminated via social media platforms. The song is no longer present in the drum house; instead, it is now accessible on mobile devices. The role of music has evolved to encompass personal entertainment and visual media. The symbolic significance of the song is overshadowed by the allure of its aesthetic, auditory qualities, and contemporary digital trends. Music has evolved into an integral component of popular culture, characterized by its immediacy and potential for virality. This transition signifies a movement from a collective focus to an emphasis on individuality, consistent with the observation that digitalization has transformed social relationships and cultural production, particularly in the realm of local music (Chansanam et al., 2021; Hesmondhalgh, 2022; Khalil & Zayani, 2022).

Historically, Manggarai songs were composed and transmitted through oral tradition. During that time, traditional songs were permitted to be performed solely at night, within traditional houses, and by designated groups. Subsequently, they

became accessible for use by anyone, at any time and in any location , (Lon & Widyawati, 2020). This Manggarai folk song has been recorded, edited, and disseminated through digital devices. The influence of digitalization is clearly observable in the music production practices of young individuals in Manggarai at present (Yuliantari, 2016) Local songs are showcased in a contemporary format, integrating electronic beats, visual editing, and online distribution through platforms such as TikTok or YouTube. This accelerates the circulation of culture while concurrently transforming the status of music from a collective heritage to a product of content. Arditi further highlighted that the rationale of platforms has supplanted curatorial reasoning, resulting in an environment where algorithms dictate the presence of works (Arditi, 2021). Consequently, music within a digital framework has emerged as a convergence point for local expression and the dynamics of the global market (Born & Hesmondhalgh, 2000). Within the local community, traditional songs face competition in an environment heavily influenced by the commodification of culture and prevailing popular aesthetics.

This social change introduces a phenomenon characterized by ambiguity, indicating that, on one hand, traditional songs face the risk of losing their contextual significance and spiritual function. Conversely, digitalization presents novel opportunities for the preservation of culture. Young individuals possess the potential to serve as innovative cultural agents, documenting, disseminating, and adapting regional songs to ensure their relevance in contemporary society. Within this framework, music serves not only as a reflection of social change but also as a domain characterized by cultural identity crises. Conversely, this scenario may be reversed if the younger generation engages with the digital age lacking a robust grounding in their cultural heritage. Appadurai describes this phenomenon as a manifestation of intersecting cultural landscapes, wherein the creation of local culture is inextricably linked to the influence and interaction of global forces (Appadurai, 1996). Consequently, the challenges posed by digitalization should not be viewed as indicative of cultural decline; instead, they present an opportunity to enhance identity and meaning through new media.

The Critical Discourse Analysis (CDA) approach (Fairclough, 2013), indicates that language is not a neutral medium; rather, it is imbued with ideology and plays a direct role in power relations. Within this framework, discourse is conceptualized as a social practice that both influences and is influenced by social structures. Within the framework of Manggarai songs, the discourse embedded in the lyrics and performances articulates a distinct social position, while simultaneously functioning as a mechanism to uphold or contest cultural order. Traditional songs have the capacity to reflect hegemonic values; however, they simultaneously serve as a

platform for symbolic resistance to modernity. Consequently, regional songs serve as both cultural narratives and a site of contention regarding the interplay between tradition and modernity, as well as the dichotomy of sacred and profane values that persists over time.

Fairclough shows CDA through three analytical dimensions: (1) text analysis, which encompasses language structure, style, metaphors, and lexical choices; (2) discursive practices, referring to the processes of text production, distribution, and consumption; and (3) social practices, which pertain to the wider socio-cultural context within which the discourse occurs (Fairclough, 2013). The three elements are interrelated and necessitate simultaneous analysis to comprehend the functioning of ideology within language. Within the framework of contemporary Manggarai songs, an analysis of the text can elucidate how the selection of words or the use of metaphors embodies traditional values or, alternatively, global values. Simultaneously, discursive practices manifest in the production of the song by individuals or society, its dissemination through social media, and its consumption by audiences from diverse backgrounds. Their social practices encompass alterations in the social structure of Manggarai, including urbanization, digitalization, and the impacts of religion and education. Ambiguity emerges when indigenous languages are employed in popular formats or performance settings that no longer align with indigenous frameworks. The CDA serves as a crucial instrument for elucidating the tension that exists between cultural heritage and the social transformations that accompany it.

Identity is not a static or inherent construct; rather, it is shaped performatively within the interstitial space that exists between dominant and subaltern cultures. In the Location of Culture, Bhabha designates this space as the third space, a realm in which cultural meanings are perpetually negotiated rather than simply reproduced (Bhabha, 2012). Cultural identity in this context does not manifest as an inherent authenticity; rather, it arises from the interplay, displacement, and negotiation among diverse systems of meaning. Contemporary Manggarai songs can be regarded as hybrid creations, merging traditional lyrics and values with modern musical elements, including digital arrangements, autotune, and online distribution. Within this third space, an ambiguity of meaning arises: a song that initially functioned as a sacred expression transforms into a vehicle for creative expression directed toward the market. Nevertheless, this ambiguity also harbors the potential for resistance and the evolution of local communities' strategies to persist within the global landscape while maintaining their original identity.

Bhabha (2012) highlights that hybridity not only facilitates intercultural synthesis but also engenders ambivalent forms of identity. Contemporary Manggarai songs currently reflect cultural expressions that have become increasingly diverse and may lack a sense of uniformity or authenticity. For instance, a composition featuring lyrics that explore the connection between humans and their ancestors is now enhanced by an EDM rhythm, produced using digital technology, and disseminated through TikTok. This process generates a conflict between conventional values and the rationale of prevailing aesthetics. On one hand, traditional elements continue to be showcased as a manifestation of cultural continuity; however, on the other hand, the media and performance styles exhibit the influences of digital capitalism and global preferences. The cultural identity expressed in these songs manifests as a dichotomy between the preservation of roots and the adaptation to contemporary circumstances. In the context of the Bhabha framework, this ambivalence should not be perceived as a weakness; instead, it represents a crucial space for examining how local communities navigate their roles within a dynamic and unequal postcolonial landscape.

Critical Discourse Analysis (CDA) and cultural hybridity theory provide synergistic frameworks for examining the cultural identity crisis that is manifesting in contemporary Manggarai songs. According to Fairclough, language serves not only to represent reality but also to shape it through power relations and social practices (Fairclough, 2013). Regional songs are not neutral texts; instead, they constitute a component of a discursive practice that mirrors society's negotiating stance in response to the challenges posed by modernity and globalization. Conversely, Bhabha (2012) underscores that cultural identity is perpetually constructed in an incomplete and fragmented manner within the third space, a realm characterized by the ongoing and ambivalent negotiation between tradition and modernity. In this context, an identity crisis transcends the mere loss of traditional values; it pertains to the processes through which new meanings are generated, negotiated, and reconciled within intersecting cultural domains. Contemporary Manggarai songs serve as a platform for the rearticulation of the past and present, intertwining sacred lyrics with digital arrangements, as well as ancestral connections with media algorithms. As a result, these two methodologies facilitate a more profound analysis of the ambiguities and cultural strategies employed by local communities as they navigate the intricate and dynamic cultural landscape.

