

THE EXISTENCE OF CAMPURSARI MUSIC JAVANESE CULTURE IN GLOBALIZATION ERA

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ABSTRACT

Campursari music is the result of the popular culture of the Javanese people who are connected to each other, not only regarding the use of Javanese lyrics but also regarding conveying the noble values of Javanese culture in every meaning of the lyrics sung. The method used in this research is a systematic literature review, which is a type of approach that utilizes literature studies as various literary sources that are collected systematically to answer problematic topics from the themes raised in a study. This research aims to look at the changes that have occurred in campursari music from time to time. The results of the research obtained explain that in each era campursari music underwent changes from the old campursasi music which was close to gamelan playing and lyrics which carried Javanese values, then began to become more widely known in the Manthous era with several modifications and reached the peak of popularity through Didi Kempot in the era of massive globalization in 2019 with several changes in the presentation of his music so that he was able to form a group of fans with an extraordinary base, namely Sobat Ambyar. The response to the transformational changes in campursari music that has occurred from time to time has experienced pros and cons from several parties because this is related to the Javanese values contained in campursari music. It is quite a complicated cultural issue between maintaining campursari as local music that is close to Javanese noble values known as ancient campursari music, or providing space for campursari artists to explore more widely in order to keep campursari music still existing in the midst of development and globalization which has become increasingly massive has further introduced modern campursari music among the wider community.

Keywords: *Campursari, Music, Javanese Culture, Globalization*

A. INTRODUCTION

The term campursari music has long been known among the public, where campursari is considered a genre of music that developed from popular culture that was born from the folk sphere or art that originated from the people. According to Laksono, 2008 (Rahmawati, 2017; 31) campursari is Javanese and Keroncong musical instruments, so through this definition it can be interpreted that campursari music is a combination or acculturation that occurs between karawitan music and keroncong music. Manthous 1999 (Wiyoso, 2007; 2) was one of the famous campursari initiators in the 1990s. According to Manthous, campursari music was first born and introduced through RRI Semarang in the mid-1960s. In line with the opinion expressed by Manthous, 1999 according to Kelly Puspita, who is a Semarang artist, also stated that RRI Semarang was the first to introduce campursari in the 1960s. RRI Semarang, which at that time introduced campursari through its broadcasts in the 1960s, was certainly not as popular as in the 1990s where campursari was heard in various technological developments at that time, such as in the field of electronics as a broadcast medium, such as TV, tape recorder, and also radio. (private). However, in the course of its development, the existence of RRI Semarang campursari music at that time was also known to people outside Semarang, it has been proven that RRI Semarang campursari was once responded to (or invited) in the Rembang and Pati areas, especially by ethnic Chinese (Wiyoso, 2007; 109).

Campursari art has become a local culture rooted in popular culture that grows among the community. Its existence became a form of popular entertainment whose presentation of the art form raised issues that were developing among society at that time. Local Javanese culture radiates from the lyrics, language, and speech of singers to the performance of the art form itself, so in the framework of thinking here the main thing that will be highlighted by researchers is related to the representation of Javanese cultural identity in campursari art. Campursari art in the era of globalization, which has more or less suppressed the existence of local culture in the midst of Javanese society, through the introduction of new popular cultures such as western culture, bollywood and K-Pop, has made the local campursari culture increasingly displaced. The dynamics of the issue of foreign cultural development which threatens local campursari culture is not accompanied by the growth of campursari culture itself, so it is necessary to pay attention to the issue of transformation of local culture which could be further eroded amidst increasingly massive globalization and regeneration which is increasingly threatened because this culture is considered ancient by many among

the younger generation in today's era. The dynamics of the impact of globalization which influence the change and development of campursari culture are not spared due to the fluctuation of interests which often intersect with the interests of mass appeal.

B. RESEARCH METHOD

The data that will be accounted for in relation to research makes the data source very important in order to support the achievement of research objectives. In relation to the data collection process itself, researchers used data sources in the form of literature studies, namely international journals, national journals and proceedings related to the themes of music, campursari music and culture. The type of research used in this research is qualitative, qualitative research was chosen because of its ability to examine more deeply a social phenomenon or case so that we are able to know the basis or background of an event. In line with the primary data source used in this research, namely by using literature studies, the approach used by researchers is a *systematic literature review* or often known as the SLR approach, which is a type of approach that utilizes literature studies as various literary sources that are collected systematically to answer the topic. the problem of the theme raised in a research.

