

The Music of *Dangdut Koplo* from North Coast of Java a Historical Study in Indonesia

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Abstract. This study discusses the development of dangdut koplo music Pantura which shows the art that developed in the area, particularly with people's followers. Initially, the data were collected from sources in the form of dangdut koplo song videos, news in the mail news, printed sources, and interviewee history oral. Then, data were criticized and interpreted for the writing. Based on research conducted, they obtained information that Dangdut koplo Pantura was born after the reform era because of the counter against Dangdut property palace of the King and Queen of Dangdut in Indonesia. While poetry is considered more straightforward and strains of music songs, Dangdut tends to stomp more from tool-keeping and stomping drums. The Fans dangdut koplo songs. This significant part is a group class medium accompanied below by rocking Dangdut which is more vulgar and impressive fun. Fan the main dangdut koplo This is driver transport distance for buses, trucks that work for a drive away drowsiness moment do journey Far with simple verse form song broken heart, fall love, and others.

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1 Introduction

The North Coast of Java (Pantura), apart from entity physical birth to entity shaping culture and identity alone. One entity of the culture is "Dangdut Koplo Pantura." The study aims to write the narrative history of the development of "Dangdut Koplo Pantura" from appearance until the moment. The research used history to approach sociology with draft hegemony and *counter*-hegemony. The study explored that the dominant dangdut pattern, from Palembang, during the New Order era was dominated by elite singers such as Rhoma Irama, Elvi Sukaesih, and Rita Sugiarto. Then, their existence created the development of "Dangdut Koplo Pantura," which has snowballed since the reform era. The study will focus on the history of emergence, poetry and appearance, and consumers (connoisseurs) of the music type.

Art is a work born by humans with a touch of taste and beauty. Enjoying art, whatever its shape, will give connoisseurs a feeling of happiness. The artworks include sculpture, sound, painting, and others. The great scholar of Quraish Shihab said that art expresses spirit and culture, which are beautiful [1]. Neither does art relate to beauty, but art, especially music, can also be used as a resistance to the ruler, voicing no fasting, and so on. Poetry is made so that music artists can express themselves with sad or happy songs. Music is reality complex and universal social behavior in any ideas, ideas in thought people deeply influenced by the soul era. Therefore, the ideas and thoughts poured into poetry songs [2]. As a part of work art music, Dangdut is an expression of work art which is one of the identities of the Indonesian. Thus, it is proven with existing competitions and art festivals Dangdut in Indonesia and even now in Southeast Asia and Asia in one station television private in a manner routine.

As a part of culture, art always describes time and the surrounding environment. During the Renaissance in Europe, it depicted the freedom of people man from the shackles of religious dogma. Temporarily, the art that developed during the Aufklarung era (17th century) was more dominant, described as superfluous art appearance, and was often called baroque. Art pattern Baroque this was imitated by Kesunan Surakarta during the time of Pakubuwono X, which in development his art has influenced culture Europe. Concerning "dangdut," the spirit of the times and the environment are also influential to the appearance of the music. At first, the music of this Lot was influenced by Indian and Malay culture;

however, in development, it entered color art musky locals like Javanese and Sundanese.

This study is part of a dissertation Hartatik [3] about the behavior of truck and bus drivers. In addition, due to boredom and sleepiness on the journey, they listen to dynamic songs. Thus, they deliver goods and services safely. The situation of congested roads and dangerous terrain in the Pantura region demand driver to always have high stamina and a happy heart. In the guard situation, they play dangdut koplo music, which starts spreading after the reformation. Dangdut koplo Pantura tends to be more dynamic, which can chase away sleep and boredom when they journey far. The lyrics inclined witty and full of love that ran aground, sacrificed a beloved, miserable life, and became objects used. In addition, the lyric represents their life, and the rhythm and beat may increase their spirit.

Dangdut koplo is a counter-hegemony from the dangdut genre Rhoma Irama which is considered 'palace dangdut' owned by the Indonesian dangdut king Muzaka, (2000) [4]. The lyric tends to be more polite, and their element, da'wah, contains social reality with beautiful rhythm, calm, and serenity. Meanwhile, dangdut koplo tends to be more vulgar and straightforward than the rhymes. The fans of dangdut koplo's song are the fringes like drivers, laborers, and others. This makes the difference between dangdut koplo Pantura which is identical to suburban people. In the beginning, the music was only enjoyed by a few people because it was considered to have low value during the New Order era. However, the music strengthened along with the birth of the Reform era. Even now, music Koplo Pantura has checked in at hotels and events organized by the elite group.

