

Research Article

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SOCIAL CRITICISM OF *DANGDUT PANTURA*

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Abstract

This research concerns with social criticism of Dangdut Pantura. The purpose of this research is to investigate a social criticism represented in video music of Dangdut Pantura. The objects of this research are "Sindiran", "Sindiran 2", "Sindiran 3", and "Sindiran 4" video clips. This research uses critical theory, and textual and contextual methods. All video clips represent social criticism on social life related to elite politic and lower culture. It can be concluded that Dangdut Pantura represents social criticism on sosial and political life in the society.

Keywords: *Dangdut Pantura, social criticism, elite society.*

1. Introduction

Dangdut Pantura is often imaged as erotic dangdut music, because it has verbal, aural, and visual eroticism both in lyrics, music, and performances. This study aims to examine the other side of *Dangdut Pantura*, namely social criticism contained in the music, both represented in the lyrics, music, and the stage. According to Ackerly, social criticism is defined as "An account of social criticism is an essential complement to deliberative theory if the latter is a credible attack on power in equalities" (2000: 6).^[1] Furthermore, Walzer defines social criticism as follows.

Social criticism is such a common activity — so many people, in one way or another, participate in it —that we must suspect from the beginning that it doesn't wait upon philosophical discovery or invention. Consider the phrase itself: "social criticism" is not like "literary criticism," where the adjective tells us only the object of the enterprise named by the noun. The adjective "social" also tells us something about the subject of the enterprise. Social criticism is a social activity. "Social" has a pronominal and reflexive function, rather like "self" in "self-criticism," which names subject and object at the same time. No doubt, societies do not criticize themselves; social critics are individuals, but they are also, most of the time, members, speaking in public to other members who join in the speaking and whose speech constitutes a collective reflection upon the conditions of collective life (Walzer, 1985: 30).^[2]

In Javanese society, social wisdom is often expressed indirectly in satirical language (*sindiran*). The language is defined as follows.

Satire language is a language intended to express something to someone, not stated or stated correctly. Satire language is only conveyed cynically by being devised or symbolized by other matters because it is not stated or mentioned frankly and is aimed right at someone. Therefore, the sarcasm language is in accordance with its purpose to insinuate someone by not mentioning it appropriately because the use is only based on other matters. Conversational conversations that are

sarcastic are conversations that refer to the purpose of the conversation to denounce or ridicule the other person indirectly or frankly (Majid, 2012).^[3]

2. Methods

This study uses the method of close reading, close listening, and close viewing. Close reading is used to take verbal data contained in the lyrics. Close listening is used to retrieve aural data contained in music. Close viewing is used to retrieve visual data contained in a video. Data obtained verbally, aurally, and visually were analyzed to reveal social criticism of *Dangdut Pantura* as represented in the four music videos of the songs "*Sindiran*", "*Sindiran 2*", "*Sindiran 3*", and "*Sindiran 4*". The first material research object is the "*Sindiran*" music video sung by Sodiq and accompanied by OM Putra Warock.^[4] The second material object in this study is the music video of "*Sindiran 2*" created by Edy Sonata sung by Sodiq and accompanied by OM Sonata.^[5] The third material object in this study is the music video of "*Sindiran 3*" created by MPWG sung by Sodiq and accompanied by OM Sonata.^[6] The fourth material object in this study is the music video of "*Sindiran 4*" created by Miswan Samudra sung by Warok Gendeng and accompanied by OM Sonata.^[7]

3. Discussion

In this discussion the four research objects were analyzed both textually which included verbal, aural, and visual aspects, as well as contextually related to social criticism.

3.1 Textual analysis

Textual analysis in this study includes verbal analysis of the lyrics, aural analysis of aspects of music, and visual analysis of the cinematic aspects of the four musical videos.

3.1.1 Verbal analysis

Verbal analysis was conducted to examine the song lyrics of "*Sindiran*", "*Sindiran 2*", "*Sindiran 3*", and "*Sindiran 4*". The song lyrics are then paraphrased in English to examine their meanings.

1. The song lyrics of "*Sindiran*"

The lyrics of Miswan's song "*Sindiran*" written in Javanese and sung by Sodiq begins with the greeting of the singer to the audience by imitating the style of greeting the *kyai* towards the congregation. The greeting is as follows.