The qualitative method in this study reviews international and national journal literature by selecting the latest documents that are relevant to the topic of discussion, but we also use old literature such as Joko Wiyoso's published in 2007 because it is a basic document as a researcher who is widely known for exploring the traces of campursari starting from the time of its birth until we can compare it with campursari in the modern era today. The literature review process is carried out by collecting, examining, filtering, and synthesizing related documents so that they are relevant to the topic we are researching, this is done within a period of 6 months.

C. DATA ANALYSIS

Javanese culture is a product of work, creation, and intention coming from Javanese community and adhered to by the local community itself, particularly in Central Java, East Java, and Special Region of Yogyakarta (DIY). This Javanese culture is divided into three: Central Java-DIY, East Java, and Banyumasan cultures (Ubaidillah dan Setyawan, 2021; 70). Java and campursari art are embedded in so strong cultural aspect previously, as if showing its social status or class in a community during a celebration event. Previously, the

Javanese people who held an event and successfully feature campursari art show are considered as the ones with higher social class or the families with upper-middle economic class. Campursari also serve a public entertainment performed with full accompaniment of Javanese songs containing Javanese culture values in each of its lyrics. Setiawan, Tallapessy, dan Subaharianto (2020) explains that campursari was created as popular culture by the actors beyond the center of Javanese culture, Solo and Yogyakarta palaces, as an indirect result of economic growth and its ideological series and making the proponents of local traditional its primordial market to be developed and grown as entertainment industry in the regions considered peripheral traditionally (Setiawan, Tallapessy, dan Subaharianto, 2020; 253). Campursari is a cultural music closely related to very deep Javanese music widely known as one of popular cultures needing attention and preservation. Javanese lyrics contained in campursari music always carry local wisdom values taught in Javanese people, such as Gugur Gunung song containing local wisdom concerning mutual cooperation (gotong royong) and working together in building the state with sincerity, as cited in the following lyrics, (Darmoko, 2016; 11):

“Ayo kanca ayo kanca ngayahi karyaning praja, kene kene kene kene gugur gunung tandang gawe, sayuk sayuk rukun bebarengan ro kancane, lila lan legawa kanggo mulyaning Negara (Come on, friends, let's do the work for the neighborhood, here and there, here and there, here and there, here and there, here and there, let's work together, let's have peace together, friends, long and long for the glory of the country)”

Since 2000-today, Campursari has shifting meaning and expanding music. Campursari music is a collaboration of diatonic (modern musical instruments) and pentatonic scales (gamelan instrument) (Wiyoso, 2007; 2). However, now every song using Javanese lyrics is considered by people as campursari music (Achmad, Ida, dan Mustain 2019; 223). Meanwhile, the music sounds like traditional instrument, but there is no combination of diatonic and pentatonic scales. This shift makes the original campursari lover community disappointed. However, some other traditional music communities like to listen to it. Because it creates an opportunity for the growth of music industry, local recording business, local language song writer, and radio playing important role as the main media for its development, to bridge the young generations to love locallanguage songs and local pop groups. In 2019, modern campursari music carried by Didi Kempot got extraordinary popularity and successfully encourage the appearance of new trend called sobat ambyar at that time; the songs with heartwrenching Javanese lyrics carried are considered to be able to