3. Methods

This study adopts a descriptive qualitative approach to analyze song lyrics using two theoretical frameworks: Homi K. Bhabha's theory of Cultural Hybridity and Norman Fairclough's Critical Discourse Analysis (CDA). This method's primary objective is to

demonstrate how the musical styles and lyrics of modern Manggarai songs mirror the cultural identity crisis taking place in the digital sphere.

As its material objects, this study examines two recent Manggarai regional pop songs: (1) "Wangkar Walek" by Doni Ambang featuring Hendriq Malsaho (2024) and (2) "Langu" by Embong Lemot (2023). With an estimated ±5.3 million and ±1.1 million views, respectively, at the time of data collection, both were made available on YouTube and extensively shared on TikTok. In order to determine their relevance for comprehending identity shifts in digital space, the samples were purposefully chosen based on the following criteria: (a) exhibiting hybridity (elements of Manggarai traditional diction/symbols and vocal esthetics blending with pop/digital arrangements); (b) visibility and accessibility on digital platforms (YouTube/TikTok); (c) high engagement (views/comments); and (d) recency (released 2023–2024). Three methods of gathering data were used: (1) recording and transcribing lyrics from official or primary uploads; (2) digitally observing visual components (videos, designs, performativity), vocal styles and arrangements, and audience engagement (likes, comments, and shares) on YouTube and TikTok channels; and (3) reviewing the literature for the sociocultural background of Manggarai and its theoretical underpinnings. To elucidate the symbolic significance, the researchers also had casual conversations with local informants, who were musicians and Indigenous people.

Fairclough's (1995; 2013) Critical Discourse Analysis (CDA) framework, which sees language as a social practice, is used in this study's data analysis. Three primary steps are used to apply CDA: text analysis, discursive practice analysis, and social practice analysis.

1. The music lyrics are the primary material item of the text analysis stage. At this point, the researcher recognizes the metaphors, symbolism, sentence patterns, and word choices that are present in the music lyrics. These linguistic components are interpreted as symbols that express cultural identity and ideology.

2. Discursive practice analysis looks at the creation, dissemination, and consumption of song texts. The themes, styles, and media used by young Manggarai musicians in their songwriting are examined in this examination, along with how their music is shared on websites like YouTube and TikTok. In addition, focus is placed on audience reactions through likes, comments, and other interactions that illustrate the song's significance online context.

3. The stage of social practice analysis situates the results of discursive and textual practices in a larger social framework. At this point, the songs are examined in light of the merging of cultural identities under the forces of

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digital capitalism and globalization. Cultural power dynamics in media settings, the emergence of cultural identity crises, and the reduction of indigenous symbols to entertainment are all explained by this process.

The songs' ambivalence of identification and blending of meanings were analyzed using Cultural Hybridity theory (Bhabha, 2012) in order to supplement the CDA theory. Cultural identity, according to Bhabha, is always created in a "third space," which is the area where regional customs and outside influences mix. It is neither set nor pure. The analysis's goal in this context is to pinpoint the ways in which popular music arrangements, the use of Indonesian or other languages, and contemporary visuals in digital distribution blend with regional components like traditional diction, agricultural symbols, and the unique vocal intonation of Manggarai. Because of this hybridity, cultural manifestations can no longer be categorically defined as "traditional" or "modern," instead existing in an ambivalent state. A better understanding of the cultural identity problem concealed within the musical representations of the young Manggarai generation is thus made possible by this dual approach.

Following the data analysis model of Miles and Huberman (1994), the entire analysis process was conducted in phases. The three main stages of this model are: (1) data reduction, which involves choosing pertinent data from the entire corpus; (2) data display, which includes key quotes and thematic tables; and (3) drawing and validating conclusions based on the relationships between categories. This method makes the analysis methodologically accountable, systematic, and interpretive.

4. Results

This section outlines the findings of an analysis concerning two contemporary songs from Manggarai, which have been produced and disseminated through digital platforms. The primary focus of this study is on the interplay between local and global elements, as well as the complexities surrounding cultural identity. The analysis focuses on three primary aspects: the lyrics, the production context, and the way the song is presented on social media. These elements are essential for comprehending the interaction between regional music and contemporary digital audiences, as displayed in the following table.

Table 1. The Description of Song Data

No.	Song Titles	Singers	Platforms	Years	Viewer Counts
1	*Wangkar Walek*	Doni Ambang ft. Hendriq Malsaho	YouTube TikTok	2024	±5,3 million views
2	*Langu*	Embong Lemot	YouTube TikTok	2023	±1,1 million views

Table 2. Lyrics of Songs Wangkar Walek and Langu

Wangkar walek	Terlalu / It's All Too Much
Cinta sial.. sial ho ge.. Mander hau mau, toe nau na Ai ma wangkar walek'na	Cinta sial, sial saat ini / Damn love, damn right now Sial kau nona, tingkah lakumu buruk / Damn you, Miss, your behavior is horrible Karena terlalu / Because it's all too much
Woreng go mose ge Copel landing le nggopet Momang mo ooo ooo ooo ooo.. mau nggopet momang mo..	Salah hidup ini / This is not the right life Salah karena mencuri / It's wrong because of stealing Sayangmu / Your beloved Nona, sayangmu mencuri / Miss, your beloved is stealing
Calang go wada ge Daat pande de naca Momang ro ooo ooo ooo oo do.. Enu kapu momang go..	Salah sudah nasib ini buruk karena perbuatan kekasih / This fate is already unfair, caused by the deeds of a lover Sayang /Dear Nona, pangku sayang / Miss, my dear, sit on my lap
Ndai hoo laun laku hoo Ndai hitu pika laku hitu Keba kaek'd weang ge..	Minta ini, saya jual ini / You ask for this, I'll sell this Minta itu, saya jual itu / You ask for that, I'll sell that Sungguh sayang ternakku berlalu / Truly, my livestock has gone
Yole ae, moras daku paeng lhau hae Tanjeng momang hau Mau hau hae a de ole aleng..	Aduh... Hilang semua peliharaanku / Oh my... All my pets are gone Hanya untuk membuktikan aku menyayangimu / Just to prove that I love you Kau banyak mau / My dear, you're really demanding
Tombom olo aku kali jodom Turam nepisa de aku kali cintam Kali momang bora go..	Dulu kau katakan hanya aku jodohmu / You used to say I was your only destiny Dulu kau ungkapkan hanya aku yang kau cintai / You used to say I was the only one you loved
Yole ae, kalah keta do kaku go.. Dolong jodomo Olo toe molor hog do mbolot go..	Ternyata kau hanya mencintai harta / It turns that you only love wealth Aduh, banyak yang telah saya korbankan / Oh, I've sacrificed so much Mengejar cintamu / Chasing your love
Ndaing anting bali bali Wiga laun daku japi Acu wa ngaung ela lari berat Kaba mokang manuk ekep mbe lari tekar Jarang yata jarang, jarang yata jarang Jarang jarang jarang jarang	Diawali dengan salah, sekarang banyak kerumitan / It began badly, and now there are complicated things Minta anting panjang / You want long earrings Saya menjual sapi / I sell cows Anjing di kolong, babi yang sedang bunting / Dogs are in the shed, and the pigs are pregnant Kerbau betina, ayam yang sedang mengeram / Female buffalo, nesting hens Kambing yang masih muda, kuda pun tidak terlewat / Juvenile goats, and even horses are all included.
Mau mau mau mau e.. Mau mau mau mau e.. Toe naun gauk mau Poli kaut adong akum laum.. Hau ga agu reba lau..	Ohhh kuda, kuda, kuda, kuda / Oh, horses, horses, and horses Nona nona nona e / Miss, miss, miss Nona nona nona e / Miss, miss, miss
Enu enu enu enu e.. Enu enu enu enu e.. Kose kaek gejur gempur Tuan kepun jodom retuk melut.. Hau ga agu reba weruh..	Sungguh buruk tingkah lakumu / Your behavior is really horrible Kau hanya menipuku / You only deceive me Lalu kau pergi dengan lelaki lain / And then flee with another man

