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Javanese Pop and Javanese Keroncong: The Paradigm of Domination Strategy

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Abstract. Songwriters and presenters can be viewed as the main factors for ensuring success to lyrical songs in the music market. However, there are not many studies available that specifically explore the strategy of composing and presenting lyrical songs in achieving market dominance in Indonesia. This study aims to reveal the strategies used by composers as well as songwriters to gain dominance in the music market in that particular country. Researchers collect music, photos and videos and gather responses from audiences. Musical works produce data on scales, lyrics, and musical accompaniment. Concert photos and videos generate information about costume styles. Concert videos and song clips generate data about audience response and stage appearances. The next stage is to interpret the data groups, followed by confirming the meanings of the concepts of capital, distinction, domination and repression in the field of psychoanalysis. This study shows that songwriters make use of the lyrics as their distinctive features. Popular landmarks in the lyrics of songs invoke the listener's personal memory and repression attached to those landmarks. This study shows that songwriters achieve market dominance by creating product distinctions. At the same time, reconciliatory feelings connected with repression are aroused by recreating the past by means of stories and particular places. Popular landmarks invoke listeners' sense of repression and their memories, so that they feel at peace with their past, or at least become involved in the songwriter's works. The predominating works by songwriter show that elements of evoking memories, maintaining traditions and evoking popular places of past activities have leverage on the popularity of the music.

Keywords: music domination, keroncong music, musical strategy

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Международный отдел

Научная статья

Яванская поп-музыка и яванский керонконг: парадигма стратегии доминирования

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Аннотация. Авторов песен и ведущих концертных программ можно рассматривать как основные факторы, обеспечивающие успех лирическим песням на музыкальном рынке. При этом существует не так много доступных исследований, в которых конкретно изучается стратегия сочинения и представления лирических песен для достижения доминирующего положения на рынке в Индонезии. Данное исследование направлено на выявление стратегий, используемых композиторами, а также авторами текстов песен для завоевания приоритета на музыкальном рынке в этой конкретной стране. Исследователи собирают сведения о музыке, фотографии и видео, а также ответы аудитории. По музыкальным произведениям устанавливаются данные о звукорядах, текстах и музыкальном сопровождении. Концертные фотографии и видео генерируют информацию о стиле костюмов. Видеоролики и клипы с песнями фиксируют выступления на сцене и реакцию публики. Следующим этапом является интерпретация с позиций психологии собранных данных и последующая оценка значения, различий, доминирования и вытеснения тех или иных сочинений. Исследование показывает, что авторы песен предпочитают в первую очередь лирику как выражение своих основных отличительных черт. Популярные ориентиры в текстах песен вызывают у слушателя личные воспоминания и переживания, связанные с этими ориентирами. Создавая выразительные образцы, авторы песен достигают господства на рынке. В то же время чувства успокоения, сопряжённые с мучительными переживаниями, вызываются воссозданием прошлого с помощью историй и конкретных мест. Знаменитые произведения ведут к ощущению подавленности, но слушатели примиряются со своим прошлым или, по крайней мере, приобщаются к творчеству автора песен. Большинство сочинений показывают, что следование традиции пробуждения воспоминаний, вызванных знакомыми местами из прошлой жизни, оказывает влияние на популярность музыки.

Ключевые слова: музыкальное доминирование, музыка керонконг, музыкальная стратегия

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Introduction

The coronavirus (COVID-19) pandemic has created a situation that has forced countries such as Saudi Arabia, Italy, and Indonesia to carry out large-scale physical distancing with even a few particular cases of entire cities being isolated [1, p. 12]. This has resulted in a sharp increase of online activities. For example, work from home, schooling from home, entertainment content from home, – everything is booming on the online platform¹ Such activities are also carried out on YouTube and television [2]. YouTube is one of the platforms that has been intensively used since the pandemic had forced people to preserve their distance [3]. In addition, during the implementation of Indonesia's large-scale social interaction restriction (PSBB) in areas affected by the pandemic, people have looked for entertainment by turning to the YouTube platform [2; 3].

