

Social Construction of Dangdut Lamongan: Identity and Performance of Dangdut Lamongan

Dimas Bagus Setiawan^{1)*}, Anik Juwariyah²⁾, Eko Wahyuni Rahayu³⁾

^{1,2,3)} Language and Arts Faculty, Universitas Negeri Surabaya, Indonesia.

*Corresponding Author

Email : dimas.22003@mhs.unesa.ac.id

How to cite: Setiawan, D.B., Juwariyah, A., & Rahayu, E.W. (2025). Social Construction of Dangdut Lamongan: Identity and Performance of Dangdut Lamongan. *Gondang: Jurnal Seni dan Budaya*, Vol 9(1): Page. 100-116

Article History : Received: Jan 04, 2025. Revised: Mar 29, 2025. Accepted: Jun 09, 2025

ABSTRACT

Lamongan has two different characteristics based on its territory, namely the North dominated by the culture of the Islamic Mataram Kingdom and Demak Kingdom, and South Parts dominated by Ancient Mataram culture. This cultural diversity has a significant impact on the development of dangdut music in Lamongan. This study was carried out to determine the characteristics of dangdut music in Lamongan based on the cultural backgrounds and the characteristics of the people in each region. The method used in this study is a qualitative approach with phenomenology and social construction methods. The results of this study show how public construction is formed through thought that produces a social construction. The social construction process of dangdut Lamongan music can be seen through three stages, namely internalization, objectification, and externalization. Internalization occurs when a culture are penetrated on dangdut music, adopted and becoming part of the social identity of society. The music not only represents entertainment but also cultural values and social norms lowered from generation to generation. Objektivation is visible in objective elements such as musical instruments, and stage performances which form the typical identity of the dangdut Lamongan. Musical instruments such as drum, suling and electronic musical elements in modern dangdut collaborate with traditional musical instruments. Finally, Externalization occurs when people create in accordance with the form of serving their respective regions. Through the three processes, dangdut music in Lamongan becomes a social space where people interact, communicate, and reinforce their cultural identity through music.

KEYWORDS

Social Construction
Identity
Dangdut Performance
Dangdut Lamongan

This is an open access article under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license



INTRODUCTION

Dangdut music has become an integral cultural phenomenon in the dynamic changes of Indonesian society. Over time, dangdut has undergone significant transformation, reflecting social, cultural, and value changes in society. One of them is in the Lamongan people. The Lamongan people are part of a group that has a heritage of Javanese cultural values. According to the Kluckhohn framework (Koentjaraningrat, 2000), all cultural value systems in world cultures discuss five basic values in human life, namely the nature of human life, the nature of human work, the nature of human position in space and time, the nature of human relations with the surrounding environment, and the nature of human relations with each other. Among these values, human relations with each other are prominent values in the views of the Lamongan people. Values such as mutual cooperation, solidarity, and mutual respect are highly emphasized in the social interactions of the Lamongan people. In the Lamongan's dangdut music industry, these values also play a key role in shaping social interactions.

Lamongan itself as part of a society that has a wealth of culture, on the Lamongan Tourism and Culture Office Website (2022) In substance, the cultural pattern in Lamongan Regency is divided into two parts, namely the southern part and the northern part. The southern part is dominated by ancient Mataram culture, while the northern part is dominated by Islamic culture, especially from the Islamic Mataram Kingdom or the Demak Kingdom. Ancient artifacts such as inscriptions from the 11th century and historic buildings are often found and well maintained in the southern part compared to the northern part of Lamongan. However, cultural heritage sites and artifacts that are symbols of Islamic cultural acculturation are often found in the northern part, such as the Tomb of Sunan Drajat/Walisongo (15th century), the Tomb of Sunan Sendang Duwur, and the structure of the Bentar and Padhurekso gates which reflect the symbolization of the blend of Hindu-Islamic culture influenced by the teachings of Sunan Drajat and Sunan Sendang Duwur. In the dangdut music industry, researchers assume that local culture has a role in the formation of dangdut music identity which is an important aspect to understand. The background of this study underlines the importance of understanding the role of Lamongan culture in the development of dangdut music. Dangdut music, in addition to being a form of entertainment, also reflects the identity and values of the local community. Dangdut in Lamongan is not just a music genre, but a medium that celebrates and strengthens the cultural identity that is unique to the region. With the existence of cultural differences and diverse values in Lamongan, the social construction of dangdut music is also influenced by the existing social dynamics and local values.

The culture of Lamongan, which values diversity, hospitality, and a strong community spirit, also shapes its identity in the dangdut music industry. Dangdut artists from Lamongan often express their cultural identity through stage performances, fashion styles, and the themes featured in their songs. Thus, dangdut in Lamongan is not merely a product of local culture but also serves as a medium to strengthen and celebrate the cultural identity present in its society. Overall, the culture of Lamongan not only influences the development of dangdut but also establishes a strong identity within it. Through dangdut, the people of Lamongan can express and celebrate the traditions, values, and stories that form essential aspects of their cultural heritage.

The assumptions of this research offer novelty by highlighting the existence of two distinct cultural patterns in Lamongan. These different cultural patterns contribute to the rich diversity in Lamongan's dangdut scene. Through these two cultural patterns, two different styles of dangdut music emerge: one influenced by Islamic culture and another by the traditional culture of ancient Mataram. These differences are not seen as a problem but rather as a unique and valuable aspect for further study. Based on this, it is essential to understand the role of culture in shaping and influencing the development of dangdut in Lamongan as a factor in forming a specific identity through social construction.