Langu	Mabuk /Drunk
Kolep leso sale	Matahari telah terbenam / The sun has set
Mai ganda cama ce natas	Mari bersendagurau di halaman / Let's have fun in the yard
Reba ee	Sahabat / Friends
Liup lonto inung	Duduk melingkar minum / Sitting in a circle, drinking
Pande rewok pande rewok beo geee	Ramaikan kampung ramaikan kampung / Bring laughter to the village, bring laughter to the village.
Tawa ranga mane tawa reba eee	Tersenyum dan tertawalah sahabat / Smile and laugh, friends
Lonto momos rongko	Duduk menghisap rokok / Sit while indulging in cigarettes
Penong tuaks penong tuaks one tuka	Banyak minum alkohol, sampai penuh alkohol di perut kalian / Drink a lot, until your stomachs are full of alcohol.
Neka tombos cokol	Jangan ceritakan hutang / Don't talk about debts.
Neka turas tudak reba ee	Jangan ceritakan pinjaman / Don't talk about loans.
Ae mose dokong	Hidup ini hanya sementara / Life is only temporary.
Ae mose dokong lino ho'o	Hidup di dunia ini hanya sementara /Life in the world is only temporary.
Langu goo langu goo	Mabuklah, mabuklah /Keep getting drunk, keep getting drunk
Langu goo langu goo	Mabuklah, mabuklah /Keep getting drunk, keep getting drunk
Penong tuaks one tukaS	Banyak alkohol di perut kalian / Your stomachs are filled with alcohol
Senget tombos data do	Dengar perkataan orang-orang ini / Listen to these people's words
Mawang ata ba barang	Menyumpahi orang yang berjualan / Curse the seller
Taed Triha labang (ha ha ha ha)	Mengatai dia mayat (hahaha) / Call him a corpse (lol)
Le do bail inung do	Karena banyak minum / Due to his excessive drinking
Langu go hoo langu goo	Mari mabuk inilah mabuk / Keep getting drunk, keep getting drunk
Langu go langu go	Mari mabuk inilah mabuk / Keep getting drunk, keep getting drunk
Langu goo langu goo	Mari mabuk inilah mabuk / Keep getting drunk, keep getting drunk
Penong tuaks one tuka	Perut anda penuh dengan alkohol / You stomachs are full of tuak/local liquor.
Toe sadar tombo gu ata	Tidak sadar saat bicara dengan orang / Unaware while talking to others
Mawang ata ba barang	Menyumpahi orang yang lewat / Curse those who walk by, call them corpses (oh yeah).
Taed hia labang (hu iyaa)	Due to their excessive drinking
Le do bail inung do	

Textual Data and Discursive Practices in the Wangkar Walek Song

Aspects	Data
Total word count	195 words
Dominant words	*mau/enu* (Miss) = 21 times, *momang* (love) = 9 times
Main vocabulary categories	Emotional (love, misfortune, horrible, complicated) ±20 words Economy/livestock (cow, goat, chicken, dog, horse, bufallo, pig) = 9 words
Dominant word class	Adjectives (±15–20% of vocabulary), providing an expressive impact
Sentence structure	Declarative, with the subject "I" and the object "you/miss" being dominant.
Repetition Pattern	"want...want", "miss...miss", "horse...horse"
Main language of the lyrics	Dominant Manggarai language, Indonesian (love, bad luck)
Distribution Platform	YouTube, TikTok
Release year	2024
Music genre	Dangdut remix
Number of viewers	± 5,7 million (as of July 2025)
Number of likes	± 42 thousand
Number of comments	± 2.438
Audience reaches	Local (Manggarai, Bajawa, Maumere, Ende, Sumba, Adonara, Nagekeo,Kupang) National (Papua, Jakarta, Suarabaya, Manado, Batam, Kalimantan) International (Japan, Malaysia, United States, London, Germany, Congo, Malaysia)

Textual Data and Discursive Practices in the Song Langu

Aspects	Data
Total word count	± 119 words (Only Manggarai lyrics, without translation)
Dominant words	*Langu* (drunk) = ±10 time, *penong tuak* (drinking *tuak*/local liquor) = ±8 times Social activities: *tawa, reba, liup, lonto momos* (laughing, gathering, smoking = ± 6–8 times
Dominant word class	Nouns & action verbs (*tuak*/local liquor, *mabuk*/drunk, *minum*/drinking, *tawa*/laughing, *turas*/unconcious), depicting a social situation
Sentence structure	Short declarative & imperative: *"Langu goo langu goo / Keep getting drunk Keep getting drunk"*, *"Neka tombos cokol / Dont's talk about debt"*
Repetition pattern	The phrases*"Langu goo langu goo / Keep getting drunk Keep getting drunk"* are repated ±6 times,, *"penong tuak one tuka* / A stomach full of liquor" ±3 times
Textual structure	Fragmentary, consisting of sentence/conversation fragments, not a linear narrative.
Main language of the lyrics	Full Manggarai language (without Indonesian insertions)
Distribution platform	YouTube, TikTok
Release year	2023
Music genre	Reggae-pop
Number of viewers	± 1,4 million (as of July 2025)
Number of comments	603 comments
Number of likes	6,2 thousand
Audience Reaches	Main reaches: local (Manggarai, Bajawa, Maumere, Ende), Sulawesi, Surabaya, Jakarta. International (Malaysia)

5. Discussions

CDA Dimensions: Fairclough

Text: Lexical, Grammatical, Textual Structure

The term that appears most frequently in the lyrics of the song *Wangkar Walek* is *enu/mau*, which translates to 'miss.' This functions as the object of the speech act. The term "*momang*," which is translated to love, serves as one of the predominant adjectives, whereas the expressions "*jarang*" or "horse" function as exclamations to underscore the intensity of emotion. Furthermore, a collection of nouns denoting livestock, including cows, goats, chickens, dogs, and horses, surfaced, significantly

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contributing to the portrayal of love as a form of economic transaction.