The rise of YouTube as a platform that is often reviewed by the public has made most songwriters take advantage of this momentum². The song *Lathi* is the only minor label from Indonesia that was watched and examined the most during the pandemic. The lyrics of the song *Lathi* are unique because they are composed in two languages, namely, in English and Javanese. The combination of Javanese pentatonic melodies present in *Lathi* has accelerated penetration into the market, as a result of which this song has been recognized among the top 100 million streams on Times Square in New York. This is what substantiates the assertion that it is still easy for hybrid products to acquire market attention. The form of measuring the success of this kind of trend needs to be examined in at least two examples of dominant works from at least two different periods. To define the

appropriate object, it is necessary to choose a subject who is the sole creator and presenter of his work. The appropriate subjects were Markasan and Didi Kempot, who were successful in dominating the music market of their time. Markasan succeeded in leading the Keroncong music market during the years 1960–1965. At the same time, Didi Kempot managed to stay ahead in the music market from 2000 to 2020. Markasan's domination cannot be separated from its efforts to capture the moment of the new media, namely RRI (Radio Republik Indonesia) which opened up the congress devoted to Keroncong music.

The musical works created by Markasan and Didi Kempot are generally in the form of lyrical songs. This kind of music is usually easily perceptible, and the lyrics are easy to understand³. Some of the words in Markasan's songs resort to social criticism. This may be called a critique of the misappropriation of government assets, which satirically represent the hearts of the people. Such lyrics have generally generated lengthy discussions of the social tensions created by government officials, that have come to be accepted gracefully as casual humorous manifestations. Even though they describe tragic events, Didi Kempot's lyrics do not call for states of repression through the means of social issues. Most of them present narratives of severed romances. Such stories of heartbreaks have always been successful in causing the audience at Didi Kempot's concerts to sing along in a hyperemotional manner.

Songs from *Tirtonadi Terminal*, *Balapan Station*, *Tanjung Mas Harbor*, *Kertonegoro Terminal*, *Parangtritis Beach*, *Klewer Market*, *Malioboro*, *Mount Merapi*, *Klayar Beach*, *Turtle Bay*, *Lampung Coffee*, and *Suramadu Bridge* have often brought the audiences to crying during Didi Kempot's



performances. Obviously, songs with such titles are endowed with lyrics containing tragic love stories with backgrounds featuring the particular locations mentioned in the title. Indications of famous places express one of Didi Kempot's most striking characteristic features. As in the case of Markasan, both the title and the lyrics often incorporate the names of well-known locations. For example, *Ning Pasar Blauran* and *Jalan Tunjungan* are song titles that indicate the names of popular spots in Surabaya.

Keroncong Liedje (1800) and Gesang (1940) also used widely known and striking names of particular geographic spots in their works⁴. Lidje, Markasan, Gesang, and Didi Kempot all cited popular locations, as has been explicitly shown in the titles and lyrics of the songs⁵. The mention of well-known locations in this work is suspected by the researchers to be used intentionally as an attraction for a song which is ready for publication. In line with the lyrics of the song, Markasan and Gesang have also brought in many elements of local culture, such as Nusantara costumes and Javanese traditional costumes. The incorporation of skullcap, jarit, beskap, blangkon, rhythm, and even gamelan slendro modes is also embedded in the Keroncong music created by Markasan and Gesang. Gamelan pelog rhythms and modes can often be found in Markasan's songs⁶. While Didi Kempot does not employ the same scale mode as his predecessors, the nuances of his music are still perceived to be mixed with traditional Javanese musical elements⁷. In terms of clothing, Didi Kempot's performances are different from those of Markasan, who wears a suit, albeit branded with an archipelago skullcap [4, p. 56]. Didi Kempot tends to assume that music researchers have a greater affinity for Gesang, namely by using *jarit*, *beskap*, and *blangkon*.