"*Jamaah, o, jamaah! Alhamdu....*"

"*Lillah...*"

The lyrics begin satire or social criticism of superiors who run budget funds so that they are not carelessly calculated. Officials should not only serve in *syareat*, which is only good at promising without being able to keep up and ultimately suffer the people. Many smart people all like to outsmart their workers and their ugliness is hidden, even though it's all just a trick. Such a person easily promises to be false just to buy people's votes, and when he has been seated in his office all his promises have not come true. An official should not forget the people who voted for him, not only filling his own stomach because the people supporting him were still poor. So officials will not last long if the people don't expect it anymore because their promises cannot be proven to be demonstrated and overthrown. Newspapers and television reported a lot of thief officials, many examples ranging from superiors to bottom-up in the struggle for stealing public money. Like waiting for their turn, everyone who is corrupt will be found out. If you are trusted to be a leader, you must be honest and strong in your faith. World power is not essential, it must be guarded and grateful if its will is accomplished don't forget the subordinates. Comfortable and safe life is not because of being a boss but because patience accepts even though it is mediocre, grateful for God's destiny. Let friends, relatives and neighbors, who are not yet aware of it, should not be plunged because an evil person will

suffer everything. This satire should not be taken to heart, confused and don't be afraid, just remind people who promise to be safe and not forget their promises.

2. The song lyrics of "Sindiran 2"

The song lyrics of "Sindiran 2" created by Edy Sonata written in Javanese and sung by Sodiq starts with a "Hu ha ... hu ha ... hu ha ... hu ha ..." which then accompanies at the beginning and end of the verse of the song lyrics of "Sindiran 2", as well as accompanying the end of the song made repetition and fade away. The song lyrics depict the earth that is increasingly tilted so many people like to be thieves. Flip thieves are said to be rascal, banana thieves are tried, but what about corruptors who steal public money? The wind is getting faster, many people like to drool, by the wealth of their neighbors 'wealth, by the beauty of their friends' wives, they still drool. Even though life in the world will not be long if the ration is marked with a shroud. Life in the world is only a duty, it doesn't need to ask many questions but it becomes a story.

3. The song lyrics of "Sindiran 3"

The song lyrics of "Sindiran 3" created by MPWG written in Javanese and sung by Sodiq begins with the greeting of the singer to the audience by imitating the style of greeting a *kyai* towards his *santri*, followed by a dialogue about the good news of the people sharing and the news of the small person suffocating. The greeting is as follows.

"Yo opo kabare, wong gede...?"

"Apik!"

"Yo opo kabare, wong cilik...?"

"Mendelik!"

"How are you, rich people ...?"

"Good!"

"How are you, poor people ...?"

"Glared!"

The lyrics insinuated those who were clean and unclean, they were not smart enough, which all rulers must note that degrees and ranks were only temporary. Small people only need small money by trading snacks on the side of the road that has just been opened and has been visited and ransacked by Satpol PP. Small people are confused about what they want to do, with a desperate heart of selling liquor, new buyers of five people, police come and arrest them. His wife was confused that her husband was detained by the police, because at home there was nothing, then went out late in the night to prostitute, but had not yet been arrested. Already forgotten when looking for a chair, the small people were only lied to, given a promise later that when they became officials, their lives would be nurtured. He said that in order to eradicate poverty and open jobs, the small people did not get reality, their eyes widened and they were trampled to death.

4. The song lyrics of "Sindiran 4"

The song lyrics of "Sindiran 4" by Miswan Samudra sung by Warok Gendeng begins with a dialogue between the singer Warok Gendeng and the Corn Hair. The dialogue is as follows.

"Rambut Jagung, maju!" kata Warok Gendeng, "Opo kabare?"

"Apik apik wae," kata si Rambut Jagung, "Sampean iki, rumangsaku neng kene iki akeh wong kang salah milih, yo."

"Ora usah nggumun, ora usah nggumun, le... deloen, rungono. Rungono dawuhe mbahe iki."

"Tak rungono, mbah."

"Ojo podo nggumun yo cah, yo."