METHOD

This study uses a qualitative approach with a phenomenological method to understand the social construction of the Lamongan community in the context of dangdut music. This study follows the approach explained by Denzin & Lincoln in Creswell (2020) which states that qualitative research seeks to make interpretations of material that makes the world clearer. In addition, this approach is in accordance with the thoughts of Bogdan and Taylor in Moleong (2018) which explains that qualitative methods produce descriptive data in the form of written or spoken words from participants and observable behavior. In its interpretation, the researcher will refer to the concept of phenomenology put forward by

Manuaba (2008) which emphasizes an in-depth understanding of individual life experiences and social awareness. By focusing on how individuals form social constructions through personal interpretations of objective reality, phenomenology becomes the basis for analyzing how society is considered a subjective reality in the consciousness of individuals who are part of it. Berger stated that some societies are governed by objective reality, which is assumed as order. Society in this case is the Lamongan art society such as; connoisseurs, creators, assessors and actors in the dangdut music industry. Objective society influences the consciousness of subjective individuals and vice versa. Objective reality is initial knowledge that is then processed in the individual's mind so that it can be interpreted. Reality that has been formed from objective reality builds subjective personal knowledge. Each individual has a different interpretation in giving meaning to something. The construction of individual thoughts is reflected in their daily lives when externalized. In the phenomenological approach, researchers will focus on seeing how the construction of society is formed through thoughts that are not only momentary and then form social construction.

Data collection methods used field observation, interviews, and document studies. Observations were conducted by visiting dangdut performance venues, while interviews were conducted with various parties including Purnomo as the head of the Lamongan cultural service, Denny Koeswoyo as a Lamongan cultural activist, Leon as the head of the Ledysta group from dangdut in the South, Ayas as the head of the Persada Ria group from dangdut in the North, Alex the head of the Lamongan Dangdut Community (LDC), and Arya the head of Insan Dangdut Entertainment Lamongan (IDEAL). Document studies were used to complete information related to dangdut performances in Lamongan. The analysis began with the organization of data in the form of text data or image data. Information that has been collected through observation and interviews is examined in depth to adjust the Berger formulation which is divided into three processes, namely internalization, objectification and externalization. The data validity process uses three types of triangulation put forward by Sugiono (2009), including; source triangulation, namely checking data from various sources in various ways and at various times, technical triangulation, namely checking data from the same source with different techniques and time triangulation, namely testing the credibility of data in different times and situations.

RESULT AND DISCUSSION

A. Cultural Characteristics of the Northern and Southern Lamongan Communities

Lamongan is one of the regencies in East Java. Geographically, the location of Lamongan Regency is very strategic, located on the North Coast of Java and directly borders the district of Gresik, Tuban, Bojonegoro, and Mojokerto are what caused it to become one of the centers of trade since long ago. Like other cities and districts on the northern coast of Java, such as Tuban, Gresik and Surabaya, since before the arrival of Europeans, Lamongan has also been a meeting place for various ethnicities, both from the archipelago and outside the archipelago. In its development, the geographical conditions and inter-ethnic meetings in Lamongan enriched the culture of the Lamongan community. The location of Lamongan Regency, which borders four surrounding regencies, also causes the mobility of the population of Lamongan and its surroundings to be quite high, thus enriching and strengthening the occurrence of cultural acculturation of the Lamongan population (Husain, 2017). Since ancient times, the people in the northern region of Lamongan have had strong ties to the sea, and many of them work as fishermen or traders who rely on marine products. Life in this region is also marked by greater openness to outside influences, especially because of their relationships with traders from various regions who come via sea routes.

These interactions make the coastal communities of Lamongan more flexible in accepting changes from outside, and tend to have a dynamic spirit, are open to new things, and are more pragmatic in adapting to changing environmental conditions (Interview with Denny). Apart from that, Yuuhaa (2013) explained that Lamongan has a potential sector that has an influence on the economic sector, where this sector is not superior at the East Java Province level but is prominent at the Lamongan district level, including the agricultural sector, fisheries, processing industry sector, electricity and clean water sector and the services sector which also influences the interest of residents around the Lamongan area.

The culture of the northern coastal community of Lamongan is also greatly influenced by Islam. The history of Lamongan shows that the spread of Islam in this region took place massively since the 15th and 16th centuries, especially through the role of Wali Songo, the spreaders of Islam on the island of Java. One of the important figures in the spread of Islam in Lamongan was Sunan Drajat, who was known for his wise approach in teaching Islam in a way that was in harmony with local culture. Until now, Islamic teachings and values are still very much felt in the daily lives of coastal communities, both in religious rituals and in the social system. Meanwhile, the southern region of Lamongan has cultural characteristics that are more tied to agrarian traditions. This region has a stronger bond with the land and the seasons, so many traditions are closely related to the agricultural cycle and the rhythm of nature. The agrarian culture of the southern Lamongan community is also influenced by the history of the Ancient Mataram Kingdom. Conservative values, respect for nature, and a sense of solidarity within community groups are highly respected. Customs such as village cleaning, ruwatan, and harvest traditions are an integral part of community life. These rituals reflect the community's gratitude to nature and God for the produce they receive (Interview with Purnomo).

Northern Region: Coastal Communities

The northern region of Lamongan, which stretches along the coast facing the Java Sea, possesses a distinctive cultural identity shaped by its maritime geography. The sea not only provides economic sustenance through fishing and marine trade but also plays a crucial role in shaping the community's worldview, traditions, and social behavior. Life in this coastal environment demands adaptability and resilience, as natural conditions are often unpredictable. Consequently, the people of northern Lamongan are known for their perseverance, flexibility, and openness to new experiences. This openness is largely due to their frequent interactions with traders, migrants, and other visitors from beyond the region, which over time has fostered a culture that is socially dynamic and receptive to change while still retaining strong ties to local customs.

One of the defining features of these coastal communities is their deeply embedded spirit of gotong royong or mutual cooperation. This communal ethos manifests in everyday activities—from repairing fishing nets and boats to preparing for religious or cultural festivities. Beyond its practical function, mutual cooperation also reinforces social cohesion and reflects the community's collective values. The tradition of sedekah laut (sea alms), for instance, not only serves as a ritual expression of gratitude to the sea but also operates as a powerful cultural anchor that strengthens social solidarity. Conducted annually, this ritual blends spiritual belief with communal identity, bringing together fishermen and families in acts of sharing, praying, and performing, while also inspiring local creativity in the form of crafts, food, and artistic expressions (Yahya, 2019).

