

## THE INFLUENCE OF DANGDUT KOPLO DENY CAKNAN PERFORMANCE ART ON ADOLESCENT CULTURAL AWARENESS

Sufu Malinda Putri<sup>1</sup>, Yohannes Don Bosco Doho<sup>2</sup>

<sup>1,2</sup> Institut Komunikasi dan Bisnis LSPR, Indonesia

Email: 20110240786@lspr.edu<sup>1</sup>, yohanes.dbd@lspr.edu<sup>2</sup>

### ABSTRACT

*Dangdut koplo is a genre of dangdut music that is popular in Indonesia, especially among teenagers. This research aims to determine the influence of Deny Caknan's dangdut koplo performance art on the cultural awareness of teenagers with a correlation study of Deny Caknan's band song entitled Ambyar. Researchers applied quantitative methods in this research. Researchers apply data collection techniques from two aspects, namely method and source. Researchers will analyze the data using correlation analysis and linear regression analysis in this research. The research results show that performing arts has a significant effect on the dependent variable, namely Cultural Awareness. Based on the R-square test hypothesis testing criteria, it can be concluded that the magnitude of 0.600 indicates that the proportion of influence of the Performing Arts variable on the Cultural Awareness variable is 60%. This means that performing arts have a huge influence on cultural awareness. It is proven that every time Deny Caknan's performing arts is held, it is packed with visitors, the majority of whom are young people.*

**KEYWORDS** Performing Arts, Dangdut Koplo, Deny Caknan, Cultural Awareness, Teenagers



*This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International*

### INTRODUCTION

In the current era of globalization and digitalization, where foreign cultural trends often dominate, dangdut koplo provides a unique way to maintain and strengthen Indonesia's cultural identity among the younger generation (Firmansyah, 2022; Mesra, 2023; Ranjabar, 2006). This article will delve deeper into how dangdut koplo performing arts influence the understanding, appreciation, and

**How to cite:** Sufu Malinda Putri, Yohannes Don Bosco Doho (2024). The Influence Of Dangdut Koplo Deny Caknan Performance Art On Adolescent Cultural Awareness. *Journal Eduvest*. 4 (4): 1610-1621  
**E-ISSN:** 2775-3727  
**Published by:** <https://greenpublisher.id/>

cultural identity of Indonesian youth, as well as how art and entertainment can effectively develop cultural awareness amid competition with global cultural trends.

Dangdut koplo, a genre of music and performing arts that is uniquely Indonesian, is currently playing an important role in influencing the cultural understanding and identity of young people amid the dominance of Korean and Western popular culture in the era of globalization and digitalization. Dangdut koplo has roots in traditional Indonesian dangdut culture and originated in East Java (Suseno, 2005; Wallach, 2017). In its development, this genre has become one of the branches of dangdut that has its own characteristics, especially in aspects of music, dance, and stage performance. Choreography is the skill and knowledge of dance creation or the result of dance creation performed by a choreographer. It is said that the term choreography in Indonesia was only known around 1950, when the government of the Republic of Indonesia began to actively send art missions abroad. The term choreography comes from English choreography which if only interpreted from anywhere, choreography means notes about dance (KUSUMASTUTI, 2017; Setiaji, 2017; Syamaun, 2019).

The phrase "Koplo" is still in the gray boundary. The term Koplo which means *dungu* (in Javanese), can be found in KBBI 2008 Fourth Edition. But there is another interpretation, namely that koplo tablets contain psychoactive ingredients. "The term koplo relates to the way of performance, drum rhythm, and fast tempo." According to him, this phrase comes from "pill koplo", koplo music that was once a means of expressing feelings about dance forms that people thought were "unrealistic" or "magical" (Cipta, 2020; Ismail, 2019; Weintraub, 2010).

According to Wintarub (Weintraub, 2010) dangdut koplo is basically found in East Java, but its exact origin is unknown. Dangdut koplo is not believed to have originated in East Java; Instead, it only develops there. <sup>19</sup> This is due to the introduction of *jaipongan* drums into East Java in the 1980s causing the development of music games there. Although it originated in East Java, the genre has spread throughout Indonesia and even attracted attention abroad, especially in some neighboring countries such as Malaysia. Dangdut koplo continues to grow and has become one of the main platforms for artistic expression, entertainment, and cultural identity in Indonesia. It blends elements of traditional Indonesian music with contemporary touches, creating a sound that blends cultural roots with modern elements (Gunarsa, 2008; Parks & Kumar, 2003).