The quick rise of the success of Didi Kempot and Markasan occurred massively and quickly. This immense explosion of popularity is considered by researchers as not being a coincidence. Of course, there exists a secret to the success inherent in the musical works and stage performances of Markasan and Didi Kempot. Their success is approaching its high peak, both of them being greatly appreciated by audiences, which presents an interesting achievement on their part to be discussed further. Unfortunately, the topic of the reasons for the two musicians' success has rarely been discussed in a scholarly fashion. Researchers have felt themselves compelled to seek out the strategies used by them in gaining their predominance in the music market.

Method

Researchers have collected Markasan's and Didi Kempot's musical works of and then separately transcribed their scales, musical accompaniment and lyrics. The results of the transcriptions have been further validated by the concepts of capital, distinction, and domination, as well as that of repression in psychoanalysis. Relevant concert videos and song clips have been observed by researchers to have aroused the audience's responses and influenced the performers' styles of presenting themselves on stage. The two aforementioned components have been validated in the concepts of capital, distinction, dominance, as well as the psychoanalytical concept of repression.

The Results and Discussion

Markasan and Didi Kempot have achieved the leading status in the Indonesian musical market by having made use of a variety of elements. Some of their songs

possess the power of rhyming language, while others are linked to famous landmarks, and all of them are always closely connected to the lives of their listeners. Markasan invokes the Blauran Market landmark in Surabaya as a description of the conditions of the local market in the afternoon. The following is an example of the lyrics of the song *Pasar Blauran* by Markasan.

*Suroboyo ing pasar Blauran
Tuo mudo lanang wadon
Wayah sore kelenceran
Gethuk lindri keh banget larise
Nanging yen suku ra keno
Gojekan karo bakule
Ati susah
neng Blauran dadi bunga*

*Surabaya at Blauran Market,
Whether young or old, male or female,
They walk in the afternoon.
Gethuk Lindri is selling well,
But when you buy it,
never tempt the seller.
Usually, sadness
will turn into happiness in the Blauran Market.*

The lyrics in Markasan's songs frequently include descriptions of how young people and their parents love to visit Blauran Market in the afternoon. Markasan also recounts that during his trips to Blauran Market his heart becomes happy because he meets many people and could talk and joke casually with the merchants who peddle their wares. The song, which alludes to the audiences' memories of the Blauran Market, has been conducive to Markasan's popularity during the time period of 1960–1965. Previously, Keroncong Lidje also mentioned the landmarks of Kali Krambangan and Kali Pesapen in his lyrics. Below is a fragment from Lidje's lyrics from his Keroncong songs.

*Djangan mandi di Kali Krambangan
Kali Krambangan Banjak Oedangnya
Djangan Kawin Nonna Krambangan
Nonna Krabanga Banjak Oetanja*

*Don't bathe in the Krambangan river,
Because there are lots of shrimp
in the Krambangan river.
Don't marry a Krambangan girl,
Because the Krambangan girl has a lot of debt.*

These verses describe the attributes of the Indo-Dutch girls who live in a particular neighborhood in the old city of Surabaya. When hearing the name of the Krambangan River locus mentioned in this text, the audience will immediately receive their impressions derived from various narratives based on their own particular perspectives. One considers that at that time the phenomenon of the Krambangan River was a widespread issue, it was easy for Lidje's Keroncong song to gain popularity with a short time period and subsequently be sung for a lengthy period of time. This once again proves that mentioning geographical landmarks is a good means for attracting the interest of the listeners and enhancing a song's popularity.

Since the beginning of the development of music in Indonesia, the Javanese language has provided a unique and attractive reference for musicians in the country. Song texts containing romance stories embellished by rhymes always present an element of success for songs in any genre. Lyrics containing famous geographical spots in Java also make songs performed by Indonesian musicians better known more quickly. Including both a name of a landmark location and a love story in a song is a certain guarantee of success [4, p. 58]. There is an abundance of both in Didi Kempot's songs. Below is an example of the power of the poetic text about a love story in Didi Kempot's work titled 'Pamer Bojo.'