This condition proves that dangdut music is already beyond territorial boundaries and hierarchies in public because of connoisseurs from various social circles. This dangdut music experienced a boom in the 1970s in Indonesia, developed by the dangdut king H. Rhoma Rhythm with the Sonnet group. The mention of dangdut kings and queens shows that in this dangdut art, there is a power holder in the music industry due to their expertise in dangdut songs with a particular genre. At the end of the reformation era, a new genre emerged in current dangdut music known as dangdut koplo Pantura [5]. Dangdut koplo is highly different, with Dangdut belonging to the King and Queen of Dangdut. The music plays its specific features with more drumbeats, and keeping it hard and fast to be heard will raise adrenaline and sway/jig. The singers of koplo dangdut

songs have distinctive features with vulgar appearances. This writing will study genealogy and dynamics from developing the dangdut koplo music genre in the Pantura region.

2 Result and Discussion

This research will be interesting for the development of human history in the North Coast region of Java, especially about music history, which is only conducted by a few historians. The phenomenon of dangdut koplo music has been carried out by researchers, but it is limited to song lyrics and feminism in dangdut koplo songs. Wiharyati et al.'s research [6] Studied that young and older people widely see dangdut koplo music as a favorite song in society. While Dwi Kurniasih [7] uses dangdut koplo song is only for preaching. Rahmad Setyo Jatmiko and Rian Darmariswara [8] he has researched the historical roots of dangdut koplo concerning the North Coast region. However, how finally dangdut koplo is related to the Pantura region and when it starts has never been conducted. The dangdut koplo music is a form of culture that exists in society, so it is appropriate to carry out an inventory and documentation then the past does not become extinct.

The art of dangdut music is a form of expression developed in Indonesia as a part of acculturation. Malays, Arabs, and later Indians developed rapidly in the 1970s. Dangdut songs by Rhoma experienced a peak success with songs with spiritual and religious genres whose lyric glorifies the Name of the Lord, full da'wah, and a little contained about the lover. The Sonnetta group can initiate the birth of female dangdut music stars like Elvie Sukaesih, Rita Sugiarto, and others. This era's lyrics and rhythm dangdut songs tended to be softer and serene. Even though Dangdut had a particular market share in this era and was considered music for the lower middle class.

In the theory of hegemony expressed by Gramsci, it is stated that this theory holds the view that the power of a class and its members over groups under their subordinates is by force and persuasion [9]. At first, Antonio Gramsci explained the difference between domination and hegemony. The domination of power is supported by physical violence, but the hegemony of power is carried out more subtly through ideological agreements. Hegemony is not a domination agreement using physical violence but is based on ideological political agreements. Even Raymon William stated that hegemony was channeled in two ways, namely

ideologically and culturally, through values. The way hegemony was transmitted voluntarily from one dominant group to another without indoctrination [10]. In the case of Dangdut koplo Pantera, the hegemony that is meant is dangdut music that already exists in Indonesia, namely dangdut music developed by the dangdut music group Rhoma Irama which is the forerunner of its rapid development on Indonesian soil.

The superstar king of Dangdut, Rhoma Irama, is a talented artist. Besides making songs and singing, he also plays in films whose genre is also taken from some of the songs he has made [11]. In each of his musical performances, apart from being able to gather masses in song lyrics, there are songs interspersed with sermons, so he is known as a preacher who uses music as his medium. The ability to gather masses can be proven by the arrival of dangdut music lovers in every performance with many spectators. In the film that was played, Rhoma, during his heyday, gathered an audience of 10 percent of the population in Indonesia, so the film producer PT Perfin made a significant profit. Connoisseurs of Rhoma's films and songs are not only in Indonesia but enjoyed by people in neighboring countries, Malaysia, Brunei Darussalam, Singapore, and southern Thailand [4]. The title of the king of Dangdut in Indonesia, which is attached to the figure of Rhoma Irama, originated from his young expertise in concocting pop, rock, Malay orchestral music, Arabic stringed music, and Indian music, which is packaged quite beautifully which is known as Dangdut today. His inauguration as a superstar was coupled with the founding of the legendary music group he fronted on December 11, 1970. After three years, the Sonnet music group earned the nickname Voice of Moslem with their characteristics in song lyrics, costumes, stage appearances, and more.