At the heart of this vibrant coastal culture lies a profound Islamic influence that has been present for centuries. The arrival and spread of Islam in the region were historically facilitated through the northern coast of Java, including Lamongan, making it a crucial node in the Islamic cultural network of the archipelago. This influence is not merely doctrinal but deeply cultural, shaping everyday practices, moral frameworks, and social institutions. A central figure in this Islamicization process was Sunan Drajat, one of the nine revered Wali Songo, whose grave in Paciran continues to be a pilgrimage site and a symbol of religious heritage. Sunan Drajat is remembered not only as a preacher but as a cultural innovator who embedded Islamic teachings into local traditions, enabling a smooth and organic assimilation of the new faith among the Javanese coastal population.

Through his integrative approach, Sunan Drajat emphasized values such as honesty, mutual aid, and piety, presenting them through cultural forms familiar to the people. He employed oral arts, song, and performance as strategic mediums for dakwah, using metaphors and narratives that resonated with local sensibilities. One notable method was the use of poetic and musical expressions to embed moral teachings into communal entertainment, thus weaving Islamic values into the cultural fabric of daily life. This blending of religious instruction with cultural forms ensured that Islam was not perceived as foreign or imposed but rather as an extension of the existing worldview. In modern times, the legacy of Sunan Drajat remains visible in the persistent religiosity of northern Lamongan's communities, seen in their devotion to Islamic holidays, regular pengajian (religious study sessions), and the continued performance of sea alms as a sacred rite.

Religious practice in these coastal communities is thus inseparable from cultural expression, creating a syncretic tradition that fuses local wisdom with Islamic spirituality. The tradition of sedekah laut, for example, is both a religious and ecological ritual, symbolizing gratitude and the hope for protection from sea-related misfortunes. While its form may involve offerings and processions reminiscent of pre-Islamic practices, its function has been reinterpreted within an Islamic framework of thanksgiving to God, demonstrating the adaptive capacity of coastal communities to harmonize old and new belief systems.

In addition to spiritual traditions, artistic and oral performances play a pivotal role in cultural life. One of the most prominent forms is kentrung, a narrative-based performance art that combines storytelling, music, and religious instruction. Artists such as Ahmad Khusairi have utilized kentrung as a pedagogical tool, using tales of legendary figures and everyday moral dilemmas to communicate Islamic values. These performances, often held in public spaces, serve as both entertainment and religious education, bringing together audiences across generations. The stories typically emphasize virtues such as patience, honesty, and sincerity, making them powerful vehicles for character-building within the community (Fauziah, 2024).

The function of kentrung extends beyond the stage; it is a form of cultural memory that preserves the community's ethical orientation while adapting to contemporary needs. Its accessibility and performative style make it particularly effective in engaging audiences who may not be reached through formal religious channels. In this way, kentrung reinforces the community's values while sustaining the oral tradition as a dynamic cultural institution.

Furthermore, the creativity of Lamongan's coastal communities is not confined to the performing arts. Handicrafts, especially those made from marine materials such as shells and driftwood, are also an important cultural and economic resource. These artisanal products—ranging from decorative items to practical tools—are typically crafted using skills passed down through generations. They embody both the resourcefulness and aesthetic sensibilities

of the coastal people, reflecting a deep relationship with the sea not only as a livelihood but also as a source of artistic inspiration.

Altogether, the cultural landscape of northern Lamongan's coastal communities reveals a complex interplay between geography, religion, and tradition. Their identity has been shaped by centuries of living in close proximity to the sea, navigating its unpredictability with resilience and collective effort. At the same time, their spiritual life has been profoundly enriched by the influence of Islam, particularly through the teachings of Sunan Drajat, whose culturally sensitive approach to religious propagation left a lasting legacy. This fusion of maritime livelihood, Islamic morality, and local traditions has created a vibrant, pluralistic culture where modernity and tradition coexist harmoniously. The persistence of rituals like sedekah laut, the popularity of kentrung, and the thriving handicraft industry all testify to the enduring vitality of coastal Lamongan's cultural identity—a community grounded in faith, connected through cooperation, and continually shaped by its intimate relationship with the sea.

Southern Region: Agrarian Society

The lives of agrarian communities in the southern region of Lamongan are shaped by a lifestyle that is closely related to the seasonal cycle and agricultural activities. Their activities follow the planting calendar—starting from cultivating the land, planting rice, caring for the plants, until the harvest season arrives. In each stage, various ceremonies and rituals are often held as a form of gratitude and a request to God for an abundant harvest. This practice shows that agricultural activities are not merely economic or physical activities, but also contain strong spiritual and customary dimensions (Interview with Purnomo). Communal life is the main characteristic of an agrarian community: mutual cooperation in farming, helping neighbors who hold celebrations, and deliberation for the common good are inseparable parts of daily life. The social structure in agrarian villages is also based on a hierarchy of age and customs, where parents and traditional figures play a central role in leading and guiding the community. The strong traces of this agrarian culture cannot be separated from the influence of the Ancient Mataram Kingdom which was once a great power in Java. The influence of the kingdom can still be traced today through various values and traditions of the agrarian community, especially in their perspective on nature and land. One of the important values inherited from the Buddhist teachings brought by Ancient Mataram is the view that land is something sacred and worthy of respect. In the agrarian cosmology of Mataram, land is considered a source of life that must be cared for wisely for the sake of a balanced life. This legacy still lives in the beliefs of the farming community in southern Lamongan, who view harmony between humans and nature as important. This belief is the basis of various traditional ceremonies carried out when clearing land, planting rice, or starting the harvest season.

The social and customary systems formed by the influence of Mataram are also still very strong in rural communities. Various customary rules regulate how society behaves towards each other and towards nature. Ceremonies led by traditional or religious figures are still routinely carried out, especially before the planting season or after the main harvest. Traditional figures are believed to have spiritual abilities to communicate with nature and ancestral spirits, so that they are able to maintain the balance of community life through the rituals they carry out.