According to Weintraub (Weintraub, 2010) Malay orchestras that perform songs translated from Indian music, is the place where the dangdut genre first began to form. Orkes Melayu (OM) eventually developed into a musical model now known as dangdut. Dangdut koplo offers young Indonesians a powerful way to connect with their cultural heritage. The lyrics in dangdut koplo often use Indonesian, which allows young people to better understand and appreciate the cultural messages contained in the lyrics. These messages can include stories about everyday life, traditional values, and relevant moral messages (Ferdiyanto et al., 2017; Liliweri, 2003; Mesra, 2023).

Apart from being a tool to deepen cultural understanding, dangdut koplo also has great popularity among young people and is often a trend on social media. They

easily engage in dance challenges or create content inspired by dangdut koplo. This music can also contain social and political messages that can stimulate critical thinking among young people. This makes dangdut koplo more than just entertainment; It has also become a tool to spark cultural awareness while discussing relevant social issues in society.

Musician Denny Caknan himself achieved an incredible feat on his YouTube channel with over 205 million views. With 3.62 million subscribers, his Javanese songs, such as "Kartonyono Medot Janji" and "Gak Never Enough," managed to attract listeners from all over Indonesia, not just from Java. With impressive achievements, Denny Caknan successfully attracted the attention of the public through his in-demand works. His achievements in mixsari music made him recognized as a potential successor to the late Didi Kempot. Although there are similar famous musicians such as Nella Kharisma and Via Vallen, until now, Denny Caknan's achievements in terms of popularity, especially on his YouTube account, remain unwavering. Although popular songs such as Via Vallen's "Sayang" with 150 million views and Nella Kharisma's "Jaran Goyang" with 170 million views have gained popularity, Denny Caknan's phenomenal works still dominate with larger audiences and continue to attract widespread attention. This is what makes Denny Caknan different from most dangdut musicians today (Anggara, 2023; Muttaqin & Srihartini, 2022; Rahmanda, 2018).

## **RESEARCH METHOD**

Researchers apply quantitative methods to this study. Quantitative methods known as structured research on an event involve taking data that can be calculated and analyzed involving statistical, mathematical, or computational methods (Sihotang, 2023). The focus of this research is the correlation study of Band Deny Caknan's song entitled "Ambyar". This series of research uses a deductive approach, where research starts from a theory which is then made into a hypothesis and tested through data collection and data analysis. Researchers apply data collection techniques from two aspects, namely in terms of ways and in terms of sources. Based on the method, researchers use a questionnaire in the form of a google form that will be disseminated through social media platforms. Meanwhile, in terms of sources, researchers use primary data. The time to work on this research starts from the beginning of February to the end of February 2024. The population of this study was adolescent children. The sample in this study was adolescents aged 17-22 years. Researchers used non-probability purposive sampling techniques. The non-probability sampling technique is the selection of samples from a population non-randomly, so that each sample does not have equal prospects to choose. In purposive sampling, the sample has been determined by the researcher based on the suitability of the characteristics on the basis of the study (Firmansyah, 2022). Researchers will analyze the data using correlation analysis and linear regression analysis in this research (Kuantitatif, 2016).

## RESULT AND DISCUSSION

### Validity Test

The Validity Test is used to measure whether the questionnaire is valid. Validity can be measured by comparing the significance value (Sig.) of person correlation with an alpha value of 0.05. According to the test standard, if the significance value (Sig.)  $< 0.05$ , then the statement on the questionnaire is declared valid, while if the significance value (Sig.)  $> 0.05$ , then the statement on the questionnaire is declared invalid. For the validity test with a total of 135 respondents, the following are the results of the validity test calculation using IBM SPSS 25 Statistics.