The greatness and echo of the Rhoma dangdut song is snowballing in the country's entertainment world by getting phenomenal singers Elfi Sukaesih, Rita Sugiyarto, and others as duet partners to the dangdut king. Solo singers were also present in the development of dangdut music, starting from Mansyur S, A Rafiq, Imam S Arifin, Megy Z, Fazal Dath, Cici Faramida, Kristina, and others. Even in dangdut music, it developed rapidly until the late 1990s with the Rhoma dangdut music genre. Changes in the dangdut music genre have undergone quite different changes since the emergence of Inul Daratista, who was considered to have brought a new dangdut music genre that did not agree with the Rhoma Irama music genre in the 2000s. This dangdut music genre was

accompanied by the emergence of the dangdut rocking phenomenon, which was considered horrendous with new characteristics from dangdut singers then. Idul Daratista is known as the owner of the rocking drill, Dewi Persik as the owner of the rocking saw, and Uut Permatasari with the rocking drill. The styles and rocking styles of the dangdut singers made the founders and legends of dangdut music nervous because the dangdut phenomenon with the rocking was considered to have damaged dangdut music that had developed before.

Presently, dangdut koplo Pantura is growing like a mushroom in the rainy season because the media used is relatively easy, fast, and cheap, such as Compact Disk, which is sold pirated and downloaded on YouTube. The Koplo dangdut performance is videoed and uploaded on social media, so it is easy to get if you want to enjoy it. The Pantera dangdut koplo singers are fronted by Via Vallen Nela Kharisma, Happy Asmara, and others with a music group that is identical to this area, namely the Palapa Malay Orchestra.

Another interesting issue to be discussed in the world of motorized vehicle drivers carrying passengers and goods is the music that is enjoyed during daily activities. For truck drivers transporting goods and inter-provincial bus drivers, most of the music accompanying them is dangdut music, known as Koplo Pantura dangdut music, with quite dynamic rhythms and lyrics containing simple sentences [12]. These jokes are easy and pleasant to enjoy as a companion on a trip. These poems, for them, sometimes reflect the life of the drivers, who, because of work, have to part with lovers, family, insinuations, invitations, and others. The poems in the pantura dangdut koplo include:

1. *Villains/satire*, as well as advice
The older the man, the better
He will never get tired of seducing his victims
Be careful you are close to him
Especially you who are still young
It's an essential male-female villain
The older, the more careful until they approached
Her sweet words were simply the poison of the world
Reff: The older the man, the better
Sweet words are poison to the world [13]

2. *The Second Wounded Heart / Broken Heart with a Lover*

Be strong again, and you are in the heart

But what happened? You hurt my second heart

Reff: It's your nature

There is no way you would change

Although a thousand apologies, I give

Millions of lies that you still keep

Why did you come back to add to the wound in the heart

I should carry a second heartache myself [14]

If analyzed from the perspective of the world of dangdut music, the poetry of the Pantura dangdut koplo song seems more vulgar in expressing a situation. It looks rough and not elegant, just like the music and poetry created by dangdut kings Rhoma Irama, Imam Nawawi, Fazal Dath, and others [15]. The song lyrics are unnecessary for bus and truck drivers who consume Dangdut koplo music. The most important thing is dispelling the drowsiness whacked by the beat and rhythm of the music, which is enjoyable to enjoy when traveling far or near [3].

3 Conclusion

The conclusion that can be drawn from this research is that the development of dangdut koplo music on the north coast of Java experienced an early development in the 2000s. This dangdut music genre has specific characteristics with more uncomplicated, straightforward, and easy to digest lyrics, with more stomping music than the sound of kampung and drums. Dangdut music connoisseurs are primarily from the lower middle class. The north coast of Java has become the location for the development of this music genre because it has the characteristics of a coastal community that is more open and receptive compared to people who are geographically located in the interior. After all, they are very obedient to the existing standards. The open coastal communities are the prominent supporters and support this music, especially the drivers of large vehicles between cities and provinces in the form of buses and trucks. Dangdut Koplo music lovers feel comfortable and enjoy listening to it because it can dispel boredom and sleepiness when they travel long distances.

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