*Dudu klambi anyar seng neng njero lemarimu,
nanging bojo anyar seng mbok pamerke neng aku
Neng opo seneng aku, yen mung nggawe laraku,
pamer bojo anyar ning ngarepku.*

*It turns out it's not a new dress in your closet,
But it's precisely the new husband that
you show off to me.
I'm not happy, it just makes my heart hurt,
When you deliberately flaunt
your new husband in front of me.*

The lyrics recount a real love story. This particular one is a sad story involving a broken heart. The text above tells about the phenomenon of an ex-wife demonstrating her new husband shortly after her divorce from her previous spouse. The text becomes more dramatic later, since it begins with a rhyme scheme in harmony with the natural activity which necessarily occurs. However, subsequently this is followed by the inclusion of an bitterly ironic recount of a tragic narrative. This way the lyric construction is able to recall the bitter memories of some of the listeners who have had similar experiences in their lives⁸.

The lyrics that describe such severing of romantic relationships taking place in well-known geographical places present an even greater emotional impact on the listeners. Narrations of sad stories occurring in well-known locations affect the audiences more powerfully than tragic poetry which does not mention such places. Mentions of well-known geographical locations present a force that can attract bitter memories, even such that have been deliberately suppressed⁹. The following song for the Stasiun Balapan tells the story of a man who met his love to the location with that name which turned out to be their last meeting place. Here are the lyrics.

*Ning Stasiun Balapan,
kutho Solo sing dadi kenangan,
kowe karo aku, naliko ngeterke lungamu.
Ning Stasiun Balapan,
rasane koyo wong kelangan,
kowe ninggal aku,
ra kroso netes eluh ning pipiku.
Janji lungu mung sedelo,
malah tanpo kirim warta,
lali opo pancen nglali,
yen eling mbok enggal bali.*

*At Balapan Station,
the city of Solo that becomes a memory,
There's only you and me,
when I take you to Balapan Station.
At the Balapan Station, I feel like a lost person,
When your train finally leaves,
I can't feel my tears falling.
Your promise will only be a temporary trip, but
it turns out that you disappeared without a word.
Have you merely forgotten or have you
intentionally neglected the promise? If you
finally remember, please go home.*

Likewise, the song *Dalan Anyar*, which tells about a broken heart, describes events taking place on a bus terminal.

*Ning dalan anyar kowe karo sopo
Aku ngerti dewe neng ngarepe moto
Neng dalam anyar kowe karo sopo
Neng kulon terminal Kertonegoro, Ngawi
On a new road, who are you with?
I saw it myself with my two eyes.
On a new road with whom were you then?
new road south of Kertonegoro terminal,
Ngawi district.*

Judging from this text, the impression is created that the lyricist believes that no love story ever occurs smoothly. Meetings between lovers that are always followed by farewells present a distinct theme frequently raised in these stories. It also appears that the lyricist believes that well-known locations always become

venues for love stories, many of which end up being sad. Every place visited by a multitude of people always contain such stories in concealed form¹⁰. The lyricist's meticulousness in taking advantage of the moment is reflected in his mention of the names of famous locations, which is done to affect the hearts of emotionally impressed readers and listeners [5, p. 154]. Didi Kempot has always succeeded in causing people to recall memories from the past. He incorporates lyrics that are always able to cause the audience to burst into tears.

Markasan and Didi Kempot regularly use Javanese lyrics in their songs. Markasan is consistent with his image, being dressed in a black skullcap, as is Didi Kempot with his batik or solo traditional clothes in each of his video clips. Markasan and Didi Kempot both create hybrid music, unlike most other composers. The mixed combination of Western musical instruments with Javanese rhythms and modes differentiates them from other Indonesian musicians. Such a fusion creates an eclectic mixture of aspects of Javanese gamelan and Western wind band¹¹. The hybridity of the style of these songs makes it easier for lovers of Javanese traditional music to find common ground with by young people who love pop music.