represent the condition of youths' feelings and thereby can attract the market of youths calling themselves the part of *sobat ambyar* (Qorib dan Dewi, 2021; 71). The characteristics of campursari music introduced by Didi Kempot are the type of campursari as the combination of *keroncong-dangdut* nuances. At that time Didi Kempot successfully reformed campursari music considered as old and boring previously into the more attractive and modern one despite a little deviation in his own campursari compared with the old version of campursari (Rahmawati, 2017; 35). In some occasions, Didi Kempot successfully carried new nuances in his songs, not only presenting typical character of music but also introducing new values in the lyrics of songs he carried. Such song as *nekat*, *cidro*, *stasiun balapan*, and *terminal tirtonadi* represent values generally in contradiction with the characteristics of Javanese women. In their study, Gani dan Chandra (2007) explained that the song lyrics represent women who want equalize them with men by not being submitted or in Javanese term called "nrima", by taking the same opportunity as the men do. Thus, women are represented to have courage and power over their feeling. This is of course in contradiction with the representation of Javanese traditional value depicting the Javanese women well-known for their obedience (Gani dan Chandra, 2007; 94). The modification of campursari music from its Javanese traditional music into modern one is an attempt of maintaining the existence of traditional music and thereby reviving it amid the popularity of modern music such as pop music (Kobi, 17; 20). The transformation of campursari music can be seen from the fusion of Javanese traditional and modern musical instruments. This transformation was made by the actors, in this case the song writers who really understand that maintaining the rigid Javanese character will be less acceptable to the modern culture developing rapidly. Thus, the transformation of Javanese character in campursari in the songs created absorbs the aspects of modern culture such as gender equality without removing Javanese traditional value (Setiawan et al, 2020). In their study, Achmad, Ida and Mustain (2020) found several varying genres of campursari music: *campursari janger*, *campursari kendang-kempul*, *campursari keroncong-dangdut*, *campursari dangdut koplo*, *campursari jaranan dangdut*, *campursari dangdut hip-hop*, *campursari dangdut madura*, and *campursari dangdut acoustic* (Achmad, Ida, and Mustain, 2020; 227)

In globalization era today, young generations are closer to cultures brought by globalization coming from both the West and Korea called KPOP. Based on a survey conducted by Kompas' Research and Development Division in 2015, it can be seen that the most popular musical genre among the youths are: pop (66.7%), rock (10.4%), jazz (6.9%),

and others (15%). Then, Wibisono, in a survey conducted by tirta.id on 1,201 Zgenerations in Jakarta, Bandung, Denpasar, Surabaya, Tangerang, and Yogyakarta in 2017, found that the most popular musical genre is western pop (46.2%), Indonesian pop (26%), KPop (8.7%), rock (7.2%) and others (11.9%) (in Fretes, 2021; 10). Fretes, based on the result of research conducted in 2020 the 10th graders in Yogyakarta, indicated that the students being the sample of research shows highest preference to western-pop, EDM, local pop, jazz, hip-hop, rock, traditional and traditional pop (campursari), reggae, K-Pop, and Dangdut (Fretes, 2021; 10). In 2022, a survey conducted by Jajak Pendapat (JakPat) on December 7 with 313 respondents found that majority music lovers having preference to pop music genre are men (26.6%) and women (30%), then to Indonesian Pop are men (25.9%) and women (24.7%), to K-Pop are women (28.2%) and men (4.2%) and rock music genre are men (12.6%) and women (1.8%). The data presented shows that the regeneration of campursari art local culture in young generation is endangered because the data indicates that the young generations' interest in campursari art reduces over years.

Globalization bringing many changes in many aspects of course makes campursari music carried away by the flow of change as an attempt of being acceptable to modern community. Taking an option to present the transformation of postcolonial Javanese discourse with topics raised in campursari music is a commercial strategy taken to negotiate Javanese culture amid the strengthened modernity (Setiawan et al, 2020). However, on the other hand, what has occurred in 2019 indicates that modern campursari music carried by Didi Kempot attracted the attention of many classes of society and thereby created a community called *sobat ambyar*. In a social media platform, instagram, the account of @sobatambyar has 80.4 thousand followers per April 2024, while instagram account of Didi Kempot (@didikempot_official) has 391 thousand followers. It indicates the great popularity of modern campursari music. Many shifts occur in traditional values within society in more massive globalization in both social and cultural aspects; thus, some approaches should be taken to maintain local traditional music, in this case to keep campursari music existent among young generation.