"Corn hair, go forward!" Said Warok Gendeng, "How are you?"

"I'm fine," said the Corn Hair, "Well, I'm sorry to hear that there are so many wrongdoers in the world."

"Do not be surprised, do not be surprised, boy... look, listen. Listen this old man."

"I do, my grandpa."

"Do not worry, boy."

The lyrics suggest not to be surprised and protect difficult people, do not protect greedy people who are rich but do not want to give alms and do not want to budge. Those are some government officials who already have luxury cars and stately homes but are still stealing and annexing lower-class people's money. The police who secure this country, if there are demonstration students do not be shot dead, if they have already been shot dead, the case should not be covered up. Want to be what this country is, the longer it becomes increasingly. Officials caught in corruption ranked number one, even officials who were corrupt were ranked number one in the world.

5.1.2 Aural analysis

The melody of the "*Sindiran*" music video is a composition of the *koplo dangdut* arrangement adapted from the song "*Syair Tanpo Waton*" by H. Moch Nizam.^[8] The song "*Sindiran*" starts with the *Jaipong* drum which is continued by the one-verse melody intro song. The music video "*Sindiran 2*" begins with a rhythmic freeze "Hu ... ha ... hu ha ...," which is then followed by the lyrical melody. The melody of the music video "*Sindiran 3*" begins with a dialogical greeting between the singer and the audience as a dialogic greeting between the *kyai* and his *santri*. The greeting conveys the great people who are always in good condition and the little people who are always suffocated. The greeting was then followed by the lyric melody. The melody of the music video "*Sindiran 4*" is a composition of the *koplo dangdut* arrangement that was adapted from the East Kalimantan regional song entitled "*Indung Indung Kepala Lindung*".^[9] The melody of the song "*Sindiran 4*" begins with one round with the lyrics of "*Ojo nggumun*", then enters with the lyrics in full.

5.1.3 Visual analysis

Visually, the music video of "*Sindiran*" is a live show on stage that is recorded using audiovisual devices. Thus the stage is the main setting. Sodiq as a vocalist wears a *kyai* costume complete with turban and sarong, and greets the audience as "Jamaah" while sitting on the sofa. The outfit portrays a figure that deserves trust in his words and words. With the image of a *kyai* in front of his congregation, social criticism in "*Sindiran*" becomes worthy of being listened to as the advice of the *kyai* that must be listened to by the congregation. The visualization is as follows.



Figure 1: *Sindiran*

The music video of "*Sindiran 2*" is a show of *koplo dangdut* on stage. The musician and vocalist wear ordinary costumes. The visualization positioned him as an artist who voiced social criticism of the small people towards the political elite. The visualization is as follows.



Figure 2: *Sindiran 2*

The music video of "*Sindiran 3*" is a live show on stage. The vocalist wears small folk clothes with a headband and scarf. The visualization positioned him as a small people who voiced social criticism towards officials and officials. The visualization is as follows.



Figure 3: *Sindiran 3*

The music video of "*Sindiran 4*" is a show of *koplo dangdut* on stage. The vocalist uses *warok* clothes and calls himself Warok Gendeng. The visualization positioned him as a powerful person worthy of his words and speech, which was a social criticism of officials. The visualization is as follows.



Figure 4: *Sindiran 4*

5.2 Contextual analysis

The contextual analysis of the music videos of "*Sindiran*", "*Sindiran 2*", "*Sindiran 3*", and "*Sindiran 4*" were conducted to examine social criticism which is represented textually in the lyrics, music, and cinematic of the four music videos. Social criticism in the music video was addressed to officials, officials, and representatives of the people.

5.2.1 Criticism of officials

Social criticism of officials is found in the four music videos. In the music video of "*Sindiran*", social criticism of officials, especially bosses who run budget funds do not act carelessly and without calculation. Officials are not only good at promising the people without being able to prove it. Actors do not become corruptors, public money thieves.

Ngawiti ingsun nglaras sindiran
Kelawan poro wong nang nduwuran
Kang ndalanake dana anggaran
Ojo sembrono tanpo itungan
Ojo sembrono tanpo itungan

I began to criticize
To all superior people
Who run budget funds
Don't be careless without counting
Don't be careless without counting

Corruption was also the object of social criticism of officials in the music video of "*Sindiran 2*". The music video also criticized the injustice of the law that was against the small people, but there were corruptors.