The proportion of adjectives constitutes 15–20% of the overall vocabulary; however, their expressive function is significantly prominent. Adjectives such as "unlucky," "bad," and "complicated" serve as subjective assessments that bolster the narrator's portrayal as a victim of love. Adjectives are employed to construct a negative portrayal of "nona," depicting her as materialistic, unfaithful, and opportunistic. The lyrics of this song are constructed using declarative sentences that articulate the personal experiences of the speaker, denoted as "I." For instance, phrases such as "damn love, damn right now," "you ask for this, I sell this," and "I've sacrificed a lot" exemplify this structure. This arrangement highlights the prominence of the subject pronoun "I" alongside the object "miss." The ideological function of these lyrics serves to portray the male figure as both an active perpetrator and a victim, while simultaneously positioning women as the passive instigators of suffering. Despite the seemingly passive role of the character "miss" within the sentence structure, she ultimately serves as the architect of the narrator's destiny and a catalyst for conflict. From a textual structure perspective, the song employs parallel and repetitive patterns to establish musical rhythm.

From a production perspective, the regional song *Wangkar Walek* is performed by Doni Ambang and Hendriq Malsaho in the Manggarai regional language, categorized within the genre of local dangdut remix music. This study examines the practice of cultural glocalization, characterized by the integration of local elements with wider popular music genres.

From a consumption perspective, the song has garnered over 5.3 million views as of July 2025, according to data and comments available on the YouTube page. The distribution of consumption predominantly takes place across several regions of East Nusa Tengara Province, including Manggarai, Bajawa, Lembata, Maumere, Ende, and Sumba. Furthermore, this song has attained national prominence, extending its reach to regions such as Kalimantan, Batam, and Jakarta, as well as gaining international recognition in countries including the United States, Japan, and Malaysia. This observation suggests that "Wangkar Walek" has integrated into collective discursive practices, especially within the realms of political parties and social media content. From an interactional standpoint, audience comments on platforms such as YouTube and TikTok are predominantly characterized by performative expressions. Several individuals expressed: "I am unable to dance, yet this song compels me to move," "This song should be played at every gathering in Maumere," and "Although I don't comprehend the language, this song is captivating."

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The song *Wangkar Walek* emerged from the socio-cultural context of the Manggarai community in Flores. This region possesses a robust tradition of cultural expression manifested through music, dance, and lyrical compositions in the indigenous language. Within the social structure of the Manggarai people, similar to various regions in eastern Indonesia, men are predominantly regarded as the economic foundation. They hold the responsibility of acquiring symbols of affection, including dowries represented by monetary assets and livestock. This concept is internalized within the song. Men are portrayed as the party that makes economic sacrifices. In the meantime, women are portrayed as demanding, consumer-oriented, and manipulative. This discussion underscores the patriarchal ideology that categorizes women as "takers" and men as "givers." This is illustrated in the lyrics such as "you ask for this, I sell this" and "you only love wealth." Furthermore, the discourse perpetuates masculine hegemony within patriarchal societies. Nonetheless, the lyrics of this song create alternative avenues for expression, functioning as a medium through which local men can articulate emotional experiences that have historically been silenced or deemed taboo within conventional norms of masculinity.

Dimensions of Cultural Hybridity: Bhabha

In what ways does the song *Wangkar Walek* effectively illustrate the evolution of local cultural expression within a hybrid space? This song demonstrates hybridity through four distinct aspects: language, musical form, social identity, and audience practices. Initially, from a linguistic standpoint, the lyrics of the song employ the Manggarai language; however, this regional language is accessible on digital platforms such as YouTube and TikTok. This indicates that the local language remains preserved, albeit utilized within the realm of popular music. This establishes a localized hybrid language within the framework, while simultaneously postering a global language in terms of circulation and communicative function. Secondly, in terms of its musical composition, this song integrates the widely recognized dangdut remix genre with regional themes. This amalgamation yields a hybrid musical aesthetic, wherein contemporary rhythms intertwine with the unique narratives of the Manggarai people. Third, the social identity of the "I" character in this song is hybrid, as he is portrayed as a traditionally affluent individual, with his wealth represented through the ownership of livestock, serving as an economic symbol. Simultaneously, this character is depicted as a contemporary individual, engaged in a transactional romantic relationship in which affection is quantified through material gifts. Fourth, when considering consumption and distribution, this song has surpassed the geographical and cultural boundaries of its origin.

In the song *Wangkar Walek*, the female character is depicted with a sense of ambivalence. On one hand, one may be the recipient of love, admiration, and longing; on the other hand, one may also face blame and be characterized as materialistic. The lyrics "you ask for this, I sell this" portray love as an expression of genuine sacrifice; however, the phrases "you only love wealth," "you ask for long earrings, I sell cows," and "you used to say I was your destiny, you only deceive me" invert the concept of love into a betrayal. This position illustrates the precarious representation of women, oscillating between hope and threat, embodying both a source of love and a cause of suffering. Ambivalence is clearly reflected in the portrayal of the concept of "love." Love emerges as a realm of contradiction, simultaneously motivating sacrifice while leading to destruction.

The character represented by "I" is depicted as a socially resilient individual, as he possesses the ability to sell livestock driven by affection. Conversely, the character exhibits a vulnerable aspect, characterized by expressions of complaint, regret, and even lamentation. This reveals an emotional aspect that is seldom expressed openly within the confines of traditional masculinity norms. It does not entirely encapsulate the inflexible and lasting archetype of the traditional man; instead, it portrays an individual situated within the contemporary context of open expression.

The interpretation of the song *Wangkar Walek* is not limited to a singular perspective. The creator composed lyrics addressing emotional wounds, aiming to express social criticism from a male perspective; however, the intended meaning is not always perceived as the author envisioned. A significant number of audiences on social media perceive this song as simply a form of entertainment. The disparity between the creator's intention and the audience's interpretation indicates that meaning within this discourse is not uniform.

An Analysis of the Song *Langu*

The lexical aspect of this song is abundant in common vocabulary intricately connected to the practice of consuming *tuak* and the ambiance of inebriation. The term "drunk" emerges as the pivotal concept that recurs throughout the lyrics. Furthermore, there exist terms such as debt, sit, and curse. This song illustrates the prevalence of nouns and verbs that represent social contexts.

The song *Langu* is grammatically composed of declarative, persuasive, and imperative sentences, exemplified by phrases such as "let's drink until we get drunk," "life is only temporary," and "don't talk about debt." This construction reflects a sense of collectivity rather than focusing on the personal experiences of a single individual. This indicates that the discourse structure within the song more precisely illustrates

horizontal solidarity among small communities, while simultaneously articulating social criticism regarding life pressures such as debt, gossip, and poverty.

From a textual structure perspective, the song employs patterns of repetition and the reiteration of phrases to establish rhythm. The repetition found in phrases such as "keep getting drunk, keep getting drunk" and "a lot of *tuak* in your stomachs (tuak one tukas)" produces a musical quality. This song exhibits a fragmented structure, akin to snippets of dialogue encountered at a folk festival: it is fluid, seemingly random, yet rich in satire, invitations, and humor. This fact indicates that the song *Langu* extends beyond being merely a musical composition; it serves as a manifestation of local cultural expressions that articulates themes of freedom, release, and solidarity within a dynamic and celebratory context.

