

## *The Dynamics of Industrialization in Dangdut Music Culture on Television with CDA Concept*

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### ABSTRACT

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The concept of CDA (Critical Discourse Analyze) is the concept of observing cultural phenomena that refer to the tradition of critical communication. By combining the concept of CDA and television media as a new study media within the scope of discourse analysis, it is expected to be able to expose contemporary issues involving communication and culture. The aim of this research is to observe the distorted journey of dangdut music culture into a cultural industrialization due to the economy and politics of television media. Using the method of observation, in-depth interviews and literature studies, researchers found that the culture of dangdut music became more than just introducing dangdut music to a wide global audience. Dangdut music has changed into a new style that can change lifestyle and influence the audience in terms of musical tastes, dress coding, spectacle, community and other economic potentials. Furthermore, this research found the political and economic side of dangdut music mediated by television and gave rise to the phenomenon of contemporary dangdut music transformation.

## INTRODUCTION

The media is a system of production, distribution and consumption of symbolic forms of messages and information that really need the mobilization of sources, especially rare sources both material and cultural. Talking about the media as an industry, the character of the media in carrying out its daily activities is different from the way other material industries work. This characteristic is related to media products which economists call 'there is no competition in use (non-rival in use) or' public goods " (Barber, 1996).

Music as a form of media products as well as cultural products are made in large quantities (mass production) and disseminated (dissemination) (McQuail, 1975).

From the point of view of the culture industry, music is a close relationship between messages, sound and contextual experience (Ryan, 2010). So to understand the particular values, anxieties, and desires of a culture, we must understand the practices that surround the production and consumption of culture. At the next level, music carries messages that are packaged using codes in such a way as to say that 'code' is a set of symbols that have been arranged systematically and regularly so that it has meaning (Sobur, 2002). Of course these codes are not just displayed, but have been chosen through a mature thought process so that they can have a certain meaning that refers to reality in the socio-cultural context of the intended society.

As an industry, music goes hand in hand with the political economy situation that intersects with other elements such as consumers, technology, mass media, and music industry actors (producers, promoters, songwriters, and singers). For example, during the Old Order, through Soekarno's speech on August 17, 1959, the Rediscovery of Our Revolution, which called for an attitude to protect national culture from foreign influences, gave birth to such a strict anti-Western policy. Radio broadcasts stopped broadcasting western music, all forms of western music were banned from performing and recording, the names of English-speaking bands and musicians were forced to change, and even young men with long hair were targeted for control.

This condition then brought up regional music to come to the surface; Bengawan Solo, Neng Geulis, Ampar-ampar Banana, Chicken Den Lapeh, Sarinande, Angin Mamiri, and so on. This is the forerunner to the birth of dangdut music. Sukarno's claim to dangdut as Indonesia's native culture strengthened the counter action of western music that entered the homeland and even used the principle of political manifestations to dispel the onslaught of western music (Rhoma and Muhidin, 2008: 413; Andrew, 2006).

In the past, dangdut music was a folk culture that developed naturally without any element of commercialization. However, when this popular culture intersects with the capitalism system, dangdut turns into mass culture through industry. The characteristics that accompany it

are (1) Widely; (2) globalizing; (3) enter the industrial realm. In addition, there is an achievement competition, carried out with modern management, has a target audience and market share. Such as competition in fighting over television viewers between PT Media Nusantara Citra Tbk (MNCN) and PT Surya Citra Media Tbk (SCMA). The difference between the two markets is getting thinner. Nielsen's survey as reported by Bareksa shows that the two conglomerates continue to compete and show their positions are only 360 basis points adrift, smaller than the difference in February of 430 basis points (1 persen is 100 poin). Despite being the market leader of all air time, the MNCN Program is still behind compared to SCMA in prime time hours. SCMA's market share in prime time reached 37.5 percent and its value has continued to increase since the last three months. MNCN must be satisfied in second place with the achievement of a market share of 33 percent. This higher SCMA position is supported by programs such as "D'AAcademy", "Bintang Pantura: and" D'T3Rong 2 ". The program, which not only featured dangdut singing competitions but was more focused on the variety show, succeeded in becoming the number one broadcast at prime time until mid April. This condition causes the position of Indosiar, a television station subsidiary of SCMA, up 150 basis points at prime time. Ranking and the number of people who watch during prime time is very important for the television industry because prime time is the right time to show ads. The higher the position of

a television station in prime time, the more advertising offers will have a positive impact on company revenue. Therefore, advertising rates during prime time are much higher than other airtime. Based on Bareksa searches, advertising rates during prime time are estimated at IDR 30-45 million per 30 seconds. In fact, TransTV as one of CT Corp's private television sets rates above Rp50 million per 30 seconds (Bareksa.com : 2020).

