

# Cultural Studies and Media Ecology: Identifying Mass Culture and Cultural Proliferation through Javanese Pop Music on Social Media

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## ABSTRACT

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The presence of Javanese pop music on social media is an interesting phenomenon to study. This phenomenon illustrates that there is a cultural transformation in society. To explore this, the researcher conducted a study using the audience reception analysis method to find out how the construction of people's meanings of the Pop Javanese phenomenon on social media, how they think the role of social media in the transformation of music that is happening and in-depth interviews with local Pop Jawa musicians, Den Juang, regarding their motives and goals for popularizing this music through social media. The data findings show that media ecology theory negates the concept of mass culture or popular culture in cultural studies. The point of emphasis in cultural studies focuses on the view that the media is a place of cultural production. Thus, there is a process of hegemony that leads to the common sense of society to accept the general "truth" spread through the media. However, the facts on the ground support the thinking of media ecology theory, which indeed looks at the development of media as a message of transformation of human civilization without being balanced with more depth and understanding of the messages conveyed.

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## 1. Introduction

In recent times, there has been an unwitting cultural transformation in society. One of these transformations is triggered by technological developments, especially communication media. Communication media through social media, which represents a new public space in the digital era, provides facilities for the emergence of a new civilization. In various aspects, the development of music in Indonesia is no exception. If previously the music genres that were in great demand by the public were oriented towards pop music, jazz, rock, hip hop and even EDM, then in the 5.0 era like now the music genre that is actually viral is Javanese Pop. Historically, the music has long appeared in Indonesia, especially in the 90s. In the beginning,

Pop Java was better known as campursari music. Local wisdom with the largest population is Javanese, initiating many artists to start producing Javanese music by combining traditional and modern music arrangements or what was first known as campursari music. Syahbana, et al (2021) explain that campursari is a "new type of music", a new culture that developed tremendously in the 90s. Campursari is a hybrid of several musical genres: karawitan, gamelan, langgam, keroncong, dangdut, pop, and some of them in the form of new music. The easiest identity to see is the mixture of gamelan and Western instruments, especially keyboards, which can number up to six or seven on one set. Pop Javanese music, which is widely produced today, is an extension or modernization of the campursari music that existed before. However, Pop Java does not emphasize traditional musical arrangements such as gamelan, langgam or keroncong. Instead, it prioritizes the use of modern instruments such as saxophone, violin, guitar or piano and sometimes drum accompaniment while maintaining Javanese lyrics.

There are several old musicians who popularized Javanese Pop music including Koes Ploes, Tonny Koeswoyo, Didi Kempot, Mus Mulyadi, Titik Sandhora, Ida Laila, and many more. Of the many musicians, Didi Kempot is one of the musicians who is considered to be a pioneer in the transformation of musical tastes among the public. The campursari music that was originally only favored by the elderly, with the emergence of Pop Java through the song Pamer Bojo, many young people began to be interested. Not only that, in the economic strata, Pop Java is no longer identified with the tastes of the lower middle class. People with an upper economy who spend more time working in offices, private sectors, educational institutions and government institutions also enter the same cycle.

Seeing the pattern that developed, after Didi Kempot's death in 2020, many new musicians continued his struggle such as Denny Caknan, Nella Kharisma, Ndarboy Genk, Happy Asmara, and others. According to Indonesian music observer Bens Leo, one of them cannot be separated from the role of social media. As quoted from jawapos.com, there are several reasons why Javanese-language songs can suddenly become popular among young people. First, Javanese songs have often been performed on a number of television shows in the last five years. Secondly, the existence of orchestras or music groups spread across many regions in Java. Third, a number of Javanese-language songs are of interest to the public because of the continuity between lyrics, melody and harmony. Fourth, Javanese-language songs are also easily accepted by the public because the language is the language of daily conversation, especially for those in the Central and East Java regions. Fifth is the role of social media. With social media, the space for creativity is no longer bound by certain rules in the music industry. Sixth, millennial young people are looking for something different (Rahman, 2020).