The results of this study indicate that Markasan and Didi Kempot are endowed several key elements that are clearly manifested in the creation of their work. In their vocal works the poetic lyrics recount of stories which appeal to the aspect of repression of the listeners' past memories, according to Lenmarc. The geographic locations mentioned by Didi Kempot present an emotional impulse which evokes the listeners' associations from their past. According to Markasan and Didi Kempot, everyone has memories associated with every single place they have ever visited

in their lives. These two composers choose to mention famous places, so that more people could be emotionally affected by evocations of these spots. They deliberately arouse memories and cause stifled and repressed impulses to be brought out to the surface¹². They consider fond memories to be effective objects to bring into their songs. Moreover, unpleasant memories are generally also perceived by them to provide effective means to move their listeners' hearts¹³ [5]. However, unlike the former, bad memories tend to be buried and covered up in people's subconsciousness. In order to bring up the latter, a cradle is needed to open the subconscious barrier¹⁴. Since every memory, good or bad, relays to a particular time and place, it follows that particular locations must be used as instigations for arousing both types of memories.

Songwriters intentionally arouse good and bad memories to come out. Pleasant memories will be called out and will put a smile on the faces and hearts of the listeners. On the other hand, unpleasant memories arising to the surface cause them to feel anguish. The songwriter's efforts to evoke in their songs the memories of the listeners' joys and sorrows are acknowledged by the statement "there is always love and tears in those places"¹⁵ [5]. Such spots, especially inspiring to the composers and the listeners, are mentioned by Didi Kempot in his song *Terminals and Stations*. At the same time, Markasan in his songs describes such well-known spots as Tunjungan and Blauran Market. He also evokes nature and various locations in which two people have romantic meetings or are separated from each other. As the result of this, researchers have increasingly asserted that there is an element of intent in mentioning a well-known location as an instrument for unleashing the potential listeners' repressed emotions.



Anybody possessing bitter memories of a particular place will be reminded of his repressed feelings when a particular song becomes sung¹⁶ [4].

The concept of repression deals with a bad memory that is deliberately buried by the conscious and subconscious so as not to interfere with the continuation of the person's present life. The arousal of repressed emotions in Markasan's and Didi Kempot's songs, at first glance, may be perceived as a malevolent act. Nonetheless, in reality, calling for arousing repressed memories which results in the state inner peace actually presents itself as an act of kindness. The listener's repression of his emotions brought up to the surface provokes grief and sadness. Such emotions expressed in artistic manner in a concert in the presence of a large audience arouse a sense of commonality and solidarity. The people who had undergone the feelings of personal sadness, who grieve together in the festive conditions of a concert fun will find their situation changed. The conditions which were initially personal and concealed suddenly become communal and transparent to everybody present in the concert hall. If this communal and transparent situation becomes repeated many times, the minds of the listeners will become accustomed to it and, thereby, pacified. A repeated occurrence which leads to emotional immunity is a process of inner peace for the listener, invoking the healing of his past wounds. The process of achieving the state of inner peace is embellished by the songwriter in the easy listened-to rhythm of campursari and a regularly recurring melody. These two components make the process of establishing peace with the past easier and more beautiful.

This especially holds true in the case of songs of Didi Kempot, who has been

dubbed as "the godfather of the broken heart." With that appellation he has been considered as the leading songwriter about the topics of heartbreaks in love stories, and his listeners have remained comfortable with these topics in his songs. The question arises whether or not Didi Kempot's efforts to reconcile his listeners with their past provide emotional aid to them, whether they are needed or approved by many people. Obviously, this form of "psychological assistance" is enjoyed by many of the listeners of his music, whether consciously or unconsciously. Regardless of the issue of commercializing repression of a someone's personal heartache, Didi Kempot's lyrics and music set to them ultimately provide "therapy" which many people had been waiting for. The audience members who ardently seek for such "inner treatment" of their inner wounds pertain to many layers of demography, from beginner fans of his music to old aficionados. After all, people of all age groups and economic levels have a need to resolve the inner repression of their impulses. Therefore, admirers of Didi Kempot's works belong to various age groups and economic levels.