The development of dangdut music today has made it lose its identity as part of folk culture. Dangdut has been categorized into a form of pop culture or mass culture whose development is influenced by industrialization. Industrialization in dangdut music has transformed dangdut into a commodity. Every commodification of dangdut music will certainly always be influenced and directed to market demand. incarnated as an economic product that is demanded to produce many financial benefits.

The growth of contemporary dangdut destroys the aristocratic monopoly on traditional culture. It then belongs to everyone according to the standards managed by the market. What followed was "homogenisation of taste" for the purpose of "commercialization" of all cultural products. Dwight MacDonald, in his writing "The Theory of Mass Culture" states that the masses that have been morally damaged for generations have in turn demanded trivial and tempting cultural products. They are accustomed to sparkling lifestyle, hedonism and high consumption patterns. At this point, the standardized face of "cultural industrialization"

changes to "industrialization of the mind" and breeds "industrialization of consciousness." So that in the acceleration of the cultural industry, too, both vaguely or blatantly, the process of hegemonization is not only on a cultural basis but also as a "hegemony of consciousness" whose face is not uncommonly dazzling and seductive (Ross & Snyder, 1982).

Homogenisation in contemporary dangdut music requires the results of people's consumption actions through dangdut attributes which include singer, wobble, lyrics, fashion, music, lyrics, and lifestyle. The transformation of dangdut presentation has become more modern with glittering luxury, combined with shaking that seems indulgent, soap operas and dangdut talent events, dangdut challenges, dangdut instruments in advertisements, dangdut stage in political contestation events, until soap operas and films that do not carry the dangdut talent search, dangdut challenges, dangdut instruments in advertisements, dangdut stage in political contestation events, to soap operas and films that do not carry the dangdut talent genre. musical but deliberately inserting these music into the phenomenon of the spread of industrialization that demands homogenisation of contemporary dangdut in the country. In this case, the media as an 'invisible hand' has a strong influence even if it is not seen in playing the cultural industry (Graham & Davies, 1997).

From here, researchers suspect and want to dismantle the existence of political economic interests that intersect both from the media players and the dangdut music industry itself

through the scalpel of critical discourse analysis. Moreover, the performance of the media as an industry, in producing dangdut music culture certainly produces a new dangdut music format that is different from its predecessor dangdut music. Dangdut music can follow the perspective of cultural industries or even market logic. This research was especially carried out considering the distinctive characteristics of music that can be interpreted according to the context as well as out of the box context, the lack of music debate as an industry as well as culture laden with political economy interests, plus the locus of Indonesia as a country with diversity and high love for culture.

## **RESULTS AND DISCUSSION**

### **Academic Disourse about Dangdut Music**

This research start from academic discourse that born to be some theories and literature such as theory of culture and pop culture by John Storey (2004) which emphasizes that industrialization is a phenomenon that is prevalent in the contemporary world for controlling cultural economic activities. Music as part of cultural products, is also not immune to this phenomenon. In his writings, Storey states that music cannot be separated from industry, because it is produced and introduced to audiences by and through industry.

The form of music is an idea / idea that appears in the processing / arrangement of all musical elements in a composition (melody, rhythm and dynamics). the form unites rhythm, melody and rhythm patterns and especially the

parts of the composition sounded one by one as a framework (Rio dan Muhsin 2019)

The industry and musicians in this case are in a position vis a vis, each of which controls different values. The industry seeks to profit through music production while determining the exchange rate of music products. As for musicians, music is born as an expression of an aesthetic spirit whose orientation is more in favor of use values. The form of music is an idea / idea that appears in the processing / arrangement of all musical elements in a composition (melody, rhythm and dynamics). the form unites rhythm, melody and rhythm patterns and especially the parts of the composition sounded one by one as a framework.