As a new phenomenon, discussions related to Pop Java have not been explored much in previous studies. Some of the research that has been traced is still in the form of a thesis and is only published in the campus repository. There is one research title that is almost the same as this research, *Sobat Ambyar: The Phenomenon of Fans, Social Media and Modern Campursari Music in Indonesia* (Qorib & Dewi, 2021). This research alludes to the pop culture that emerges through Didi Kempot's works which are considered capable of creating consumerism towards campursari music among the younger generation. Therefore, Qorib & Dewi (2021) wanted to take a deeper look at how modern campursari dangdut lovers "sobat ambyar" portray their community identity and look at this phenomenon from the perspective of popular culture which includes trends, adaptability and pop music consumerism. The findings show that sobat ambyar identify themselves with the feelings, attitudes and emotions

of Didi Kempot's songs. That way, campursari music has become an industrial commodity popularized through modern culture, simulated and marketed so that *sobat ambyar* remains authentic to fight mass culture that the millennial generation is not aware of. From these studies, there are similarities with this research, which both discuss or relate campursari music to mass culture. However, the difference is that the research from Qorib & Dewi (2021) emphasizes more on Didi Kempot fans, how they identify themselves so that the exposure to western music and even Korean music does not reduce their interest in Javanese Pop. Of course, when researching fans or groups who really like the music, the results obtained will also tend to lead to a positive construction of the presence of Javanese Pop music itself. It is different when conducting in-depth interviews with the general public who may or may not be interested. This is done to get comprehensive data findings to find out the construction formed from various perspectives. How do people interpret the presence of Javanese Pop through social media? How important is this music in their lives? And is there an internalization or proliferation of Javanese culture through Pop Java? These questions are important to know as an illustration that not only are we trying to synergize ourselves with the developing culture, but how the culture also changes our perspective on existing social realities. In addition, researchers will also conduct direct interviews with local Javanese Pop musicians, Den Juang, to find out why they popularize the music and how social media plays a role in it all. So that this research can be said to be more comprehensive in examining the phenomenon of Pop Java, because it explores the aspects of the communicator as well as the communicant.

Based on the explanation above, the novelty in this research can be said to be quite high, especially if it is relevant to the construction of the general public (not just fans) formed in interpreting the Pop Javanese phenomenon on social media as well as direct responses from local musicians who also popularize the music. The data findings will later lead to whether this phenomenon is only a transformation of musical tastes or has become a culture and is deeply rooted in the common sense of the community or both.

#### **a. Cultural Studies and Mass Culture**

According to the Oxford Ordinal Dictionary, cultural studies is described as an interdisciplinary approach to studying and analyzing a culture, understanding more broadly not only specific texts, but also social practices and ways of life. Cultural studies emphasizes the generation of meanings and ideas in a society and how these meanings are governed by power relations (Sreedharan & Ambily, 2021). Cultural studies draws two conclusions from the paradigm of culture. First, culture constructs social reality. This world consists of various material objects such as the human body and gender. To get meaning from these two objects, a construction is needed that has social and political consequences based on the values and norms that apply in society or what Judith Butler calls a materialization process (Storey, 2022). Women and men can know their roles in society because first there is a cultural construction that occurs that based on gender and other biological factors, women are placed in certain domains as well as men. Second, from a cultural studies perspective, the definition of culture involves a battle of meanings. In making meaning, there is always a process referred to by Valentin Volosinov as "multi-accentuality" (Storey, 2022). *The multi-accentuality* referred to by Valentin Volosinov is emphasized in the general definition of cultural studies put forward by Barker (2004). According to him, cultural studies is an exploration of culture, as shaped by the meanings and representations produced by human signifying practices and the contexts in which they occur. Because it is multidisciplinary, there are various research

methods, derived theories and objects of analysis included in cultural studies (Sreedharan & Ambily, 2021).