Table 1. Validity Test

No. Questionnaire	r Count	r Table	Information
Questionnaire 1	0.588	0.1660	valid
Questionnaire 2	0.567	0.1660	valid
Questionnaire 3	0.567	0.1660	valid
Questionnaire 4	0.618	0.1660	valid
Questionnaire 5	0.620	0.1660	valid
Questionnaire 6	0.740	0.1660	valid
Questionnaire 7	0.650	0.1660	valid
Questionnaire 8	0.508	0.1660	valid
Questionnaire 9	0.674	0.1660	valid
Questionnaire 10	0.756	0.1660	valid
Questionnaire 11	0.730	0.1660	valid
Questionnaire 12	0.745	0.1660	valid
Questionnaire 13	0.703	0.1660	valid
Questionnaire 14	0.687	0.1660	valid
Questionnaire 15	0.713	0.1660	valid
Questionnaire 16	0.757	0.1660	valid
Questionnaire 17	0.679	0.1660	valid
Questionnaire 18	0.592	0.1660	valid
Questionnaire 19	0.504	0.1660	valid
Questionnaire 20	0.612	0.1660	valid

This research is quantitative where the data produced will be in the form of numbers. From the data obtained, analysis was carried out using SPSS software. This study aims to analyze the effect of dangdut koplo deny caknan performance art on awareness in adolescents. With the purpose based, data was collected with a questionnaire of 140 respondents where the questionnaire was distributed on Sufu Malinda's Instagram Story with an average age of 2 adolescents. The distribution of questionnaires was carried out behind closed doors using a Likert scale of 1-5. This study used 2 variables.

### Reliability Test

Reliability Test is a measuring tool of a questionnaire which is an indicator of a variable or construct. A questionnaire is said to be reliable if a person's responses to these statements are consistent or stable over time. This method was tested using *Cronbach's alpha* using the *SPSS for Windows* version 25 program. SPSS provides a tool to measure reliability through the *Cronbach Alpha* statistical test ( $\alpha$ ). A construct or variable is said to be reliable if it gives a *Cronbach Alpha* value of  $> 0.70$ .

Table 2. Reliability Test  
**Reliability Statistics**

Conbrach's Alpha	N of Items
.755	21

Cronbach's Alpha score of 0.755 indicates that all 20 questions have high reliability.

### Descriptive

Descriptive data is a description of data used in a study. In testing this data description, researchers try to find out the picture or condition of respondents who are sampled in this study.

Tabel 3. Uji Deskriptif  
**Descriptive Statistics**

	Mean	Std. Deviation	N
Seni Pertunjukan	38.34	5.720	140
Kesadaran Budaya	40.34	5.523	140

From the collection of questionnaire data the results of respondents' answers, with the number of samples, which is as many as 140. Performing Arts with a Mean of 38.34 and a Standard Deviation of 5,720. Cultural Awareness with a Mean of 40.34 and a Standard Deviation of 5.523.

### Multicollinearity Test

The Multicollinearity Test is used to test whether the regression model finds a correlation between independent variables (independent variables). A good regression model should have no correlation between independent variables. If the independent variables are interrelated, then they are not orthogonal. Orthogonal variables are independent variables whose correlation value between independent variables is zero.

Table 4. Multicollinearity Test

Coefficient		Unstandardized Coefficients		Standardized Coefficients		Collinearity Statistics		
		B	Std. Error	Beta	T	Sig.	Tolerance	VIF
1	(Constant)	5.954	2.269		2.628	.010		
	Cultural Awareness	.802	.056	.775	14.397	.000	1.000	1.000

1. Dependent Variable: Performing Arts

The VIF value for the variables Adolescent Awareness of Culture is 1,000 and Tolerance is 1,000. Because the value of VIF is not greater than 10 or 5, it can be said that there is no multicollinearity in the independent variable. Based on the conditions of the classical assumption of linear regression, a good linear regression model is one that is free from multicollinearity. Thus, the above model has been freed from the existence of multicollinearity.

#### Autocorrelation Tests

Autocorrelation tests are used to check whether there is a correlation between the values in a data set and the previous values in the data set. In the context of statistics, autocorrelation refers to the correlation between values in a variable and values in the same variable at a previous time.

Table 5. Autocorrelation Test  
Model Summary<sup>b</sup>

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.775a	.600	.597	3.629	1.876

1. Predictors: (Constant), Cultural Awareness
2. Dependent Variable: Performing Arts

The Durbin-Watson value listed in the SPSS output is called DW calculated. This figure will be compared with the acceptance or rejection criteria to be made with dL and dU values determined based on the number of independent variables in the regression model (k) and the number of samples (n). The dL and dU values can be seen in the DW Table with a significance level (error) of 5% ( $\alpha = 0.05$ ). The Durbin-Watson table shows that the dL value = 1.7095 and the dU value = 1.7382. So that the criteria for whether or not autocorrelation occurs can be determined.