This agrarian cultural wealth has also given birth to various unique performing arts, such as wayang kulit, traditional dance, gamelan music, and jaranan art. These arts are not just a

means of entertainment, but also a medium for conveying moral and social values to the community. Wayang kulit, for example, is often used as a means of education about the philosophy of life, perseverance, and hard work, through epic stories from the Mahabharata or Ramayana. Gamelan music that accompanies various traditional processions provides a sacred nuance in important events such as weddings, kenduri, and big harvests. The sound of gamelan is believed to be able to create a religious atmosphere and connect humans with the power of nature. One of the most prominent arts in this region is jaranan. This performance combines elements of music, dance, and ritual, where the dancers ride woven bamboo horses and dance dynamically to the rhythm of traditional musical instruments such as gongs, drums, and saron. For agrarian communities, jaranan has a deep spiritual meaning and is often performed in the context of fertility rituals or harvest celebrations. They believe that through jaranan performances, they can communicate with ancestral spirits and obtain natural blessings. The Jaranan dance depicts the strength and resilience of farmers in facing the challenges of nature, while the musical elements enliven the atmosphere of the ritual which is full of spirit and sacred. In addition to Jaranan, the ruwatan or village cleansing tradition is an important cultural practice that is still preserved to this day. Ruwatan is a traditional ceremony that aims to cleanse the village from bad influences and maintain the safety of residents. This tradition reflects the community's belief in the existence of supernatural powers that can influence their lives, both spiritually and materially. Therefore, ruwatan is carried out as a form of prayer to the forces of nature and ancestral spirits to avoid disasters such as crop failure, disease, or other natural disturbances. Ruwatan is generally carried out every year, right after the harvest season as a form of gratitude and respect for nature.

In the implementation of ruwatan, shadow puppet performances are often the main part of the ritual. Wayang in this context is not only a form of entertainment, but also a spiritual medium to convey moral messages and establish communication with the supernatural world. The stories that are performed are believed to have the power of purification, protect the village from danger, and strengthen the values of virtue in society. In addition to wayang, in several villages in South Lamongan, the nanggap tayub tradition is also part of the ruwatan procession. Tayub is a dance that is usually performed by female dancers (ledhek) and accompanied by gamelan, with a lively and interactive atmosphere. Villagers join in dancing and celebrating as the closing of the series of ceremonies. Although it seems more relaxed, tayub still has sacred elements. This dance is believed to be a form of respect for the fertility gods and as an expression of gratitude for the abundant harvest. In the context of village cleanliness, tayub becomes a symbol of harmony between humans and nature, where dance movements reflect the cycle of agrarian life: from planting, caring for, to harvesting. In addition, tayub also strengthens social relations between residents and strengthens local cultural identities that are passed down from generation to generation (Juwariyah, 2014).

In some villages, jaranan is even presented again in a series of ruwatan. The mystical power and dynamic energy of jaranan are believed to be able to ward off bad influences and balance the natural and spiritual energy of the village. Not infrequently, jaranan performances are colored by moments of trance which are believed to be a manifestation of the dancer's connection with the supernatural powers they respect. In this context, jaranan is no longer just a spectacle, but becomes an important element in maintaining collective safety and welfare.

Overall, the practice of ruwatan and various traditional arts such as wayang kulit, tayub, and jaranan show how close the relationship is between traditions, beliefs, and the agrarian

life cycle of the southern Lamongan community. This tradition is not only a means of preserving culture, but also a spiritual, social, and ecological medium to maintain harmony between humans, nature, and the spiritual world. In addition to strengthening social ties between residents, the continuation of this tradition also serves as a strong marker of the cultural identity of an agrarian society that lives in harmony with the land and nature that they uphold.

B. Social Construction in the Formation of Lamongan Dangdut Identity

Peter Berger and Thomas Luckmann view society as a procedure that takes place in three simultaneous dialectical moments, namely the process called internalization, objectification, and internalization, related to the issue of legitimacy that has cognitive and normative dimensions (Wirawan, 2012). Berger and Luckmann's view of society states that society is a construction that begins with the process of internalizing knowledge obtained from outside the individual. In the context of the formation of the identity of Lamongan dangdut, it comes from outside the individual or the demand for community tastes for the needs of the local music industry based on Lamongan culture. Indirectly, this demand can be reflected in individual awareness and applied in the local dangdut industry in Lamongan.

Internalization Process

The stages of internalization of society as a subjective reality contain the understanding that objective reality is interpreted personally by individuals. In this interpretation process, internalization occurs as a form of "takeover" of the social world by individuals from others around them. This process does not stop at one time, but rather continues throughout life through the process of socialization, both primary and secondary. Internalization marks the moment when individuals accept social definitions conveyed by others regarding the institutional world, so that they not only understand the social framework, but also participate in forming and maintaining shared meanings. In this process, individuals are not merely passive recipients, but also active agents who play a role in creating, maintaining, and even changing the social order. Berger and Luckmann (1990:87) state that in the internalization process, individuals identify themselves with the social institutions of which they are a part. In this context, internalization becomes a process of reabsorption of the objective world into the structure of the individual's subjective consciousness, as experienced by dangdut artists in Lamongan. The dangdut world, which was previously present as an external social reality, is internalized to become part of the identity and individual consciousness of these artists. This means that the subjectivity formed within an individual remains related to the objectivity of the social world that they internalize, although there is not always a complete correspondence of meaning.

The internalization process also becomes the basis for understanding the social world as something meaningful. This is shown in the social practices of the Lamongan community through the implementation of the village cleaning tradition which is carried out in the northern and southern regions. This tradition is not just a ceremonial activity, but also becomes a meeting place for various elements of society, including those who migrate and return to participate in the ritual. In the framework of symbolic interactionism as stated by Blumer (in Poloma, 2000: 259-260), each individual does not only accept the meaning as it is, but also chooses, interprets, and modifies it according to the situation and direction of action. Therefore, the village cleaning activity is not only understood as a tradition, but is

also used as a source of meaning that directs collective behavior and strengthens community solidarity. In this space, dangdut music becomes a medium that strengthens the internalization of cultural values inherent in each region, forming a distinctive expression through their respective local colors.