Based on the concept of cultural studies that has been mentioned, the important point that is emphasized is the social construction of the meaning of the material object which is then "patented" into a social reality that has social and political consequences. Talking about construction is also talking about preferences. Relativity in creating a meaning leads to inferiority, where the dominant meaning will be applied into consensus or known as mass culture. Mass culture or popular culture (Storey, 2021) conceptually means a culture that is formed based on the construction of ordinary people rather than educated people (Visco, 2021). Thus, mass culture carries hypnotic and addictive suggestions (Lull, 2007; Tim Edensor, 2020). This suggestion cannot be separated from the power relations that are formed throughout the construction of meaning. As is the case with western culture and eastern culture. Western culture, which is synonymous with cultures from America and Europe, will tend to dominate over cultures from Asia and the Middle East. So it is natural that the terms McDonaldization, westernization and other terms appear. This social hierarchy then brings mass culture or popular culture often associated with the concept of hegemony. According to Gramsci's analysis, in a process of hegemony, there is never a single socio-economic category, but is formed through a series of alliances in which a group takes over or dominates leadership. Hegemony can be interpreted as a strategy to form a general conception and maintain it (Barker, 2004).

The discussion is interesting especially if it is associated with the phenomenon of Javanese Pop on social media. The transformation of musical tastes in society can be a paradox, whether it is included in the hegemony product of social media or not. When viewed from the spread, it does show a high significance where previously Pop Java was less desirable and now it is viral in the community. However, based on the research conducted, the transformation is only limited to entertainment. Not to the point of increasing understanding of Javanese culture itself. So it is necessary to reformulate the concept of mass culture put forward by the Edensor Team (2020) regarding its character that provides hypnotic and addictive suggestions. Does this suggestion reach the realm of behavior change or is it only limited to the cognitive aspect.

#### **b. Media Ecology and the Transformation of Human Civilization**

The term ecology comes from the Greek word *oikos* which means "family", "home", and *logia* is science. So ecology is the science of nature, its structure and function. The word nature here can be understood as the human home and its components such as interactions between organisms, the mutual influence between them, and the environment. Basic concepts of ecology include: environment, habitat, limiting factors, population, ecosystem; methods of cognition include: deduction, induction, observation, experimentation (Laskowska & Marcynski, 2019).

The connection between the concept of ecology and the media, thus forming the term media ecology, lies in the development of communication models in society. As previously explained, the scope of nature consists of several elements, one of which is the interaction between organisms. The word interaction will certainly refer to the way or method used in communicating between individuals with one another. According to Nagraj (2019), communication has evolved over the centuries and has taken different forms, from sign language to oral and from written to visual. The invention of the first printing press by Johannes Guttenberg to the latest social networking sites such as Facebook and Twitter, have provided communication platforms with an ever-evolving appearance. The mode of

information exchange impacts the way we organize and respond to certain political and socio-cultural environments.

Marshall Mc Luhan and Neil Postman are two figures who are very instrumental in developing media ecology theory. In relation to his idea of the medium is the message, Mc Luhan states that the medium or mode is a form that will determine the content as it will be conveyed. Then, the medium or mode will also inform the environment from which the message will be made and where the message will be addressed (Hildebrand, 2018). Hildebrand (2018) gives an example of this concept such as the train station will be different from the port, television media will also be different from movies, as well as computers, the internet and cellphones, each of which also has different characteristics and ultimately has an impact on the type of message in it. Sinetron, FTV, lecture programs, reality show programs and others, will not be possible to be packaged in the form of films shown through cinemas. Similarly, a train station with various facilities is only suitable for train stops and departures. It will not be possible if the station is then converted into a place for ships to dock.

The thought put forward by Mc Luhan was then responded to by Neil Postman. In his response, Postman is quite pessimistic about the social impact of media and technology. He believes that electronic media messages largely replace real experiences, television images, including the emotions presented, for example, can also replace authentic experiences. According to him, technology does relieve humans in the basic functions of life, as Mc Luhan said that media is an extension of man's senses. However, behind these positives, there are some impacts that can be felt, namely reducing public and political discourse and increasing entertainment content. In addition, there is less interactivity on television which cannot fulfill the educational function properly (Laskowska & Marcynski, 2019). It is said that the presence of media can be compared to a drop of red dye released into a glass of clean water. The red color can change the white color in the glass and actually change the shade or depth of meaning (Laskowska & Marcynski, 2019).