The texts of the songs which affect the potential listeners' repressed feelings are created by Didi Kempot in an accessible language and are set to music of a light genre. The combination of these two elements was deliberately brought in by the composer to achieve the effect of reconciliation for the prospective listeners. If the repressed feelings are really aroused in the song's lyrics and dwelt upon for a lengthy period of time with the use of many repetitions, they will become a standard phenomenon. When the listener's past traumatic experience becomes a commonplace occurrence, the previous repression becomes reconciled with bad memories of the past events, achieving a

state of inner peace with them. Such listeners who burst into tears during the performances of the songs automatically experience a sense of emotional release. According to Sigmund Freud, after they release their emotions, a sense of relief occurs¹⁷. And if they find their relief, they finally come to terms with the painful memories of the past. People who had experienced the sense of emotional release have managed to come to terms with its repressed emotions, so their subconscious will feel a sense of gratitude toward this song. The subconscious element in them will inform the conscious that it has need for the music. In simple language, the inner comfort found in Didi Kempot's songs arouses a sense of addiction among the listeners. At the least, they will feel they have some inner need for this song.

The lyrical style of the songs' poetic texts written in Javanese possess another side in the aspect of their market domination. Besides creating a sense of need for these songs among the listeners, such lyrical style of language is also a distinguishing feature of the two composers we are discussing. This distinction places these composers ahead of other songwriters¹⁸. In the perfect music market competition in Indonesia, where Indonesian musicians and those from other countries can compete fairly, Markasan and Didi Kempot need to have differentiators and other advantages. In this case, the unique distinction between Markasan and Didi Kempot is derived from three things, – namely, the Javanese language, Nusantara clothing, and the hybrid genres.

The first element of the difference between Markasan and Didi Kempot is the Javanese language in the song texts. Javanese song lyrics have become a unique entity and appreciation of them has begun to rise among art connoisseurs. Smooth Javanese to Ngoko Javanese are

commodities that attract many listeners in the market. Musicians begin to perceive that by incorporating Javanese lyrics, they will endow the songs they sing with unique attributes. The smooth Javanese language is considered capable of representing the preeminence of the Indonesian archipelago in the past. Some of the songs that make use of the smooth and well-known Javanese language include mantras in horror films, poems in the documentary films about the archipelago, and the particular jargon of the caretaker of Mount Merapi in energy drink advertisements. The Javanese ngoko language has also often gained dominance in the market. This language, which has succeeded in attracting the attention of aficionados of Indonesian culture, can be found in Yowies Ben's films and songs, Nella Kharisma's songs, Weird Genius' bridge song *Lathi* and Via Vallen's songs. Yowis Ben's film has sold over 2 million tickets and has attracted over 14 million song viewers. At the same time, Nella Kharisma's song *Banyu Moto* was listened to by 15 million people, the song *Lathi* by Weird Genius was listened to by 60 million people, and Via Vallen's song *Sayang* was listened by 190 million people.

In the middle of 2006, the word "rosa," which means "strong," was used by the late Mbah Marijan and Chris Jhon for additional advertisement. The word "rosa" has become a strong jargon in society for many years, when in fact many Javanese people do not use this language in their daily life. The word "rosa" appears as a local identity which when reemerges is considered to be unique. The unique taste stems from the differentiation of jargon words in smooth Javanese to other jargonisms which are generally in Indonesian or in English. Other jargon words in Indonesian can be translated into English as "spirit," "more in front,"



“we can,” “definitely can,” or “new spirit.” While the jargon of encouragement can be translated into English includes “spirit,” “fighting,” “newly born,” “keep smiling,” “never give up” and “keep moving forward.” As a rarely used word, “rosa,” which comes from the Javanese language, appears as a non-standard term. This most distinct object of studies is what Pierre Bourdieu calls the concept of distinction.