The song *Langu* was created utilizing the Manggarai language, characterized by a musical style that is light-hearted, humorous, and closely aligned with the celebratory culture of the local community. This composition upholds a conventional rhythm that fosters a sense of unity. This song emerged from cultural practices, *tuak* parties, and social solidarity, representing a collective expression of society rather than merely a product of the entertainment industry. This song is frequently featured at parties, celebrations, or tuak drinking events, and it is also utilized as background music for brief videos on social media platforms such as YouTube and TikTok. The response of the audience is also characterized by participation. This song encourages audience to take an active part, prompting individuals to sing along, laugh, and call it "the preferred choice" when the *tuak* takes effect. The singer's style is frequently emulated on TikTok, highlighting the audience's role in influencing the song's interpretation. This indicates that *Langu* is not merely appreciated, but actively experienced within a social context.

The interpretation of this song is significantly shaped by its cultural context. The Manggarai community regards tuak as one of the most commonly consumed beverages, often engaging in its trade for various necessities. Consequently, this song is easily interpreted as it resonates closely with the experiences of the community.

The composition *Langu* emerges from the everyday experiences of the Manggarai community. In the local culture, the consumption of tuak transcends mere habit; it serves as a fundamental aspect of social bonding. Individuals congregated, engaged in song, shared humor, and for a brief period, set aside the weight of life's challenges. This song encapsulates an ambiance characterized by joy, playful banter, and a sense of liberation.

Within the social structure, individuals of smaller stature are frequently situated in a marginalized position. They encounter economic pressures, indebtedness, rumors, and the inherent uncertainties of existence. In this song, the artists engage in

verbal expression. This song serves as a symbolic space in which they engage in self-reflection and critique the oppressive world around them.

The power dynamics within the song are not articulated through a distinct expression of authority. However, one can observe the tension that exists between societal values that denounce drunkenness as detrimental and cultural practices that, in fact, celebrate it. This song does not engage in direct confrontation; rather, it opts for an alternative approach characterized by humor and satire. The ideology functions primarily not as a means of combat, but rather as a strategy for survival.

The message articulated by the song *Langu* is influenced by actual social circumstances. The challenges of existence foster the emergence of novel avenues for experiencing freedom. In this context, the act of consuming alcohol and engaging in song is not merely a series of actions; rather, they serve as emotional strategies. This song articulates the experiences of individuals who are often overlooked, portraying them not merely as victims, but as human beings capable of enjoying life, even in the face of adversity.

The impact of this discourse is evident in the manner in which society embraces the song. It serves not only as a source of entertainment but also as an integral component of social discourse. This song renders the experience of intoxication more relatable and humanized.

Interstitial Zone (In-Between Space)

The regional song *Langu* demonstrates notable cultural hybridity, especially evident in its linguistic elements, modes of distribution, and social roles. The lyrics are composed entirely in the Manggarai language; however, the song is prevalent on digital platforms such as YouTube and TikTok, where it is utilized in short videos by users from diverse backgrounds. This establishes a hybrid environment in which the local language operates within a global framework.

From an identity perspective, this song illustrates a society that is ambivalent, caught in the tension between traditional values and contemporary social pressures. Expressions such as "let's have fun" and "sit in a circle" are indicative of cultural contexts. Nevertheless, the phrases "let's get drunk" and "curse the sellers" do not reflect cultural significance; rather, they represent the behaviors of a particular group of individuals in pursuit of amusement. Furthermore, it is perceived as a nuanced critique of the oppressive social system. Local identity seems to be in a state of flux, situated between feelings of shame and the pursuit of freedom, as well as between tradition and contemporary reality.

Consequently, *Langu* exists within an interstitial space: it transcends being merely a local song, functioning instead as a digital product; it embodies not only mockery but also serves as a social statement. It integrates folk culture with platform logic. In this context, new meanings are generated, characterized by their fluidity, ambiguity, and continual transformation.

The song *Langu* offers a nuanced portrayal of society, especially concerning individuals engaged in the act of intoxication. On one hand, they are depicted as clever, impulsive, and indifferent to societal norms. Conversely, nuanced satire arises regarding profound realities, including the pressures of existence, financial obligations, and societal gossip. The portrayal of a drunkard serves not merely as a source of amusement, but also as an emblem of the fatigue inherent in life. They were subjected to both ridicule and comprehension.

Ambivalence is clearly manifested in the state of being "drunk." Drunkenness may be viewed as a mode of celebration; however, it can equally serve as a means of escape. It emerged as a refuge from the weight of life's challenges, while simultaneously revealing that society lacked alternative safe spaces for discussing suffering. The phrase "life is only temporary" conveys a fatalistic perspective that encapsulates a sense of despair. Drunkenness transcends its physical manifestation, evolving into a metaphor that signifies a marginalized social position.

The social identity articulated is, furthermore, hybrid in nature. The characters depicted in the song are no longer mere individuals entirely subservient to tradition, nor do they embody the characteristics of rational modern citizens. He exists at the intersection of two realms: clinging to tradition while simultaneously engaging in a playful critique of it. He employs conventional language while engaging with digital media. He articulates social criticism, albeit through the medium of humor. This tension engenders an ambivalent and fluid representation, which is a fundamental characteristic of hybrid discourse emerging from the interstitial space that exists between locality and modernity, as well as between custom and irony.

The production of meaning in this song is marked by inconsistency, particularly as the lyrics lend themselves to contradictory interpretations. The expressions "Keep drinking *tuak*" and "being drunk all the time" vividly encapsulate the exuberance associated with the celebration. Nevertheless, phrases such as "don't talk about debts" and "life is only temporary" imply the presence of social pressure, a sense of life fatigue, and a resigned perspective towards reality.

The song exhibits a form of inconsistency, characterized by a cheerful atmosphere, while simultaneously employing language that suggests bitterness and social tension. For certain listeners, this song serves as an invitation to engage in

carefree enjoyment; however, for others, particularly those acquainted with the social context of Manggarai, these phrases unveil the emotional burdens that lie beneath the veneer of superficial joy. This introduces uncertainty regarding the song's purpose: does it serve as a source of humor or as a form of complaint? Should the act of getting intoxicated be regarded with approval or disapproval? Both convey a meaning that remains perpetually incomplete. This inconsistency arises from its production within a hybrid space. Folk songs characterized by a light oral style, yet disseminated through digital media. Users of social media may replicate musical styles for humorous purposes, often without a comprehensive understanding of the underlying social context. In the meantime, local listeners may find amusement in this song, all the while recognizing that their laughter is directed towards themselves. Consequently, the interpretation of *Langu* is not solely dictated by the lyrics or its originator; rather, it evolves based on the listener's context, location, and the surrounding circumstances.

How is the cultural identity crisis reflected in the lyrics and sounds of contemporary Manggarai songs?

In the practical domain of CDA discourse informed by data analysis, it was observed that the songs *Wangkar Walek* and *Langu* are performed by the Manggarai people, utilizing the Manggarai language. The employment of the Manggarai language suggests that the principal target consumers or audience for the creation of this song are the individuals from Manggarai. Interviews conducted with singers, along with supplementary documentation, revealed that these artists are motivated by the values embedded in their songs, aiming to convey these messages to the community, particularly to the youth. Furthermore, initiatives are underway to safeguard the Manggarai regional language, which encompasses a variety of dialects. While the Manggaraian language is not classified as endangered (Rahardini & Niswah, 2022; Rahima, 2024; Zalmansyah et al., 2025), there are indeed initiatives aimed at preserving its vitality among all speakers, particularly those who possess the necessary skills and knowledge to contribute effectively. The songwriter disclosed that he composed this song by reflecting on the occurrences he witnessed within society. The lyrics of those songs often reflect phrases and expressions encountered in daily life. In addition, there exist expression phrases that are derived from the expressions of the Manggarai people, known as *goet* (Jama, 2021; Ndung, 2019a).