Another case with a book made by David Hesmondhalgh (2002), he focused more on current issues around industrial culture including music. According to him, music is a representation of community life that was going on when the music was created. Music is a community mobilizer and at the same time as a social control of the upper class and lower class society. There are always hidden goals and motives behind the production and reproduction of music that is played. The form of presenting the performing arts, let alone performing theatrical arts. This is influenced by technological developments and the changing tastes of the audience. These changes can be felt when we watch a show.

The form of presenting the performing arts, let alone performing theatrical arts. This is influenced by technological developments and the changing tastes of the audience. These changes can be felt when we watch a show/broadcast (Muskiti, 2015).

Pop music and market logic are inseparable dualisms. both marriages have major implications for the formation of ideology for the community supporters. This implication is the starting point of the cultural industry logic movement that developed as a "homogenization of taste" project. Music then standardized its values for the sake of market fulfillment. Once a musical and / or verbal pattern is successful, it will be produced continuously until it reaches commercial exhaustion. This event is called the process of standardization of mass culture.

Equivalent with David's statement, Lazzaretti et al., (2008) in "Do creative industries cluster? Mapping creative local production systems in Italy and Spain" underlines that pragmatic or not, changes in the industry are not always neutral. Research conducted on several industries in Italy and Spain draws the conclusion that the interests of the creative industries are different from arts and cultural policies. This crucial political point is the existence of creative industries as a new form of economy in which digital technology is a determinant of information and policy.

More specific and almost similar research on the music industry in Indonesia was carried out by Hanan & Koesasi, (2011) in *Modern Betawi: Songs and Films of Benjamin S from Jakarta in the 1970s — Further Dimensions of Indonesian Popular* and Andrew N. Weintraub (2006) in *Dangdut Soul: Who are 'the People' in Indonesian Popular Music?* both emphasize that dangdut music is the same as modern Betawi music. He is an ideological criticism brought by

the media, especially print media during that era. The media in Indonesia has historically spread all dangdut music trinkets. Using a historical approach, these two writings try to build an interpretation of representational practices of music in the social sense and function of the modern Betawi film audience and dangdut as well as the listening function of the two music. The two researchers concluded that the lower classes lost their rights and were depoliticized. The next problem is that while the dangdut audience continues to grow, in reality dangdut has not yet been fully incorporated into Indonesian national culture, as claimed by government and military officials in several Indonesian media.

Rhoma Irama and *The Dangdut Style: Aspects of Contemporary Indonesian Popular Culture* by Frederick, n.d.(1982) became a starting point for research on changing dangdut music. Through his writings, William found that the dangdut style changed following the development of people's tastes and media technology. The similarity in dangdut music is only in the aspects of the messages carried. Popular types of dangdut music carry collective messages, not individualist messages. Rhoma Irama's dangdut music brought a new awakening movement for Muslims in Indonesia. By bringing Islamic content in dangdut music, Rhoma became one of the public figures whose presence was felt by the community stronger than existing political figures. From that moment on, dangdut became a music that was able to reduce the gap between the rich and the poor,

those who were powerful and those who were not, lower class and upper class. However, since dangdut music has been mediated, it has become a big commodity for the country's business. Some music and fashion industries compete in increasing profits through dangdut. At the same time, Muslim style in dangdut as social criticism, is comparable with individual attention to public morality. It is not uncommon to fascinate and arouse (Ross & Snyder, 1982).

### **Television As Media Industry**

Homogenisation in contemporary dangdut music is a result from television as media industry. The existence of industry and trade in the cultural sector has indirectly increased cultural tensions, especially in the international world. This can be seen from the impact of the culture industry with the conflicts created between the United States and other countries that have a fairly developed film industry. Concerns continue to escalate given the continued expansion of the US culture industry may hamper the progress of the local culture industry in other countries. The trade and culture debate gave way to outright conflict between the US and the European Communities (and Canada) during the Uruguay Round (1986–93). The developing conflict centred on 'cultural identity' and the trade in film and television programmes, to the extent that the term 'culture' became synonymous with the word 'audiovisual'. While the US claimed that cultural identity could not be defined and that film and television products were market- able commodities, subject to the

same trade rules as any other goods, opponents interpreted the US position as a challenge to national cultural expression, linguistic diversity, and alterity, in the name of trade liberalization. It can be said, culture is no longer a characteristic of a nation, but has also become an industrial commodity (Footer and Graber, 2011).