The concept of distinction in the use of the Javanese language can also be found in the music industry of Indonesia. The Javanese language is embedded by Reza “Arap” in their musical work titled *Lathi*. This embedding gave the Weird Genius band experience a surge in the number of listeners and responses. In the first two weeks of launching their video clips, they were watched by 2 million viewers and became the first trend on the Indonesian YouTube. Within 2 months the song *Lathi* was able to reach 61 million listeners and was covered by many journalists around the world. In addition to the embedding of the Javanese language in the song *Lathi*, the use of Javanese clothes and Javanese make-up, likewise, presents the distinctive features of the song created by Weird Genius. This distinction is similar to the second distinction of Didi Kempot’s works, namely the use of Javanese clothing.

Nusantara clothing presents one point of difference between Markasan and Didi Kempot. Markasan wears a skullcap as a part of his apparel. In the 1960s the skullcap was often used by Indonesian leaders, such as President Sukarno and Vice President Mohammad Hatta. The skullcap, or songkok, as it is known in Indonesia, is also worn by actors of the ludruk tradition during their performances. This cap is worn by Markasan as a characteristic feature of the clothing used for performing Keroncong music on stage. Javanese clothing has been

worn extensively in the advertising industry and television comedy theater in Indonesia. It is often worn to build the impression of the glamour or the mystique of comedy. This kind of clothing can be found in 76 different advertisements of needle cigarettes with characters of Javanese genies and other extravagant comical puppeteer characters. Many people are intrigued by the glamorous distinction of the past, which is deliberately contrasted with the surrounding present realities. Even though they are worn for very brief periods of time, Javanese costumes are very much connected to the historical realities of the Indonesian people. The blangkon, beskap, jarit, stagen, and kris are visual shapes connected to these characters. These are also closely related to Didi Kempot’s performances on stage.

Apart from poetry and costumes, the third element of the difference of the styles of Markasan and Didi Kempot is the hybrid genre. Markasan turns to the Keroncong genre for its musicality. He incorporates Western musical instruments and makes use of the Javanese Pelog scale which is made to resemble Western harmonies. At the same time, Didi Kempot creates music in the genre of Campursari Dangdut. The Javanese musical genre of Dangdut is often termed the Campursari genre. This genre presents a mixture of popular music and gamelan. One of the variants of Campursari, known as Campursari Dangdut consists of folk music mixed with gamelan. The instrumental ensemble incorporated by Didi Kempot consists of cymbals, flute, two keyboards, electric violin, electric guitar, drums, and octapad. This small Campursari ensemble is found most often in Didi Kempot’s songs. Referring to the three distinctions that have been indicated, the Javanese language, the peculiar clothing, and the Campursari genre are the three chief elements which

characterize Didi Kempot's music the most. This distinction gives him the advantage, which has made him a leading figure in the Indonesian market.

Beginning from the description and ending with the chart, it can be stated that Markasan's and Didi Kempot's success in dominating the Indonesian music market is twofold. Their success was obtained by their psychological tasks of reconciling repressed emotions and presenting a visible stylistic distinction in comparison with other musicians. These two elements have been ingrained into these two masters' musical works and systems of performance. Reconciliation of repressed emotions is created by the language of the text which draws from the listeners' prior repressed emotions and is enhanced through the use of the names of particular locations. Other differences between Markasan's and Didi

Kempot's musical styles are expressed by their use of language, their clothing, and their musical genres. These five elements are always present in the two masters' music and manners of performance.

Conclusion

In this article it has been asserted that Didi Kempot and Markasan obtained their unique success in the musical market by means of reconciliation of the psychoanalytical aspect of repression, as well as the stylistic distinction that Didi Kempot had created in his musical works and regular concert performances, both intentionally and unintentionally. The most famous songs by these two musicians teach us that evoking elements from memory, national traditions and well-known geographical locations are conducive to creating an impact on the popularity of the music.

Notes

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