Internalization of dangdut music occurs when society begins to accept and identify itself with the songs, lyrics, and atmosphere brought by the genre. Dangdut, in this case, is not merely present as entertainment, but as a symbol of local identity that is full of meaning. In Lamongan, dangdut grows and blends with people's lives, especially in various celebrations such as weddings, thanksgiving, and traditional ceremonies. This music is able to represent the emotional expression of the community, as well as tell their daily lives in a frame of tones and rhythms that are easy to accept. The penetration of dangdut in the lives of the Lamongan community is largely determined by the socio-cultural conditions that support the continuity of tradition, especially in rural areas that have strong ties to ancestral heritage values (Juwariyah, 2014).

In the northern coastal area of Lamongan, the process of internalizing dangdut goes hand in hand with the strong influence of Islamic values. The people in this area are known as a religious community, with a long history of spreading Islam through the role of the saints, especially Sunan Drajat. In this context, dangdut music has undergone a transformation through the presence of religious songs that contain moral and da'wah messages. These Islamic lyrics are in line with the values adopted by the coastal community and make dangdut a medium for strengthening collective spirituality. Music groups such as Persada Ria perform with songs inspired by the teachings of Sunan Drajat, strengthening the relationship between cultural identity and religious expression. As a result, religious dangdut has become part of the cultural expression of the coastal community of Lamongan which not only strengthens social ties but also emphasizes the religious character of the community. Meanwhile, in the southern agrarian area of Lamongan, the internalization of dangdut occurs within a different cultural framework. An agrarian society that highly values the values of togetherness and traditional customs, finds resonance in dangdut as a collective media that unites the community. In traditional celebrations such as ruwatan or village cleansing, dangdut becomes an integral part of the series of events. This music not only complements the atmosphere, but also a medium to express gratitude for the abundant harvest, as well as to strengthen relations between residents. In this context, music groups such as New Ladysta play a role in integrating elements of traditional arts such as jaranan and barongan into dangdut performances, creating a unique blend of modernity and local tradition. In the midst of an agrarian society that is full of spiritual values of the land, dangdut becomes a means of preserving cultural identity and collective expression rooted in agricultural life. Song lyrics that raise the theme of daily farmer life, hopes for a successful harvest, and the spirit of mutual cooperation become part of the narrative shared on people's stages. The internalization of dangdut in this region reflects the genre's ability to adapt and take root in a social order based on strong local values. The existence of dangdut in traditional rituals and celebrations also shows how this musical art is part of a system of meaning that lives in society, not just entertainment, but also a marker of cultural existence. Thus, the process of internalizing dangdut in Lamongan does not occur uniformly, but rather adapts to the cultural characteristics of each region. In the north, it grows within the framework of religiosity and Islamic teachings, while in the south, it develops in the embrace of agrarian values that emphasize the spirituality of the land and mutual cooperation. However, in these differences, both show that dangdut has become part of a social reality that is internalized, interpreted,

and practiced as a form of expression of a living and dynamic local culture. This music bridges the past and the present, customs and modernity, and spirituality and entertainment, making it an important element in shaping the cultural identity of the Lamongan community as a whole.

Objectivation Process

At the objectivation stage, society as an objective reality shows the existence of an institutionalization process that takes place through the repetition of social actions. This process begins with externalization, namely when individuals express thoughts and meanings outside themselves in the form of repeated and mutually recognizable actions. This repetition creates patterns that eventually become habits. Habits that are continuously carried out give rise to sedimentation and form traditions, which are then passed down across generations through language as the main medium. This is where the important role of institutional order appears, because through the social roles played, cultural experiences and values can be passed on. Thus, the implementation of a role is not only a form of participation in the social system, but also a representation of individual identity in society. Society as an objective reality also assumes the presence of legitimacy as an important element in the objectivation process. Legitimacy is the second stage in the objectivation of meaning, which contains cognitive and normative dimensions. This means that legitimacy not only provides an explanation of a social order, but also contains values that make the order acceptable to members of society. Through legitimacy, institutionalized social practices gain recognition and strengthen their position in the cultural structure of society. The knowledge that develops in society also undergoes a continuous institutionalization process through traditions that are passed down from generation to generation. In Berger and Luckmann's perspective, this process is part of social construction, especially in the objectivation stage, where cultural products created by humans then 'stand outside' themselves and become structures that direct their lives.

Although all cultural products come from human consciousness, not all can be directly reabsorbed into subjective consciousness. This is also the case with dangdut music in the social context of Lamongan. This music has transformed into a form of knowledge that continues to be maintained through the tradition of social interaction in various community spaces. In musical activities, people not only exchange entertainment, but also share understanding, values, and cultural symbols contained in dangdut music. Therefore, dangdut is not only present as an artistic expression, but also as an institutional medium that binds the collective knowledge of society.

In the context of dangdut in Lamongan, dangdut communities have an important role in the objectivation process. This community is not only the main actor in maintaining the sustainability of the dangdut music tradition, but also as a vehicle for exchanging understanding between artists, fans, and the surrounding community. Through this interaction space, the dangdut community brings together the coastal community culture in the northern region and the agrarian culture in the southern region of Lamongan in a mutually enriching dialectic. This meeting takes place in their daily lives through music practice activities, stage performances, and social events that use dangdut music as their medium.