From the parable proposed by (Laskowska & Marcynski, 2019) above, it is interesting to correlate it with the current social context of society. The rapid development of media has a positive impact on the dissemination of information that is increasingly massive and can reach all circles. Once uploading information to social media, for example, within minutes or even seconds, comments and responses from others will come immediately. It can even go viral and be accessed by millions of people not only in Indonesia, but also the world. But the question is, can intimacy between communicators and communicants be achieved with the media? Can the information conveyed through the media reach common sense and be deeply rooted in the social system of society? Or does the media only act as a facilitator in accelerating the flow of information without any significant impact on changes in behavior, mindset and attitude in society? These questions will be answered in the data findings and discussion and correlated in the context of the presence of Javanese Pop music in social media.

### **c. Social Media and Cultural Proliferation**

In the latest report in July 2022 from the companies We Are Social and Hootsuite as quoted from Kompas.com, among 7.98 billion people worldwide, 5 billion users are connected to the internet or around 63 percent. Of the 5 billion users recorded, 4.65 billion people access social networks. This data shows an increase of 326 million more than in 2021 (Perkasa, n.d.).

Of the various countries in the world, Indonesia is one of the regions with a very large number of social media users. Quoted from gatra.com, in 2022, a survey conducted by the

Indonesian Internet Service Providers Association (APJII) recorded 210.03 million users in the country in the 2021-2022 period. This figure increased by 6.7% from the previous period of 196.7 million users (Mely, n.d.). The data gives an idea of how important social media is to people's lives. Especially in the context of the new normal today. After undergoing approximately two years due to the co-19 pandemic, mass media occupies a central position in various aspects of life. The flow of information circulating in society is very dependent on how the point of view built by the media.

In various studies, social media is generally used as an umbrella term describing various online platforms, including blogs, business networks, collaborative projects, corporate social networks (SN), forums, microblogs, photo sharing, product reviews, social bookmarking, social games, video sharing, and virtual worlds (Aichner et al., 2021). Of all the existing formats, there are essentially two keywords that have become the focus of the concept of social media after 2010 until now, namely creating and sharing user generated content (Aichner et al., 2021). The emphasis on the process of content creation and distribution cannot be separated from the change of era as described by Manning (Manning, 2014). He explained that the development of media experienced two phases, namely the broadcast age and the interactive age. In the broadcast era, media was exclusively centered on a single entity such as a television station, newspaper company or filmmaking study that produced messages to be delivered to a wide audience. The resulting feedback was also indirect, delayed and impersonal. On the other hand, the presence of digital media today brings society into an interactive era. Interaction on a large scale has become easy to do. One individual can speak to many people, and feedback can be obtained immediately. Where once people had limitations in aspiring, now they can share their opinions with many people. Therefore, social media provides facilities for anyone to become a producer and consumer at the same time.

The role of social media certainly has an impact on various aspects, one of which is in the context of culture. Mass culture or what is commonly referred to as popular culture, is pioneered by content on social media such as the ice bucket challenge, pass the brush challenge, halu challenge, and many more. State that communication is the basis of every culture. In fact, language, clothing, music, lifestyle, tastes, life values, and anything else that makes up a particular culture is expressed through communication (Ohiagu & Okrie, 2014). Therefore, the media through its several stages of development and transformation has always played a role in transmitting the cultural heritage of a society across generations and across borders.

In Indonesia, this phenomenon can be seen through people's music tastes that have shifted. From initially preferring music with Pop, Jazz, Rock, Hip Hop, EDM arrangements, now they are starting to look at Javanese Pop music. On Instagram, Tik Tok, Facebook, if we look closely, the backsound of every post is mostly using this music. Even on YouTube, Javanese Pop music popularized by Denny Caknan, Happy Asmara and other musicians are often trending and competing with K-Pop songs. The existing reality may refer to the term cultural proliferation. In the Big Indonesian Dictionary, the term proliferation actually refers to the medical world which means fertile breeding, reproduction of the same form or rapid growth and increase of cells. With this definition, the term proliferation is not limited to the world of health, but has also begun to be used in social research, especially in the field of communication, seeing the rapid and modern development of communication media. Therefore, referring to the existing problems, the question that then arises is whether the proliferation is only in the realm of distribution, how the media spreads certain cultures

massively to the public, or also leads to the understanding and internalization of cultural values?