The development of audiovisual culture is increasingly threatening cultural diversity in the world. Local culture will experience the same 'tension'. In television programs that display culture, such as dangdut music, dangdut segmentation is increasingly open. Dangdut pantura (north coast) is one of the efforts to open dangdut segments while at the same time lifting the dangdut pantura segment as the only thriving cultural industry in Indonesia. Folk culture through the television industry eventually became a mass cultural product based on materialism.

The study of dangdut music in this research involves a political economy approach to the media. As was mentioned earlier that the 'tension' between the production and consumption of texts is manifested through the difference in orientation of 'value' which is between the exchange value (economic value) and use value (cultural value) in popular dangdut music.

Discussion of exchange rates and use values is in the scheme of Vincent Mosco's media political economy theory (1996). According to Mosco, the understanding of political economy can be reviewed narrowly and broadly. Understanding is narrowly interpreted as the

study of social relations, especially power relations which together shape the production, distribution, and consumption of resources. These resources include communication products such as newspapers, books, advertisements, music, videos, films, and audiences. In broad terms, political economy means the study of the control and defense of social life. Control is understood as an internal arrangement of individuals and group members in which to survive they must produce what is needed to reproduce themselves.

Similar to what Mosco said, Hesmondhalgh & Pratt, (2005) revealed that the political economy approach in the culture industry provides many alternative offers in analyzing the power that has to do with cultural production. By citing the opinions of Peter Golding and Graham Murdock (2005) David wants to convey that the approach to political economy (critical) is different from the classical political economy developed by Adam Smith and David Ricardo. This means that this approach tries to be more critical when the emergence of various cultural products that cannot be separated from the issue of authority holders (power). Political economy (critical) will provide itself in encouraging continuity and change in the cultural industry than others. Historically, mass culture through industry has always had two prominent aspects of power, namely economic and cultural power. Through this power, the industry especially music as a mass culture finds difficulties in controlling the tastes of its audience. This is because there is a difference

between the exchange rate (economic value) and use value ('cultural') in pop music. There were tensions as to whether only artists might sell (economic value), but demand mostly overrode guild reluctance to relinquish control of distribution ('Cultural'). Widespread distribution came to require efficient sales mechanisms throughout media, hence public sales and auctions. (Bille and Schulze, 2006).

According to John Storey, the music industry may control and determine what music is produced, but it cannot control and determine how music is used and moreover the meaning given to the audience. From here, the 'tension' between the production and consumption of texts becomes a necessity. Mass culture based on historical culturalism is actually an arena of struggle between mass culture processors that are oriented in economic values and cultural consumptions that are oriented towards 'cultural' values (Storey, 2010).

Dangdut exoticism is inseparable from the negative stigma of society. Erotic shaking and indulgence is a small part of blasphemy from the people of anti-dangdut. The association of the singers is often gossiped about in a negative direction. Call it alcohol, cigarettes, drugs, nightlife that might normally be lived to become a mistress of officials and businessmen. In addition to the singer's morality, the quality of the music was in the spotlight. The exclusion of the vocal quality of singers and song poetry which then only relies on bodily beauty and erotic swaying is the reason for the emergence of many assumptions that dangdut is peripheral

music or music of the common people, the music of marginalized people.

Apart from this, dangdut today is in fact always present to enliven the political party campaign stages in this country. Dangdut, which is so favored by the Indonesian people, has colored the implementation of the democratic party and even its presence, often obscuring the substance of the oration of the delivery of the vision and mission of political parties. The presence of dangdut in political party campaigns made it a magnet to attract a massive mass presence. This amount is also not only used so that the vision and mission of political parties is known by the masses but also at the same time as a showcase of the strength of political parties (Kurniawan, 2010).

The development of audiovisual culture is increasingly threatening cultural diversity in the world. Local culture will experience the same 'tension'. In television programs that display culture, such as dangdut music, dangdut segmentation is increasingly open. Dangdut pantura (north coast) is one of the efforts to open dangdut segments while at the same time lifting the dangdut pantura segment as the only thriving cultural industry in Indonesia. Folk culture through the television industry eventually became a mass cultural product based on materialism.

Mass cultural products on the basis of materialism can be explained by one shot on television. Thompson also stressed that a shot is only a small part of a production process, but has an influence and meaning that is very important



for the audience. Every shot of a picture or video has the meaning of the picture taken. From photos and videos, without being equipped with certain text, surely everyone will know the meaning and purpose of the picture. This is because each angle taken has been arranged into one or several stories.