Dangdut communities in Lamongan such as LDC (Lamongan Dangdut Community), Insan dangdut Entertainment Lamongan and groups such as Persada Ria and New Ledysta, become intensive interaction spaces for their members. In these communities, the values and symbols in dangdut music are internalized through repeated practices involving

performances, rehearsals, and other social activities. Dangdut music thus becomes a representation of local culture that is transformed into shared knowledge. This knowledge is then disseminated and passed down informally, both in casual chats after performances, technical discussions of music, and in the context of larger cultural rituals. The exchange of knowledge in these communities is not always formal, but occurs naturally through close social relationships. For example, southern communities who are familiar with the karawitan tradition begin to recognize elements of gambus music introduced by communities from the northern region, and vice versa. In many cases, cultural fusion occurs through dangdut performances that unite the two identities—as seen in the collaboration between the Persada Ria and New Ledysta groups in various community events. This process creates a cultural synergy that is unique to Lamongan: rich in local heritage, yet open to intercultural dialogue.



Figure 1. LDC Community and IDEAL Ramadan Concert and Charity

The traditions that developed in the dangdut community then experienced institutionalization through intergenerational learning. Senior dangdut musicians play an important role as guardians of tradition who consciously teach musical techniques, performance styles, and the selection of lyrics that are appropriate to the local social context. The values contained in the music, such as hard work, social solidarity, and cultural expression, become an integral part of the inherited knowledge. Through this mechanism, the dangdut community acts as a bridge between times, ensuring the sustainability of culture while accommodating social changes that occur.

The objectivation process facilitated by these communities also strengthens the legitimacy of dangdut music as the cultural identity of the Lamongan community. The existence of this music is no longer seen as mere entertainment, but has gained recognition as an important element in strengthening social solidarity, emphasizing local identity, and conveying cultural values that are shared. This legitimacy is supported by the social function of the dangdut community in various important community events, such as celebrations, circumcisions, and village cleaning. In this context, the community does not only act as a provider of entertainment, but also as a guardian of norms and speakers of local traditions. Thus, the process of objectification of dangdut music in Lamongan is part of a complex social construction, where music not only acts as a medium of expression, but also as a structure of meaning that lives in the social practices of society. Through active and sustainable communities, dangdut gains space to develop while maintaining its cultural roots. In the dialectic between modernity and tradition, between the religious north and the agrarian south, dangdut music is present as a bridge that connects, gives meaning to, and celebrates the lives of the Lamongan community collectively and sustainably.

Externalization Process

According to Berger and Luckmann's externalization theory, individuals—in this case dangdut artists in Lamongan—express all their thoughts, energy, and time into the social world through physical and mental actions. As explained by Berger and Luckmann (1991), social order begins with externalization, namely the process of continuously releasing the human self into the world, both in the form of physical and spiritual activities. In this context, dangdut artists not only carry out the function of art, but also play a social role through active participation in various community activities, such as performing in dangdut music performances in various locations, often far from where they live. This externalization becomes an important means of expressing cultural values, social norms, and local identities of the Lamongan community through the form of dangdut music performances. The externalization process in Lamongan dangdut music can be interpreted as a real manifestation of how society projects their inner world into social space through the medium of music. Dangdut music here is not just entertainment, but a form of cultural articulation that lives in the daily lives of society. As a form of social construction, Lamongan dangdut performances represent collective experiences and symbols of local community identity. To clarify how this process takes place in the realm of performance, the author refers to Susetyo's (2009) thinking which states that the form of music presentation includes various elements such as the sequence of events, stage design, make-up, costumes, sound systems, lighting, and stage formations—all of which are observed directly through interviews with sources such as Leon and Ayas and field observations.

In the structure of Lamongan dangdut music presentation, there are systematically arranged stages, starting from technical preparation to active participation from the audience. This presentation sequence illustrates the typical procedures in dangdut events, both in the northern coastal areas and the southern agrarian areas, although there are variations influenced by their respective local traditions. The first stage begins with checking the sound equipment (line check and sound check) by technicians and musicians to ensure that all musical instruments and microphones are functioning optimally, so that technical problems during the performance can be avoided.

After the technical stage is complete, the event is officially opened by an MC (Master of Ceremony). This opening is usually started with greetings to the invited guests, followed by prayers or salawat to the Prophet Muhammad SAW, emphasizing the strong influence of Islamic culture in the Lamongan region. Gratitude and hopes for the smooth running of the event are also an important part of the opening. Then, the MC usually performs an opening song to lighten the atmosphere and build initial enthusiasm. The song chosen is also adjusted to the context of the event, for example a cheerful song for a wedding party or a religious song for a religious event.

The next stage is the performance of all scheduled artists (all artists). Each singer performs in turn, each performing one song which is usually recorded as part of the event documentation. If there are five artists, then there will be five songs performed in sequence without involving the audience first. This pattern maintains the structure of the event and provides an equal opportunity to perform for all artists. In the agrarian community in the southern region of Lamongan, before the "all artist" session, it usually begins with a barongan art performance, a traditional art featuring the mythological figure of the barong. The barongan dance functions as the event opener, adding a local nuance and becoming a form of preserving local cultural wisdom. After the dance is over, the barong players join in the dance together, creating an interactive and lively atmosphere.

Meanwhile, the people of the northern coast of Lamongan tend to include elements of pengajian (Islamic study) in the program. In between dangdut performances, religious lecture sessions are led by local religious figures, such as KH Abdul Ghofur from the Sunan Drajat Islamic Boarding School. This tradition shows the community's efforts to maintain a balance between entertainment and spirituality, while strengthening the religious dimension in art performances.



Figure 2. All Artists and Barongan (left) and Religious Lecture by KH Abdul Ghofur (right)

After the initial session ends, the MC will invite parties referred to as "responders"—namely invited guests or the host—to come up on stage. These responders can contribute songs, dance, or simply carry out social actions such as giving saweran (scattering money on stage). In the context of family events such as circumcisions or weddings, the head of the family usually gets the first chance to perform as a form of respect. If the responders come from formal institutions, then the leaders of these institutions are also prioritized.