#### **d. Pop Java: Modernization of Local Culture**

It should be noted first that Javanese Pop was popularized or pioneered by Didi Kempot through several song titles such as Sewu Kutho, Stasiun Balapan, and the last one that went viral was Pamer Bojo. In his interview with *kompas.com*, Didi admitted that he deliberately included pop music arrangements in his works. He was inspired by Western Pop songs that he thought were pleasant to listen to. There is nothing wrong with incorporating this music into Javanese songs, that's what makes it interesting (Dzulfaroh, 2020). Since the song Pamer Bojo was favored by the public, many similar songs have also become trending. According to Bens Leo's observation as quoted from *jawapos.com*, there are several reasons why Javanese-language songs can suddenly become popular among young people. First, Javanese songs have often been performed on a number of television shows in the last five years. Secondly, the existence of orchestras or music groups spread across many regions in Java. Third, a number of Javanese-language songs are of interest to the public because of the continuity between the lyrics, melody and harmony of the song. Fourth, Javanese songs are also easily accepted by the public because the language is the language of daily conversation, especially for those in Central and East Java. Fifth is the role of social media. With social media, the space for creativity is no longer bound by certain rules in the music industry. Sixth, millennial young people are looking for something different (A, n.d.).

## **2. Methods**

The research paradigm used is constructivism with a qualitative approach. The reason for choosing this paradigm is because the main focus of the research is to find out how the construction of meaning built by the audience regarding the presence of Javanese Pop music. The construction is intended to answer the question of how far the internalization of Javanese cultural values among the community, whether the presence of Javanese Pop music can increase their understanding of local culture or is limited to entertainment and knowledge only. In addition, the construction of meaning built by the audience will also have an impact on the communicator side, namely Den Juang, a local musician from Kediri City who helped popularize the music. In producing his work, Den Juang pays close attention to trends or popular culture in society. So that the listener's response is very decisive for the production process of cultural content in the future.

In this study, researchers successfully conducted interviews with 10 respondents who knew and followed the development of Javanese Pop music on social media and members of the Den Juang band itself. The results of these interviews were then analyzed using the stages of data reduction, data presentation and conclusion drawing or verification.

The data findings show that of the ten respondents successfully interviewed, 7 of them gave a positive response to the rise of Javanese Pop on social media. They claimed to be interested in listening to the music as entertainment in doing everything. When asked what makes them interested, the majority answered because of the music bits. Compared to the meaning or message contained in the song, the rhythm of the music takes precedence. However, what needs to be emphasized is that they consider Pop Java only as a work companion. The rest, related to the internalization of Javanese culture and understanding of the Javanese language itself is not so influential. Even out of the 7 respondents, there were 4

people who were not from Java. They compared it to Indian songs and other Malay songs. Even though they don't understand the meaning behind the lyrics, they still like it because it's a nice bit of music to listen to. Are they then interested in learning Javanese? Apparently not. They can speak Javanese because the environment around them is predominantly Javanese, so whether they like it or not, they know more or less about it. As for the role of Pop Java on the understanding of Javanese language, it is not so significant. On the other hand, 3 of the 7 respondents who gave positive responses were originally from Java. So they have no difficulty in interpreting or understanding song lyrics. Even so, once again, the lyrics do not really affect their interest in listening to Javanese Pop music. The other 3 people, apart from the 7 respondents mentioned earlier, said that they learned about Javanese Pop music through social media. However, even though they knew about it, they were still not interested in listening to the music. This is due to different tastes in music and the language factor, which is not well understood.