Conversely, regarding production, vocalists, songwriters, and production companies continue to regard the song's presence in public media, particularly digital media. Consequently, the song is presented in a genre that enjoys considerable popularity among the public, particularly within the Manggarai community. The genres present in the songs include dangdut remix for *Wangkar Walek* and reggae pop

for *Langu.* It is important to note that the indigenous culture of Manggarai does not acknowledge the genres of dangdut and reggae. The dangdut genre emerges from the cultural interactions among India, China, Malay, and the Far East (Arjaya et al., 2021; Bagaskara et al., 2024). Reggae music developed from earlier Jamaican music genres, including ska and rocksteady, which were shaped by diverse folk music traditions and American musical influences (Anderson, 2004; White, 1998).

A significant inquiry within CDA's framework pertains to the relationship between the prevailing discourse and the context from which that discourse emerged (Fairclough, 2013). This inquiry delves into the reasons behind the production of Manggarai songs outside the bounds of their cultural musical authenticity. The society of East Indonesia, and specifically that of Manggarai, is presently witnessing a notable increase in the occurrence of parties (Sihotang et al., 2023; Taneo & Bustan, 2022). The community consistently organizes gatherings, even for minor celebrations. The emergence of party culture began to accelerate during the 1990s. In prior years, the community party featured music, specifically traditional forms such as gongs and drums. It is possible to perform songs solely with the human voice, without the accompaniment of musical instruments. Nonetheless, with the introduction of access to electronic music, gatherings were consistently accompanied by musical elements. Historically, individuals utilized tape recorders, which were subsequently succeeded by CD cassettes. This was followed by the adoption of flash drives, and currently, the predominant device for such purposes is the cell phone. The rise in the number of parties corresponds with the demand for music that aligns with the thematic elements of the event, specifically rhythms that are conducive to dancing. Consequently, Manggarai singers who had previously favored the pop genre began to explore the realms of dangdut and reggae. Furthermore, the TikTok dance trend exerts an influence on the development of regional songs. The prevalence of East Indonesian songs, which consistently emerge as viral sounds for TikTok dances, has also prompted Manggarai musicians to participate actively.

Do young individuals in Manggarai continue to perceive songs as a form of cultural heritage, or have they reduced them to mere entertainment content? According to Homi K. Bhabha, a cultural identity crisis arises when an individual or group perceives a lack of a clear position within their own culture. He characterized this situation as unhomely, denoting the sensation of feeling like a stranger in one's own residence. Individuals undergoing this crisis often start to sense a disconnection from the symbols and traditional values that previously provided their lives with direction. Identity has evolved from a once solid construct to a more tenuous state, existing "between" two distinct poles: the past and the present, as well as tradition and modernity. Consequently, cultural symbols frequently manifest in varied forms,

occasionally adopting new meanings, and at times even standing in stark contrast to their original significations (Bhabha, 2012). Tension also emerged within the society, as the question of who was deemed to represent the culture and who was regarded as deviant became a persistent topic of debate. In a world that is becoming increasingly interconnected through digital means and globalization, cultural expression is inevitably subject to external influences. This is the point at which identity becomes progressively intricate: local symbols merge with global styles, and traditions coexist with algorithms. These factors contribute to the challenges faced by society in addressing a fundamental question: "Who are we, in essence?"

Within the framework of discursive practice in Critical Discourse Analysis (Fairclough, 2013), a central inquiry pertains to the audience's response to the produced discourse: more specifically, whether it corresponds with the intended production or diverges from it. An analysis of 823 YouTube comments indicates that the predominant focus of the audience was not on the values or messages embedded in the song lyrics, but rather on the entertainment aspect of the content. The dominant keywords—such as steady, cool, like, viral, rocking, and party—pertain not to the lyrical content but rather to the rhythm, music, and overall atmosphere generated by the song. This is clearly demonstrated in Wangkar Walek, a song that is predominantly regarded as a catalyst for celebration, a means for communal dance, and a source of joy. Expressions such as "party banger," "auto-shaker," or "full tent" indicate that the song is recognized primarily as a vehicle for social entertainment rather than as a text imbued with deep significance. Moreover, the entertainment aspect is enhanced by the song's extensive virality across various regions and countries, resulting in audiences linking the experience of listening to the song with genuine moments during social celebrations.

Concurrently, audience feedback on *Langu* indicates a comparable consumption trend, specifically categorizing songs as party music and entertainment. Expressions such as "the song is great, the music is good for dancing; it is a consistently preferred choice for parties," and requests for karaoke versions illustrate the song's role as entertainment music within a vibrant setting. While there are minor distinctions from *Wangkar Walek*, a portion of *Langu*'s audience was profoundly affected by the lyrics, particularly those concerning *inung do* (drinking *tuak* a lot), which reflects the social and cultural reality of Manggarai. In conclusion, while both songs are predominantly perceived within the context of entertainment and social gatherings, *Langu* reveals a subtle distinction wherein the lyrics are interpreted as a reflection of local cultural identity and practices. The data corpus comprising audience comment keywords within the comment section of the YouTube platform illustrates this moment in time.

lagu (121); viral (53); salam (31); keren (29); ende (28); pesta (27); mantap (26); yang (25); manggarai (25); maum ere (24); sukses (19); lagunya (19); bang (18); enak (17); suka (15); kae (15); walek (13); nya (13); wangkar (12); sal am (12); dengar (12); orang (11); joget (11); daerah (11); timur (10); terbaik (10); om (10); e (10); dri (10); d (10); te rus (9); untuk (8); menyala (8); kk (8); hadir (8); dr (8); adonara (8); semangat (7); sampe (7); putar (7); larantuka (7); kalimantan (7); gara (7); flores (7); baju (7); bajawa (7); asik (7); tenda (6); tdk (6); lembata (6); kota (6); dony (6); dangdut (6); cari (6); baru (6); goyang (5); rame (5); party (5);

mantap (58); kae (33); lagu (31); keren (29); langu (28); sukses (27); dere (27); ho (19); e (19); hoo (15); a mang (15); terus (14); go (14); om (13); pesta (12); embong (12); kk (11); salam (10); manggarai (10); la gunya (10); ga (10); lemot (9); kraeng (9); inung (8); yg (7); suka (7); semangat (7); pas (7); keta (7); ge (7); bang (7); abang (7); one (6); musik (6); ew (6); enak (6); wow (5); tuak (5); triha (5); toe (5); org (5); ora ng (5); maju (5); labang (5); kesa (5); dr (5); dgn (5); bro (5); anak (5); versi (4); teman (4); slm (4); slalu (4); putar (4); o (4); ngo (4); musiknya (4); muda (4); lanjutkan (4)