The participation of other invited guests is also an important part of the event, especially in strengthening social relations between the host and the surrounding community. They are given the opportunity to take part in the performance, either singing, dancing, or expressing other forms of appreciation. This interaction not only creates a friendly atmosphere, but also strengthens social values such as mutual cooperation and togetherness.

As a closing, all the artists who have performed will return to the stage to perform one last song together. This closing song is generally cheerful and energetic, ending the event with a positive and enthusiastic impression. The MC then expressed his gratitude to all parties involved, including the host, invited guests, artists, and crew who have worked. After that, the event was officially closed.

Thus, all stages in the presentation of dangdut music in Lamongan represent a form of externalization that is rich in cultural meaning and social values. Dangdut music is not only a medium of entertainment, but also a reflection of the collective identity of the Lamongan community—both in coastal and agrarian areas—which continues to be maintained and developed through a dynamic process of social interaction and cultural expression.

C. Performance Stage and Visual Aesthetics in Dangdut Lamongan

The performance stage is a vital element in every presentation of dangdut music in Lamongan. The size of the stage is adjusted to the scale of the event and the number of spectators. A 4x6 meter stage is usually used for small events such as family celebrations, weddings, or circumcisions in a home or rural environment with limited spectators. This size is sufficient to accommodate several musical instruments and players, although movement

is limited. For medium-scale events, such as birthdays or village celebrations, a 6x6 meter stage is used which allows more space for musicians and dancers, and can accommodate additional equipment such as drum sets and keyboards. Meanwhile, an 8x6 meter stage is generally used in large-scale concerts, such as music festivals or community celebrations that require magnificent decorations, professional lighting, and even the use of LED screens to create a spectacular atmosphere. The largest stage measuring 12x8 meters is usually used in national-level festivals involving thousands of spectators, complete with an additional stage, large screen, complex lighting system, and sophisticated audio-visual equipment to present a professional and immersive concert experience.



Figure 3. Makeup in the Northern Region (left) and the Southern Region (right)

The visual appearance of Lamongan dangdut is enhanced by makeup that reflects the characteristics of a glamorous and dynamic stage. The makeup used by dangdut singers is generally striking, with bright colors and thick accents. The main focus is on the eye area, with the use of eyeliner, false eyelashes, and eyeshadow in striking colors such as red or blue. Bright lipstick such as bright red or pink adds a festive impression, in accordance with the party atmosphere presented. This makeup is usually combined with brightly colored costumes to create a look that captivates the audience. In addition to increasing visual appeal, makeup also helps singers express the mood of the song—both happy and sad—thus building an emotional connection with the audience.



Figure 4. Dangdut Clothing in the Northern Region (left) and Dangdut Clothing in the Northern Region (right)

The costumes worn in dangdut performances in Lamongan also reflect cultural diversity based on their geographical region. In the northern coastal areas, the fashion style of dangdut singers is more covered and polite, following the norms of politeness in dressing according to Islamic values. Female singers usually wear Muslim clothing such as long-sleeved tunics, long skirts, loose pants, and headscarves, in pastel colors such as light blue, white, or turquoise. This attire not only functions as a stage performance, but also as a form of respect

for conservative customs and society. Ornaments such as embroidery and sequins are added to give a luxurious impression without violating the boundaries of decency. In contrast, in the more agrarian southern region, the choice of costumes is heavily influenced by local Javanese traditions. Dangdut singers often wear kemben combined with batik or songket cloth, as well as brightly colored kebaya with embroidered or floral motifs. Complementary accessories such as scarves or hair ornaments are also used to strengthen the traditional impression. This appearance reflects the closeness of the southern Lamongan community to the local cultural roots that are still strongly maintained in everyday life.

From a technical aspect, the sound system in Lamongan dangdut performances is very much in line with the format and location of the performance. For open areas, high-powered speakers are used which are arranged in such a way that the sound can be heard clearly to the very back rows. The placement of the speakers usually takes into account the echo effect, so that the entire audience can still enjoy the performance with optimal sound quality. Meanwhile, the lighting system also adjusts to the scale of the event. For evening performances in open areas, colorful spotlights, strobe lights, and moving lights are used to add to the lively atmosphere, especially during important sessions such as the appearance of all artists or the saweran procession. For indoor performances, the lighting is simpler and focuses on the stage area so as not to interfere with the audience's view. The formation in the presentation of Lamongan dangdut music reflects a blend of local culture and influences from various musical traditions. In the southern region, the influence of jaranan and karawitan arts is very strong. Collaborative efforts between modern dangdut musical instruments and traditional musical instruments such as jaranan drums and gamelan are often carried out. However, limited space is often an obstacle in presenting traditional musical instruments in their entirety, because gamelan requires a large area. To overcome this, musicians began to adapt modern music technology by inserting traditional instrument sounds into electronic devices such as keyboards or electric percussion. In this way, local nuances can still be presented without sacrificing space or logistical efficiency.

Meanwhile, in the northern region of Lamongan, dangdut formations are more influenced by gambus music originating from the Middle Eastern Islamic musical tradition. The use of musical instruments such as mandolins and rebana gives a distinctive color to dangdut performances in this region. Although the structure of dangdut music is still generally maintained, the touch of gambus elements provides a thicker religious and spiritual dimension. Musical instruments such as guitars, bass, keyboards, kendang, and drums remain the main components in the formation of northern dangdut music, but with adjustments to the arrangement that emphasizes an Islamic impression.



Figure 5. Dangdut Instruments in the Southern Region (left) and Dangdut Instruments in the Northern Region (right)

Thus, the presentation of dangdut in Lamongan not only emphasizes the entertainment aspect, but also becomes a medium for cultural expression that is full of local meaning. Starting from the stage, make-up, costumes, sound system, lighting, to the formation of musical instruments, all are the result of the process of adaptation and reflection of the diverse identities of the Lamongan community. The uniqueness between the religious north and the traditional south makes Lamongan dangdut a representation of a living, dynamic culture that continues to develop along with the changing times without losing its local roots.