### Heteroscedasticity Test

The Heterokedastity Test aims to test whether there is an imbalance in *variance* between the residuals of one observation and the residuals of other observations in a regression model. If the *residual variance* of one observation remains with another observation it is called homoscedasticity, while if it is different it is called heteroscedasticity. A good regression model is one that undergoes homoscedasticity and does not experience heteroscedasticity.

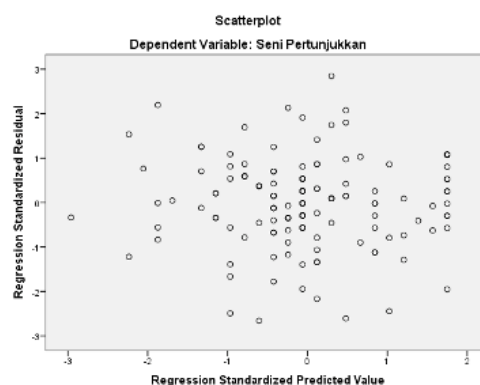


Figure 1. Heteroscedasticity Test

From the picture above, it can be seen that the distribution of points does not form a certain pattern/groove, so it can be concluded that heteroscedasticity does not occur or in other words homoscedasticity occurs. The classical assumption of heteroscedasticity in this model is fulfilled, that is, it is free from heteroscedasticity.

### Normality Test

The Normality Test is designed to test whether the confounding variables or residual variables in the regression model are normally distributed.

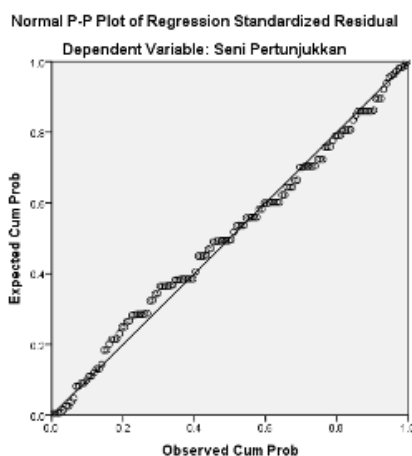


Figure 2. Normality Test

The distribution of points from the Normal P-P Plot image above is relatively close to a straight line, so it can be concluded that the residual (data) are normally distributed. These results are in line with the classical assumptions of linear regression.

### T-Test

The T-statistical test basically shows how much influence the explanatory/independent variable has in explaining the variation of the dependent variable. The test aims to answer whether the *influence of Deny Caknan's performing arts* has a partial effect on cultural awareness. Then perform a significance test on each variable.

Table 6. T-Test  
Coefficient

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.
	B	Std. Error	Beta		
1 (Constant)	5.954	2.269		2.628	.010
Cultural Awareness	.802	.056	.775	14.397	.000

1. Dependent Variable: Performing Arts

The value of prob. T-count from the free variable of Performing Arts by 0.000 which is smaller than 0.05 so that the free variable of Performing Arts has a significant effect on the dependent variable of Cultural Consciousness.

### Coefficient of Dertemination

The coefficient of determination ( $R^2$ ) basically measures how well a model can explain variations in a dependent variable. The value of the coefficient of determination is between and one. A small  $R^2$  value means that the ability of the independent variable to explain the variation of the dependent variable is very limited. A value close to 1 means that the independent variable provides almost all the information needed to predict the change in the dependent variable. The coefficient of determination to determine the magnitude of the influence of independent variables The influence of Deny Caknan Performing Arts has an effect on variables tied to cultural awareness in adolescents.

Table 7. Coefficient of Dertemination Test  
Model Summaryb

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Waston
1	.775a	.600	.597	3.629	1.876

1. Predictors: (Constant), Cultural Awareness  
2. Dependent Variable: Performing Arts



When viewed from the R-Square value of 0.600, it shows that the proportion of the influence of the Performing Arts variable on the Cultural Awareness variable is 60%. This means that the Performing Arts variable of Cultural Awareness is 60% while the remaining 40% (100% - 60%) is influenced by other variables that are not in the linear regression model.