To support the role and meaning of a shot, Thompson has dissected the shot into several elements contained in it called "The Element Of The Shot" a theory of the meaning and meaning of a shot (Naratama, 2004). The elements contained in "The Element Of The Shot" include; First, information, which is a shot, must describe the information that you want to convey to the viewer. for example a scene of a musician performing a guitar solo in a music concert. therefore the information that must be presented is the concert stage, the position of the guitar player, the face of the guitar player, the passage of the hand, the guitar chords, and the audience's reception

### **Dangdut in Frame of CDA**

From the various approaches to the analysis of critical discourse methodology, the researcher chose the Norman Fairclough version of the critical discourse analysis (CDA) model because it was assumed to be able to answer research questions that focused on efforts to uncover the process of industrialization of dangdut music culture in Television.

The important and interesting phenomena always exist in the world of singing, especially dangdut music. The skyrocketing popularity of

dangdut music at this time is certainly a fortune for dangdut musicians. It is undeniable that today a series of dangdut newcomers' names adorn the universe of Indonesian music. Call it from having a melodious voice to just 'aji mumpung'. However, when talking about the dangdut music industry it is certainly different from other music industries.

The journey of the dangdut music industry began in the early 20th century when songs with stringed instruments became very popular among the Arab-Indonesian community. Seeing the development of this gambus music, Syech Albar who is the father of musician Ahmad Albar decided to make a gambus orchestra based in Surabaya. The success of Syech Albar's gambus orchestra led him to record on Columbia and Columbia, which sold very fast in Singapore and Malaysia in 1930. One year later, Deli Malay music appeared in North Sumatra in 1940 and was initiated by Muhammad Mashabi together with Husein Bawafie This music then continued to develop in Jakarta along with the formation of the Malay Orchestra (Kurniawan, 2010).

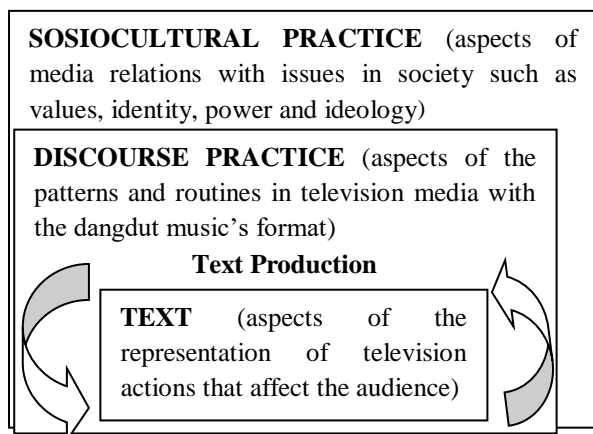
The dangdut music phenomenon does not only belong to those who are called the plebeian / marginalized people / poor people. It is the Indonesian Education Television or abbreviated to TPI which first broadcast dangdut music programs. The program that aired at noon, lasted an hour is a special dangdut music event. The target audience is dangdut music lovers scattered in remote villages. In 1995, Indosiar as a private TV company made a music program "Dangdut

on The Campus" which was played on Sunday at 10 am. This show discusses the opinions of the students (read "polls") about dangdut music and students are asked to participate in dangdut sway. This event seemed to be quite successful and was attended by students as well as proving that not all students are allergic to dangdut music. Then there was SCTV who made the program "Sik, Fun ..." a special dangdut music program; RCTI with its "JOGED" and newcomer LATIVI were revised to hold live dangdut music which was packaged in "Dangdut Region".

Dangdut music on television has been packaged in such a way, starting from the appearance of the singer in a "polite" and closed clothes, a limited wobble, and throwing out erotic verses. All this is done to eliminate the impression, dangdut is erotic music and damaging morale. Indirectly this is an effort so that dangdut can be accepted by all levels of society.