CONCLUSIONS

The conclusion of this study shows that dangdut music in Lamongan is not just a form of entertainment, but rather a social product formed through complex interactions between local culture and the social dynamics of the local community. Dangdut Lamongan is present as a result of social construction that is rich in meaning, reflecting the cultural identity of its people who are divided geographically and culturally into two main regions: the north which is coastal with a strong influence of Islamic tradition, and the south which is agrarian with an attachment to traditional arts such as jaranan and karawitan.

The uniqueness of dangdut Lamongan is reflected in the objective elements that compose it, starting from musical instruments, song lyrics, stage design, to costumes and performance formations that combine traditional and modern elements. In the northern region, religious nuances and simplicity blend in music inspired by gambus and Islamic values. Meanwhile, in the southern region, the richness of local traditions appears in collaboration with typical Javanese instruments such as kendang jaranan and gamelan, showing the process of adapting modern technology to cultural heritage.

Theoretically, the social construction of Lamongan dangdut can be understood through three stages as proposed by Berger and Luckmann: externalization, objectivation, and internalization. The externalization process occurs when individuals or communities express their values, experiences, and identities through music. The objectivation stage occurs when these musical elements—through institutions such as dangdut communities, regular performances, and other social practices—become part of a mutually recognized social structure. Furthermore, internalization occurs when society, especially the younger generation, accepts and integrates these musical values and practices into their daily lives, making them part of their social identity. Thus, Lamongan dangdut not only functions as a form of performing arts, but also as a vehicle for cultural inheritance, a strengthener of social solidarity, and a symbol of the community's collective identity. This music proves that cultural practices can continue to live and develop through a process of negotiation between tradition and modernity, between local values and the demands of the times. This study also emphasizes the importance of understanding dangdut music contextually as a reflection of the social, cultural, and spiritual dynamics of the Lamongan community.

ACKNOWLEDGMENTS

I would like to express my deepest gratitude to the Directorate of Research, Technology, and Community Service (DRTPM) and the Research and Community Service Institute (LPPM) of Universitas Negeri Surabaya (Unesa) for their support and facilities throughout the research process. My thanks also go to the Master's Program in Cultural Arts Education at Unesa for the guidance and direction provided during my studies. A special thank you to the informants, especially Mr. Purnomo, Mr. Denny, Mr. Ayas, Mr. Leon, Mr. Alex, Mr. Arya and my fellow dangdut artists from Lamongan, for their time and insights, which greatly contributed to the successful completion of this research.

REFERENCES

- Badan Perencanaan Pembangunan, Penelitian dan Pengembangan Daerah. Deskripsi Singkat Lamongan Diakses dari (<https://lamongankab.go.id/beranda/bappelitbangda/post/6299>).
- Berger, Peter L. & Thomas Luckmann. (1990). Tafsir Sosial atas Kenyataan: Risalah tentang Sosiologi Pengetahuan, terj. Hasan Basri). Jakarta: LP3ES.
- Berger, Peter L. (1991). Langit Suci: Agama sebagai Realitas Sosial, terj. Hartono. Jakarta: LP3ES.
- Creswell, John W. (2020). Penelitian Kualitatif dan Desain Riset. Yogyakarta: Pustaka Pelajar (Edisi 3). Yogyakarta: Pustaka Pelajar.
- Dinas Pariwisata dan Kebudayaan. Profil Budaya Lamongan Diakses dari (<https://lamongankab.go.id/beranda/disparbud/post/6180>).
- Fauziah, Uut & Rizal Zamzami (2024) Peran H. Ahmad Chusairi pada seni kentrung Sunan Drajat di Lamongan tahun 1991-2019. HISTORIOGRAPHY Journal of Indonesian History and Education. 4 (1) , 75-92. <http://dx.doi.org/10.17977/um081v4i12024p75-92>
- Husain, Sarkawi B. dkk. (2017) Sejarah Lamongan dari Masa ke Masa. Surabaya: Airlangga University Press.
- Juwariyah, Anik. (2014) Dialektika Konstruksi Langen Tayub Nganjuk dalam Perubahan Sosial dan Budaya Masyarakat. Surabaya: Jaudar Press.
- Juwariyah, Anik. (2014). Konstruksi Langen Tayub Nganjuk dalam Perspektif Bergerian. Jurnal Budaya Nusantara, 1 (2), 126-135 <https://doi.org/10.36456/b.nusantara.vol1.no2.a413>
- Koentjaraningrat. (2000). Kebudayaan, Mentalitas dan Pembangunan. Jakarta: Gramedia Pustaka Utama.
- Manuaba, I.B. Putera. (2008). Memahami Teori Konstruksi Sosial. Journal Masyarakat, Kebudayaan dan Politik, 21(3), 221-230. <https://journal.unair.ac.id/MKP@memahami-teori-konstruksi-sosial--article2603-media-15-category-8.html>
- Moleong, Lexy J. (2018). Metodologi Penelitian Kualitatif. Bandung: Remaja Rosdakarya.
- Poloma, Margaret M. (2000). Sosiologi kontemporer. Jakarta: PT. Raja Grafindo Persada.
- Susetyo, Bagus. (2009). Kajian Seni Pertunjukan. Handout. Semarang: Unnes press.
- Wirawan, I.B. (2012) Teori-Teori Sosial Dalam Tiga Paradigma. Jakarta: Kencana.
- Yahya, Muhamad Ihfan & Artono. (2019). Tradisi Sedekah Laut Masyarakat Desa Labuhan Kecamatan Brondong Kabupaten Lamongan Tahun 1990-2015. Avatara: Jurnal Pendidikan Sejarah. 7 (1). <https://ejournal.unesa.ac.id/index.php/avatara/article/view/26710>
- Yuuhaa, M. Iqbal Wahyu. (2013). Analisis Penentuan Sektor Basis dan Sektor Potensial Di Kabupaten Lamongan. Jurnal Pendidikan Ekonomi (JUPE), 1(3). <https://doi.org/10.26740/jupe.v1n3.p%p>