### Model Interpretation

Model interpretation is carried out to test the proposed hypothesis. The hypothesis proposed in this study relates to the influence of variables such as Deny Caknan's performing arts on cultural awareness in adolescents. Based on the results of the analysis using the SPSS program version 25, the following results were obtained:

Table 8. Model Interpretation Coefficient

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
1 (Constant)	5.954	2.269		2.628	.010		
Cultural Awareness	.802	.056	.775	14.397	.000	1.000	1.000

1. Dependent Variable: Performing Arts

Simple linear regression equation

$$Y = a + bx$$

$$Y = 5.964 + 0.802x$$

These numbers are interpreted as follows:

1. A constant of 5.964 means that if the performing arts value is 0, then cultural awareness in adolescents is 5.964.
2. The regression coefficient of the performing arts variable of 0.802 means that if the performing arts increase, cultural awareness in adolescents increases, the positive value coefficient means that there is a positive relationship between Denny Caknan's performing arts and cultural awareness in adolescents, the more it increases, the more cultural awareness increases in adolescents.

### Discussion

The study involved 140 respondents, with the majority aged 17-22 years, in line with the focus of this study. Interestingly, Deny Caknan's songs turned out to have more fans among teenagers, reaching 78.6%, according to the research objectives.

In terms of regional characteristics, it was found that there are more music fans with Javanese cultural elements outside Jabodetabek (63.6%) than in the Greater Jakarta area itself (20%). This shows that interest in Javanese music is not only limited to its native region, but also widespread throughout Indonesia. This shows that Denny Caknan's phenomenal works still dominate with a larger number of viewers and continue to attract wide attention. This is what makes Denny Caknan different from most dangdut musicians today (Romadhon, 2013; Salim, 2009).

The characteristics of respondents' status showed the dominance of students in Deny Caknan's concerts, reaching 66.4%, reflecting the great interest of young people towards the event, this is in accordance with the theory According to Weintraub (Weintraub, 2010) who said that Malay Orchestras performed songs translated from Indian music, is where the dangdut genre first began to form, eventually developing into a musical model now known as dangdut, and dangdut koplo offers young Indonesians a powerful way to connect with their cultural heritage. Then this is also in accordance with the theory Sari (2015) which states that theater art is one part of the performing arts that involves many elements in it such as the human body, motion, sound, and appearance. This will be closely related to the movements that demonstrate a story or conversation with an interesting presentation to the audience, this has been proven that the performing arts concert held by Deny Caknan was successfully presented by dancing so that it was in great demand by the wider community. This phenomenon illustrates that a culture that is presented casually and without being too serious can attract young people to be creative. With this trend, local content, if presented well, has great potential to inspire more creative cultural works. With regard to one's own cultural awareness, experts consider culture as a heritage passed down from next generation.

Culture is a part of human life and is closest to everyday. It is related to the existence of every human activity that is always carried out in groups and cultural awareness is a person's ability to look outside himself and realize cultural values (Fitriyadi & Alam, 2020; Kiram, 2023). Deny Caknan has created a space for others to meet and interact so as to trigger the audience's awareness and love for the culture itself through concerts made by him, thus this study answers that there is a great influence of Deny Caknan's dangdut koplo performance art on the cultural awareness of adolescents.

## CONCLUSION

Based on the results of research and discussion "The Influence of Dangdut koplo deny caknan performance art on cultural awareness in adolescents" the following conclusion can be drawn that based on the results of the analysis of partial test statistical calculations, it can be concluded that Performing Arts has a significant effect on the dependent variable, namely Cultural Awareness. And based on the criteria of testing the R-square test hypothesis, it can be concluded that the magnitude of 0.600 shows that the proportion of the influence of the Performing Arts variable on the Cultural Awareness variable is 60%. This means that performing arts have a huge influence on cultural awareness, it is proven that every

Deny Caknan performance art is held crowded with visitors, the majority of whom are young people.

It is recommended for future researchers to add moral message variables contained in dangdut koplo music, in addition to obtain more comprehensive results in explaining factors that influence cultural awareness, or other variables such as interest in dangdut koplo music, foreign cultural influences, or the impact of foreign music can be useful additions.