Meanwhile, Dangdut Music in frame of CDA could be represent as this figure below

**Dangdut in Frame of CDA**



Critical discourse analysis (CDA) sees discourse as a form of social practice. Describing

discourse as a social practice causes a dialectical relationship between certain discursive events and the situations, institutions and social structures that shape it (Jogersen & Philips, 2007). Fairclough saw how the placement and function of language in social relations, especially in the dominant power and ideology. He argues that existing social groups fight and propose their respective ideologies. This concept assumes that the practice of discourse may display the effect of a (ideological) belief. That is, discourse can produce unequal power relations between social classes, men and women, majority and minority groups where the difference is represented in social practice. For Fairclough, a text that is produced and consumed is inseparable from the discourse practice factors that mediate between the text itself and sociocultural practices. The Fairclough approach basically states that discourse is an important form of social practice that reproduces and changes knowledge, identity, and social relations which include power relations and are also shaped by other social structures and practices. Therefore, discourse has a dialectical relationship with other social dimensions (Eriyanto, 2012).

Discourse practices include the ways in which media workers produce texts. This relates to the working pattern of the media as an institution. From the presentation of the institution and the missions that must be carried out, it can be seen that media ideology leads to the fulfillment of the satisfaction of the office holders rather than the fulfillment of services. By

borrowing ideological concepts from Michel Foucault (1982), ideology is part of the superstructure that serves the power of economic substructure. Ideology legitimates social and economic relations, as well as weapons of the ruling class. The issue of "truth" is always related to power relations in the social and political sphere. This then makes people unable to judge the "text" produced by the media. Impressions in the form of 'entertaining texts' are more dominant than educative texts. Homogeneity of dangdut music programs in Indosiar, for example, has such a high proportion from 2010 until now. Text in the form of dangdut music is considered "true" if it is successful with fulfilling the institution's profit mission. The concept of entertainment is more 'right' than the concept of fulfilling services to the public.

Since the 1970s, politicians have used dangdut as a means of mobilizing the masses. Dangdut superstar at that time, Rhoma Irama occupied a special position in political campaigns because of his role known as the "people's" representation. The lyrics in the dangdut music tell about the relationship between men and women, moral and socio-political issues, in direct contact with people's daily lives. Accordingly, the meaning of dangdut has changed from the voice of popular mass into a central element of modern consumer culture. Various forms of commodification emerged as a result of the shifting meaning of dangdut for television media in particular. Playing the emotions of dangdut audiences through dramatized event formats, the display of 'forced'

items blends with dangdut music to accommodate advertisers' interests, so that the broadcast duration of dangdut music programs that crosses the line makes little evidence of some of the interests of the commodification of dangdut music.

Dangdut music eventually becomes a borderless etiquette, without dividing ethnicity, religion, race, class, gender or even nationality. Dangdut has gone through periods of social discourse and practice. For example, in the 1970s, dangdut was favored by most young urban men and became the foundation of the spread of Islam. The voices of women occupying the stage in dangdut performances in the 1980s showed a dominant representation of women as well as ways that emerged in discussing things that could not be discussed in the public sphere. In the 1990s, central government officials and national media crews defined dangdut as a national genre that could potentially reach all groups. In the 2000s, new forms of regional production, circulation, and consumption began to oppose the center-periphery model of popular music discourse and practices (Weintraub, 2012). In this case it is reflected that dangdut not only describes the political and cultural conditions of Indonesia but is more about economic, political and sociocultural practices.

Dangdut fans, which are synonymous with the masses, are produced discursively both in print, television and social media according to the opinion of the dangdut audience as an explosive and uncontrollable mass. Benedict Anderson writes that the people have long been

seen as the main symbols of Indonesian nationalism, but they are considered "still stupid" (Anderson, 1990).

The connection between dangdut and the people has always been before even mediated by audiovisual media claimed through the dangdut song lyrics itself, simple, easy to understand, and utilizing the everyday conditions of the general public. The main focus of dangdut music is on women's bodies, because in truth the texts that represent women are not only on the lyrics of dangdut songs, rhythms that symbolize beauty, giving "sawer" and "shaking" analogous to natural motion in dangdut music describing women's discourse as economic actors as well as supporters of the power structure that continues to be recited.

Islamic culture then became one of the elements most often associated with dangdut adding diversity to the dangdut music genre. The fact that the majority of practitioners and fans of Islamic dangdut music became the legality of dangdut, Islamic da'wah and Indonesian society was an inseparable unity in the early 1970s. Even to learn the correct dangdut clove it is said that you must learn recitation (the art of reading the Qur'an) first. Bringing locality and quality is the key to the expansion of dangdut music in the early generations of its predecessor. This is reflected in the consistency of the style of dress on the stage dangdut. Rhoma Rhythm with her group performed wearing robes, headgear and sandals. While Evie Tamala and other female dangdut singers wear clothes that are more 'closed' and polite. In terms of vocal quality, early

dangdut singers are the best vocal singers who master various vocal techniques and even dangdut twists. The lyrics in the song that are hummed contain the meaning of love that is 'polite', mandate, advice and political. The musical instruments used and the dances performed still reflect regional music in Indonesia.