Upon examining the lyrics, it becomes evident that both of these songs convey a rather significant message. *Wangkar Walek* narrates a tale of unfortunate romance, characterized by themes of loss and sorrow, whereas *Langu* illustrates the experiences of youth overwhelmed by societal pressures, encumbered by financial obligations, and seeking solace in intoxication. Nevertheless, the patterns of audience responses observed in the comment section indicate a divergent trend. The prevalent emoticons and expressions predominantly signify cheerfulness, enthusiasm, celebration, and dancing, in contrast to the themes of sadness or moral contemplation implied by the lyrics. The expressions of the audience more precisely represent the musical genres showcased—rhythmic dangdut and reggae, characterized by their energy and entertainment—rather than the substantive message conveyed in the song lyrics. Several individuals also requested translations due to their lack of understanding of the Manggarai language, indicating that discussions regarding the linguistic and lyrical meanings were rarely addressed. In conclusion, it can be observed that both *Wangkar Walek* and *Langu* were perceived by the audience mainly as forms of musical entertainment that fostered a festive and joyful atmosphere. However, the values embedded in their lyrics did not garner the identical attention in the discourse of commentary.

💥💯❤️👏🎉🔥💃🤩🕺🤣🥰🍻🤘

In the context of discursive practice, it is evident that the creation of Manggarai songs, such as *Wangkar Walek* and *Langu*, is not solely aimed at communicating cultural values or moral messages as reflected in the lyrics. The textual components identified—*dangdut* rhythm, reggae influences, and party instruments—are primarily crafted to align with the preferences of the digital marketplace and the prevailing

trends in popular music on social media platforms. In summary, despite the intention to integrate cultural values during the production phase—such as themes of love, social pressure, or the depiction of excessive drinking as a reflection of life—the selection of musical form was predominantly influenced by the allure of easily viral entertainment. Consequently, it can be asserted that the prevailing ideology influencing the development of this musical discourse is one rooted in market demand, driven by digitalization.

It can be concluded from the discourse that youths in Manggarai are undergoing an identity crisis. Crises of this nature can be identified through the discourse that arises within society, particularly in the manner in which individuals communicate, whether through speech, writing, music, or media presentations. Discourse encompasses more than mere words; it also involves the formation, utilization, and interpretation of cultural symbols. The analysis reveals the influence of word choice (lexical), the arrangement of sentences (grammatical), and the overall structure and style of delivery. Discourse is also shaped by the social practices that underpin the text, including the identities of the producers and consumers, the nature of the interactions, and the ways in which the text is interpreted by the participants involved (Fairclough, 2013). Discourse reveals indications of a cultural identity crisis, evident in instances where traditional values are articulated in a humorous manner, or where traditional languages are featured in viral social media songs, accompanied by meanings that have undergone substantial transformation.

Discourse indicates the presence of a crisis, while hybridity contributes to the emergence of a crisis. Fairclough and Bhabha's theories intersect in a complementary manner. Fairclough elucidates the manner in which discourse embodies conflicting social positions and ideologies. Bhabha demonstrated that culture frequently occupies an intermediary space that is neither entirely traditional nor wholly novel. Consequently, the presence of inconsistent discourse and cultural symbols with altered functions indicates the manifestation of an identity crisis. The songs *Wangkar Walek* and *Langu* address the harsh realities of life, yet they do so in a manner that is both lighthearted and engaging. In *Wangkar Walek*, the vocalist expresses sorrow over the necessity of selling his livestock due to unreciprocated affection. The lyrics "I sold my cow for you" and "you want too much" illustrate the portrayal of love as an economic burden. From a discourse perspective, this song depicts men as the perpetual providers, whereas women are characterized as the recipients of demands. This illustrates the dynamics of power relations present in the text, as articulated by Fairclough (2013), indicating that discourse influences particular social positions and ideologies. Nevertheless, this song is presented not with a melancholic tone, but instead features a rapid tempo and remix that aligns well with the TikTok platform. This

is an illustration of cultural hybridity in action. This song employs a regional dialect while presenting it within the framework of popular entertainment. Bhabha (2012) shows that cultural hybridity arises at the intersection of old and new meanings, where traditional symbols manifest in ambiguous or distorted forms. In this context, traditional languages and symbols continue to be utilized; however, they no longer exist within a sacred space as they once did. Musical pieces such as *Wangkar Walek* and *Langu* illustrate that numerous cultural expressions are increasingly accessible in viral and entertaining formats. This transformation corresponds with the findings of Lon and Widyawati (2020), which indicate that Manggarai traditional music and lyrics, previously restricted to particular times, locations, and rituals, are now frequently performed outside of their original contexts and are utilized for entertainment, satire, or digital humor. This transformation illustrates the diminishing distinction between the sacred and the profane, resulting in the traditional interpretations of cultural symbols becoming unclear, modified, or even mocked.

The song *Langu* similarly addresses the theme of intoxication as a means of evading the challenges of life, including issues such as financial obligations and societal rumors. The phrases "*langu goo langu goo*" (keep getting drunk) and "*neka tombos cokol*" (don't talk about debt), along with "*neka turas tuda*" (don't tell about loans), may appear humorous; however, they reflect a more somber underlying reality. This song fosters a sense of solidarity through collective amusement, resembling a small gathering intended to provide an escape from reality. This generates a type of symbolic resistance in response to social pressure. Nonetheless, the delivery method is characterized by its lightness, speed, and appropriateness for platforms such as TikTok or YouTube. This song is appreciated for its stable rhythm, which is easy to imitate and effectively captures attention in a brief period. Research conducted by Abidin (2021) and Lobato (2019) indicates that social media algorithms favor short, engaging, and easily shareable music content, resulting in the adaptation of numerous regional songs to align with the principles of virality. Traditions do not vanish; rather, they manifest in new forms that frequently diverge from their original significance. This illustrates the phenomenon of a cultural identity crisis: a situation in which society persists in utilizing traditional language and symbols, yet no longer experiences a sense of belonging within that cultural "house" (Bhabha, 2012).

In Manggarai culture, individuals are instructed to communicate with care and a sense of responsibility. Ancestors held the belief that words possessed the power to both preserve and annihilate. Proverbs such as "*holong di ndos pande bike golo, kaing di ndasing pande bike laing*" serve as a reminder to refrain from excessive discourse when one is unable to offer a solution (Ndung, 2019b). In instances of division or conflict, indigenous communities approach resolution not with anger or sarcasm, but through

careful deliberation. Experienced elders are often sought for their counsel and to help stabilize the circumstances. Traditionally, there are expressions such as: "*ai hitu muing cica d'itet ata lonto one gendangn... curup te kukut uku – tombo te rojok molor, agu bija te wintas di'a*" (Ndung, 2019b). This indicates that individuals residing in traditional houses should be mindful of their language, emphasizing truth and kindness, in order to avoid exacerbating situations or damaging social relationships.