## REFERENCES

- Anggara, D. A. P. (2023). Fungsi Lagu Dangdut Koplo Modern Bagi Kehidupan Remaja: Tinjauan Smpn 5 Kebumen. *Indonesian Journal Of Performing Arts Education*, 3(1), 15–21.
- Cipta, S. E. (2020). Musik Koplo Sebagai Identitas Kelokalan Baru Pada Penggunaan Bahasa Osing Banyuwangi (Berdasarkan Tinjauan Sosio Kultural-Historis). *Cermin: Jurnal Penelitian*, 4(1), 78–91.
- Ferdiyanto, B. A., Muttaqin, M., & Wafa, M. U. (2017). Pengaruh Penggunaan Musik Dangdut Terhadap Semangat Kerja Bagi Para Pekerja Bangunan Drainase Di Desa Margorejo Kecamatan Margorejo Kabupaten Pati. *Jurnal Seni Musik*, 6(2).
- Firmansyah, D. (2022). Teknik Pengambilan Sampel Umum Dalam Metodologi Penelitian: Literature Review. *Jurnal Ilmiah Pendidikan Holistik (Jiph)*, 1(2), 85–114.
- Fitriyadi, I., & Alam, G. (2020). Globalisasi Budaya Populer Indonesia (Musik Dangdut) Di Kawasan Asia Tenggara. *Padjadjaran Journal Of International Relations*, 1(3), 251–269.
- Gunarsa, S. D. (2008). *Psikologi Perkembangan Anak Dan Remaja*. Bpk Gunung Mulia.
- Ismail, M. R. (2019). *Habitus Cinta Musik Dangdut Koplo Pada Kelompok Saudara New Pallapa Desa Menganti Kecamatan Menganti Kabupaten Gresik*. Surabaya: Universitas Islam Negeri Sunan Ampel Surabaya.
- Kiram, S. (2023). Globalisasi Budaya Musik Dangdut Koplo Melalui Media Tiktok (Pendekatan Komunikasi Lintas Budaya). *Lisyabab: Jurnal Studi Islam Dan Sosial*, 4(1), 84–95.
- Kuantitatif, P. P. (2016). *Metode Penelitian Kuantitatif Kualitatif Dan R&D*. Alfabeta, Bandung.
- Kusumastuti, R. (2017). *Perkembangan Koreografi Di Indonesia: Suatu Kajian Karya Tari Kontemporer Di Pusat Kesenian Jakarta-Taman Ismail Marzuki 1968–1987*. Universitas Indonesia.
- Liliwari, A. (2003). *Makna Budaya Dalam Komunikasi Antarbudaya*. Lkis Pelangi Aksara.
- Mesra, R. (2023). *Adat, Sejarah Dan Budaya Nusantara*.
- Muttaqin, Z., & Srihartini, E. (2022). Penerapan Metode Regresi Linier Sederhana Untuk Prediksi Persediaan Obat Jenis Tablet. *Jsii (Jurnal Sistem Informasi)*, 9(1), 12–16.
- Parks, L., & Kumar, S. (2003). *Planet Tv: A Global Television Reader*. Nyu Press.
- Rahmanda, N. T. (2018). *Perkembangan Dan Dampak Musik Dangdut Koplo Bagi The Influence Of Dangdut Koplo Deny Caknan Performance Art On Adolescent Cultural Awareness*

- Remaja Di Desa Pendowoharjo Bantul. Institut Seni Indonesia Yogyakarta.
- Ranjabar, J. (2006). Sistem Sosial Budaya Indonesia: Suatu Pengantar. (No Title).
- Romadhon, A. (2013). Musik Dangdut Koplo Di Grup Bhaladika Semarang Dalam Konteks Perubahan Sosial Budaya. *Catharsis*, 2(1).
- Salim, J. (2009). Psikologi Musik. Yogyakarta. Best Publisher.
- Sari, D. P. (2015). Dramatisasi Pantomimik Ritual Turuk Laggai Siberut, Mentawai. Institut Seni Indonesia Yogyakarta.
- Setiaji, D. (2017). Tinjauan Karakteristik Dangdut Koplo Sebagai Perkembangan Genre Musik Dangdut. *Handep: Jurnal Sejarah Dan Budaya*, 1(1), 19–34.
- Sihotang, H. (2023). Metode Penelitian Kuantitatif. Uki Press.
- Suseno, D. B. (2005). Dangdut Musik Rakyat: Catatan Seni Bagi Calon Diva Dangdut. *Kreasi Wacana*.
- Syamaun, S. (2019). Pengaruh Budaya Terhadap Sikap Dan Perilaku Keberagamaan. *At-Taujih: Bimbingan Dan Konseling Islam*, 2(2), 81–95.
- Wallach, J. (2017). Musik Indonesia 1997-2001: Kebisingan & Keberagaman Aliran Lagu. (No Title).
- Weintraub, A. N. (2010). *Dangdut Stories: A Social And Musical History Of Indonesia's Most Popular Music*. Oxford University Press.