Indonesian life in the 1980s was filled with contradictions. The state ideology, Pancasila, which emphasizes democracy and social justice, is redefined as loyalty to the government of that era. The past censorship pattern illustrates the construction of dangdut audiences as a new order discourse, instructed from the top down, about the art and culture that is characterized by government regulation and supervision. All kinds of popular print media and state television at that time associated dangdut with plebeian music, tacky and blaspheming one of the influential figures in dangdut music, Rhoma Irama.

Unlike the 1990s, in various dangdut concerts, political party events, speeches on television and popular print media, dangdut was designated as the music of 'all' Indonesian citizens without mentioning class differences again. Simultaneously with the recognition of dangdut music, certain meanings emerged regarding "national" dangdut. Dangdut which is recognized as belonging to Indonesia are (1) bringing in profit (for certain groups, (2) regulated through government censorship and official cultural organizations, (3) Jakarta centric, but with international reach, (4) having a

glamorous image, (5) honorable and fine according to middle and upper class standards.

From the 2000s to the present, contemporary dangdut growth has destroyed the aristocratic monopoly on traditional culture. dangdut then belongs to everyone in accordance with market-managed standards. The consequences of the industrialization of dangdut music itself later emerged the term "homogenization of taste" in the dangdut production process for the purpose of "commercialization" of all dangdut music culture products. This can be seen from the dangdut music format mediated by television. The impression of glamor, dangdut pantura (north coast), variety show format, infotainment around dangdut, talent search, dangdut instruments in advertisements, dangdut stage in political contestation events, to soap operas and films that do not carry musical genres but deliberately insert dangdut music into advertisements, dangdut stage in political contestation events, to soap operas and films that do not carry musical genres but deliberately insert dangdut music into advertisements. the phenomenon of mass-produced homogeneous cultural products.

Capital era plays an important role in infusing market logic into the logic of dangdut music production. in television viewing, the dynamics of dagdut developed into a large number of viewers who imitated the dangdut singer style, even inserting the hijab fashion among contemporary sworddut so that not only the style, lyrics and music content changed but began to incorporate religious logic into the

market logic. to be accepted as global and pop music, dangdut music turned into the first trend that defines global flavors of local wisdom.

Changes in format, segmentation and others during the production process may occur due to market and share requests other than sponsorship requests. What followed was the commodification of dangdut music at both the content and audience level. At the content level, dangdut music shows such as d'terong shows, Dangdut Academy, Ads Jingle, and etc will extend the duration of the broadcast, insert other entertainment programs that are considered capable of breaking ratings and meeting the demands of sponsors. At the audience level, the commodification of dangdut shows on television can be described through the I like dangdut challenge that involves screen viewers and even citizen net. The studio audience which is a dangdut mass, are accommodated in a group to be presented to the event studio.

The tension between production and consumption of texts is seen when on the audience side, they want quality dangdut shows and raise cultural locality with a reasonable portion, while from the production team side must adjust the concept with sponsorship, raise universal issues and play emotion of dangdut masses with unreasonable broadcast duration reasonable and other charity programs by utilizing the emotions of the dangdut audience

## CONCLUSION

This research have been conclude into three level of CDA; (1) In the micro analysis found dangdut music texts in television

deliberately produced massively through several shooting techniques, air time duration and the selection of dangdut music in every chances. (2) At the level of discourse practice, the homogenisation of dangdut music shows on Television and its attributes is adjusted to the mission of fulfilling the institutional satisfaction Text production in the form of dangdut music is considered "true" if it is successful with the fulfillment of the institution's profit mission. (3) socio-cultural practices, dangdut music in the 'show' show experienced a change from popular mass voice to a central element of modern consumer culture through the industrialization of 'text'. The impression of glamor, magnificent stage, dangdut pantura (north coast) which is borderless (unlimited), universal, variety show format, infotainment around dangdut, and talent search become a phenomenon of mass-produced homogeneous cultural products.

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