This study uses Pierre Bourdieu's habitus theory to examine and analyze that the role of campursari art is still worth fighting for its existence. Habitus is a set of characters obtained as a result of social conditions and therefore can be fully or partially the same in people who are products of the same social conditions (Bourdieu, 2018; 155). Based on the data that has been described previously, it shows that Campursari has its own cultural attachment to

Javanese society. In general, we are also introduced to the concept of habitus "nglaras" every time campursari music is played, the concept of "nglaras" itself is an activity that is often a practice for Javanese people to socialize by old people in the past which is generally accompanied by activities such as "jagong", "tirakat", "rewangan", and so on. Campursari music is used as an accompaniment to the "nglaras" custom in Javanese society and makes it a part of the cultural identity of Javanese people indirectly and it is absorbed into a habit that will feel lacking if campursari music accompaniment is not found in Javanese socio-cultural gatherings. "Nglaras" or often called "leyeh-leyeh" is a habit for Javanese people of taking a little time to relieve fatigue and align tight feelings to maintain comfort and peace of mind so that they appreciate life more. And another custom that is never left behind during "nglaras" is campursari music which accompanies this activity. Therefore, in the concept of Javanese weddings in our regions, campursari art performances are still often found as an accompaniment to the series of events. However, surveys conducted by previous studies successfully found that the young generations' preference to campursari music decreases over times, while it should be understood that the baton of duty to preserve Indonesian local culture lies with the young generations. The issue related to the existence of campursari music as a Javanese local culture is the strategic one needing attention either regionally or nationally. The approach to transforming music campursari into the modern one should pay attention to the soul of Javanese local wisdom values in its development to involves not only quality in which campursari is acceptable to many people but also quantity of each interpretation of song lyrics representing the Javanese people themselves. Ignoring Javanese noble values in campursari music will lead to deviation and presentation apparently neglecting the interpretation of Javanese tradition and instead will lead to the degradation of Javanese traditional high values. It is well established that campursari is an art very close to Javanese people's life and often engaged in many occasions and big events such as wedding ceremonies and social events in Java. Although the transformation occurring encounters pros and cons from many parties, it also keeps the name of campursari existent and the icon of Javanese music amid modern community in this globalization time. It is necessary for us to reintroduce the habit of "nglaras" accompanied by campursari music that Javanese parents have to the younger generation to build a habitual practice for the younger generation so that they are not careless about the global situation that is increasingly shifting our lives both socially and culturally.

D. CONCLUSION

Campursari is music from popular culture that was born in the midst of social life, which contains a musical marriage between keroncong music and karawitan music. Campursari was born and began to be introduced to the general public starting in the 1960s through radio broadcasts on RRI Semarang, which then in each era underwent several modifications both in terms of presentation and changes in meaning in the music lyrics. The popularity of campursari music matured in the Manthous era in the 1990s with several modifications in the music that were acceptable to the general public. And it became the peak of the popularity of campursari music in 2019 with the main character Didi Kempot amidst the massive onslaught of modernity and globalization which is blurring the cultural boundaries of each region. Campursari in the 2019 era was able to exist with several modifications brought by Didi Kempot so that it was accepted by all groups, at which time campursari had to fight with the popularity of foreign music such as pop, K-POP, western, and others. Modification is part of the transformation of development that is taking place in this era of globalization, which is carried out by the campursari artist actors as an effort to maintain the existence of local campursari music. However, there are contradictions that occur considering that campursari was born as music that describes the noble values of Javanese society so that the transformation of campursari music from time to time will still experience pros/cons because of the predecessors' fear of the degradation of Javanese noble values, and this becomes a The homework is quite complicated between maintaining campursari as local music which is close to Javanese noble values known as ancient campursari music, or providing space for campursari artist actors to explore more widely in order to keep campursari music still existing during the development and development period. This increasingly massive globalization has further introduced modern campursari music.

Javanese society has a tradition that has been ingrained since ancient times, namely “nglaras”. The concept of “nglaras” itself is a customary practice for Javanese society to socialize by old people in ancient times, generally found in activities such as “jagong”, “tirakat”, “rewangan”, and so on. Campursari music is used as an accompaniment to the “nglaras” habit in Javanese society and makes it part of the cultural identity of Javanese people indirectly and it is absorbed into a habit. The concept of habitus introduced by Bourdieu in the use of the “nglaras” habit accompanied by campursari music can be one solution that can be introduced further to the younger generation in an effort to save our traditional culture.

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