Nonetheless, the narrative approach in the song *Wangkar Walek* appears to be undergoing a transformation. In this song, the male vocalist articulates his sentiments towards women in a direct, emotional, and at times, sarcastic manner. This indicates that the expression in question transcends individual sentiment and is also indicative of wider social transformation. In the context of critical discourse analysis (Fairclough, 2013), it can be understood as a discursive practice, which refers to the processes involved in the production, consumption, and interpretation of texts by society. The production of this song exemplifies a style that candidly conveys male emotions, subsequently gaining widespread consumption via social media platforms such as YouTube and TikTok. In the comments section, numerous other men expressed their agreement with the content of the song, even recounting their own experiences as "similar but not the same." Certain individuals expressed a sense of representation, while others remarked that they had "once sold livestock for love," and some characterized the song as "a genuinely accurate reflection of the sentiments of Manggarai men." These responses indicate that song lyrics serve not only as a form of entertainment but also as a valid medium for articulating themes of pain, loss, and critique of contemporary romantic relationships. Consequently, the engagement within the comment section reinforces the song's role as a novel platform for local men to confront traditional norms that have historically required them to maintain silence and restraint. According to Bhabha (2012), individuals exist in an intermediary space, situated between established traditional identities and emerging identities that have yet to be fully realized. Conversely, as noted by Du Gay and Hall (1996), identity within contemporary culture is not entirely stable; rather, it is an ongoing process, rather than a completed or definitive state.

The song *Langu* exemplifies a distinct manifestation of the cultural identity crisis. This song critiques the challenges of life, such as financial obligations and societal rumors, while simultaneously embracing them through a lens of inebriated celebration. In this song, the depiction of drunkenness shifts from being viewed as a deviant behavior to representing intimacy, solidarity, and a form of socially acceptable "collective escape." From a social practice perspective (Fairclough, 2013), this situation emerges from the lived experiences of individuals in small communities that are accustomed to navigating economic and social pressures with limited structural

support. Heath (2012) elucidates that in numerous cultures, the act of communal drinking frequently serves as a mechanism for fostering a sense of community, particularly during times of difficulty or uncertainty. Within this framework, intoxication serves as a transient condition that facilitates a sense of equality and liberation from societal pressures. This song exemplifies a mode of collective expression within the framework of discursive practice. The lyrics employ plural pronouns such as "we," signifying that this experience transcends the individual and is, in fact, a collective one. This is supported by remarks that have emerged on social media platforms. A significant number of listeners have expressed that the song is characterized by its honesty, effectively represents their lives, and encapsulates the everyday experiences of ordinary individuals. This alteration signifies that society is engaging in a critical examination of its cultural identity. They do not adhere exclusively to strict customary rules; however, they have not entirely forsaken them either.

The song *Wangkar Walek* illustrates the inconsistent representation of cultural symbols. The artist employs expressions such as "I'm selling my cow" and "You want this, I'll sell this" to illustrate the extent of the economic sacrifice inherent in a romantic relationship. In Manggarai customs, cattle, buffalo, and other livestock serve as significant symbols in traditional ceremonies, particularly in the context of dowry. Within the framework of marriage, the provision of livestock transcends a mere transactional exchange; it serves as a representation of honor, responsibility, and familial values. In this song, however, those symbols serve a contrasting function. This poem may benefit from the incorporation of contemporary symbols of wealth, such as currency; however, it predominantly employs traditional symbols. This aligns with Bhabha's (2012) assertion that traditions may be reinterpreted within contexts that are both unstable and contradictory. Symbols that were historically regarded as sacred have now transitioned into a digital realm characterized by humor, irony, and a propensity for rapid dissemination.

The song *Langu* illustrates the manner in which traditional cultural symbols are employed in contexts that significantly diverge from their original meanings. Phrases such as "*neka tombos cokol, neka turas tudak*" represent traditional ancestral guidance for hosts, emphasizing the importance of maintaining their honor while receiving guests, even if it necessitates borrowing from others. This symbol embodies the essence of hospitality, referred to as *tama gerak ranga*, which signifies the preservation of dignity. In the song *Langu,* this expression is employed within a context of inebriation and serves as a humorous commentary on the challenges of life. The phrase that was previously held in high regard has now become a subject of ridicule, suggesting that debt is increasingly viewed as a normal occurrence. This indicates that

traditional symbols are no longer presented in a dignified context; rather, they are employed in a humorous and fluid manner. Bhabha (2012) elucidates that cultural symbols may re-emerge under conditions that are both contradictory and unstable. This song articulates traditional values through a contemporary and ironic lens, highlighting a crisis of cultural identity. It suggests that while society persists in utilizing conventional symbols, these symbols have lost their original significance. They modified it to align with contemporary life, which is characterized by significant pressures, yet they maintained the desire to celebrate collectively.

The examination of two prominent Manggarai songs, *Wangkar Walek* and *Langu*, reveals that the cultural identity crisis is not merely an abstract concept, but a tangible reality experienced in daily life. The discourses generated, engaged with through commentary, and circulated via songs on social media indicate that society's relationship with its cultural symbols has become increasingly unstable. Traditional language, symbols, and values continue to be utilized, albeit in modified forms and functions. This transformation is occurring as cultural identities undergo reconfiguration in response to the influences of globalization, economic factors, and digital algorithms. In circumstances such as these, the theories posited by Fairclough and Bhabha elucidate that discourse serves not only as a reflection of change but also as a catalyst for the creation of new spaces, enabling society to redefine its identity. An identity crisis does not signify a loss of culture; instead, it represents the emergence of new forms that arise from continuous mixing, tension, and exploration. Consequently, comprehending contemporary cultural discourses involves not only an analysis of the text itself but also an examination of the ways in which society navigates the tension between established norms and the processes of emerging transformations.

6. Conclusions

This study shows that the crisis of cultural identity in contemporary Manggarai songs is manifested through inconsistencies in meaning, shifts in symbolism, and hybrid expressions that emerge within the digital space. Using the framework of Critical Discourse Analysis as proposed by Fairclough alongside the theory of cultural hybridity articulated by Bhabha, the study reveals that local language, traditional values, and social roles are not merely inherited; rather, they are also manifested and reinterpreted through lyrics, musical forms, and digital circulation. The songs *Wangkar Walek* and *Langu* illustrate the manner in which the young generation of Manggarai navigates a symbolic space that is characterized as "in between," embodying elements that are neither entirely traditional nor fully modern. The male voice in *Wangkar Walek*, for instance, creates an avenue for emotional expression that had previously been regarded as taboo within conventional standards of masculinity. In

the course of time, *Langu* changes collective suffering into a form of shared laughter that is simultaneously critical and entertaining. This finding substantiates that local music in the digital era has evolved into a cultural domain where identities are not merely articulated but also challenged, redefined, and amalgamated. The identity crisis is not defined by the total eradication of tradition; instead, it is marked by the existence of symbols that oscillate unpredictably between their function and significance. The discourse serves as a lens through which this crisis can be examined, while hybridity amplifies its inherent tensions. Consequently, the discourse present in these songs reveals the ways in which society endeavors to reconstruct its identity in the face of media algorithms, economic challenges, and evolving social values. Following investigations may explore additional performance genres or contexts, including rituals, humor, or political satire, as arenas for the negotiation of identity through music. Furthermore, comparative studies across regions or ethnic groups can enhance the comprehension of the ways in which globalization and digitalization impact identity formation through local music practices.

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