Bumine-bumine tambah miring
Mangkane akeh wong seng dadi maling
Maling sandal jare brandal
Maling gedang yo disidang
Maling duwite rakyaté terus piye

The land is tilted
So many people become thieves
The slippers thief is called a bitch
Banana burglars are being tried
How are people's money thieves

In the music video of "*Sindiran 3*", social criticism of officials who act authoritarian, deceiving, and trampling on small people.

Jarene mbrantas kemiskinan
Nggawe lapangan pekerjaan
Wong cilik tanpo kasunyatan
Wong cilik matane wis mendelik
Dipidak ben modar pisan
Ben modar pisan

It is said poverty alleviation
By creating occupation
Poor people without realities
Poor person glared at his eyes
Trodden to die all
Let them die all

Social criticism of the arbitrariness of officials was also conveyed in the music video of "*Sindiran 4*". Officials who have luxury cars and stately homes are still greedy, do not want to alms, do not want to budge, and still like to take away the people down.

E lah dalah kok ora nggenah
Oknum pejabate pemerintah
Mobile mewah lan omahe megah

Nanging ngembat jatahe rakyat bawah
Mobile mewah lan omahe megah
Nanging nguntal jatahe rakyat bawah

Er is not really good
Government officials
The car is luxurious and the house is magnificent
But it takes the people down
The car is luxurious and the house is magnificent
But it swallowed the people down

5.2.2 Criticism on apparatus

Social criticism of the authorities was mainly conveyed clearly in the music videos of "*Sindiran 3*" and "*Sindiran 4*", especially against individual of Satpol PP and Police officers. Social criticism of the Satpol PP is related to his actions towards the small people, especially the small traders who sell on the sidewalk. The apparatus was criticized for having ransacked the merchandise of small traders.

Wong cilik utuh duit mung setitik
Direwangi ning trotoar dodol kripik
Lagi dasar urung oleh duik
Satpol-pp teko dagangan diobrak-abrik

The poor ones need small money
Built on the cruise sales pavement
While sales fail to make money
Satpol-pp came, trading was broken

Social criticism of the police was related to the handling of student demonstrations with shootings, and when there were shootings against demonstrators the case was put on hold.

Duh aduh pak polisi
Seng ngamanke negoro iki
Yen mahasiswa demonstrasi
Ojo ditembak mati
Yen wis kadung ditembak mati
Kasuse ojo ditutupi

Oops, Mr. Policeman
Who saves this nation
If students do demonstration
Do not be shot dead
When they were shot dead
The case should not be covered

5.2.3 Criticism of people's representatives

Social criticism of the people's representatives was mainly related to his promises during the campaign period that were not fulfilled, the politics of buying and selling votes during the election period, the trade-cow politics in fighting over office seats and budget corruption. The subject hurts the people who chose it, so they felt that they were wrongly chosen. People's representatives do not represent the people's aspirations. They only fight for seats in power, and fight for public money. In

the music video of "Sindiran 4" it was confirmed that corruption was committed by the number one person, and became the number one corruptor in the world.

*Dadi opo negoro iki
Soyo suwe malah soyo ndadi
Pejabat seng konangan korupsi
Peringkate nomer siji
Pejabat seng tukang korupsi
Sak ndunyo juara siji*

So what is this country
The longer it takes to become
Officers who find corruption
Ranking is the number one
Officers who love corruption
The whole world is the first winner

6. Conclusion

Satire is social criticism which is represented both textually and contextually in the *Dangdut Pantura*. Textually, social criticism of the *Dangdut Pantura* is represented in lyrics, music and music videos. Contextually, the *Dangdut Pantura* conveys satire or social criticism towards officials, apparatus, and representatives of the people. Social criticism of officials was conveyed by stating that the position was a people's mandate that was temporary, and not essential, therefore officials should not be power of attorney and act arbitrarily. Social criticism of the authorities was conveyed by stating that the officials should act fairly and wisely. Social criticism of people's representatives was conveyed by stating that the people's representatives forgot their promises to the people who voted for them.

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