Before going deeper into the interview with Den Juang, we need to know that Den Juang is a local musician from Kediri who is intensively producing songs with the genre of Javanese Pop. There is ease of access in conducting research because it is in the same area as the researcher's domicile. There are several points asked in the interview with Den Juang, namely: Den Juang's motivation in producing Javanese Pop. Den Juang said that the reason they made songs with this genre was because they wanted to introduce Javanese culture to the increasingly modern millennial generation. In addition, they were also inspired by some trending videos on YouTube that carry this genre, especially Didi Kempot's song entitled "pamer bojo". Because according to their analysis, it was from this song that the trend of Javanese music began to be favored by the public. Strengths and weaknesses of Javanese Pop. The advantage of Javanese Pop is that it is easily accepted by the audience. This is unique because in the midst of globalization, many media are oriented towards western music. So that with the presence of Pop Java, it becomes a differentiator between the existing music genres. The hope is that with the increasing public interest in this kind of music, it can foster the habit of using local languages, especially Javanese. However, the downside is that it takes a lot of effort to maintain its existence in the midst of modern music. Music as a medium for socializing Javanese culture. According to Den Juang, music is the simplest and most representative medium to preserve culture. Not only that, music is also a place for expression and pouring out the contents of the heart from all the problems of life. Social media as a content distributor. Of the various mass media available, Den Juang recognizes that social media (Nurhadi et al., 2023) is a very effective medium in distributing their content, especially YouTube. The reason is that YouTube is an application that provides facilities for everyone to see complete audio-visual content, not limited to duration like Instagram or other social media. In addition, they can also make money from YouTube and get support from listeners. Future steps in developing Javanese Pop music. Den Juang is committed to consistently using Javanese in each of their songs, although they do not deny that they will insert other languages such as Indonesian or English.

### **3. Results and Discussion**

Talking about mass culture or popular culture, the main point of discussion lies in the concept of culture itself. Culture can be categorized into high culture and low culture. High culture is a cultural product that has a strong influence on people's social life compared to low



culture (Danesi, 2019). The characteristics possessed by high culture are believed to be intellectual, critical and artistic cultural products and are usually aimed at the elite group of society. On the other hand, low culture or identical with mass culture is a culture that is made with the aim of commercialism or economic interests for the company without considering the intellectual aspects and values of the product (Lashua, 2022). From these two terms, when associated with the existing data findings, Pop Java can be categorized into two types of culture. Javanese pop is included in high culture, because this music departs from the local wisdom of the community which is full of values. It does not only prioritize the interests of profit, but rather the preservation of local culture with a more modern packaging so that it can be accepted by all groups. It can also be categorized as an artistic product, because there is creativity raised by the musicians through the combination of local music arrangements with modern music without leaving the essence of local wisdom itself. As for its relationship with low culture, Pop Java is not only favored by the social elite, but has spread to all circles of society, children, teenagers, and parents, people with lower and upper middle class economies.

However, the problem that arises from the data findings is that when Pop Java can be categorized as high culture and low culture at the same time, it means that Pop Java is a mass culture that does not eliminate the artistic value of local culture. In terms of concepts, it has been mentioned before that mass culture is hypnotic and addictive (Lull, 2007) (Tim Edensor, 2020). When referring to the concept of hypnotics, in the health field, hypnotics are a type of medicine used to treat insomnia problems (Samson et al., 2019) or usually also applied for medical and psychotherapeutic purposes. So far the benefits that are really felt are hypnotic analgesia to relieve pain. Clinical studies show that hypnosis can effectively relieve pain in patients suffering from burns, cancer and leukemia, childbirth, and dental procedures. Hypnosis may also be particularly useful in cases of chronic pain, where chemical analgesics such as morphine pose a risk of tolerance and addiction (Kihlstrom, 2016). Meanwhile, another trait is addictive, according to the Big Indonesian Dictionary, it is explained that addictive can cause addiction and dependence for the user. Just like drug addicts, once they don't use it, users can experience *sakau*. *Sakau* is a condition in which drug users stop using suddenly or drastically decrease the dose. Some of the symptoms that can be seen from people who are addicted are sweating easily, heart beating very fast, anxiety, irritability, insomnia, depression, difficulty concentrating, and so on.

Referring to these two concepts, it is necessary to question whether Pop Java as a form of mass culture or popular culture can also be categorized as a hypnotic and addictive culture. Will people feel restless, anxious, worried, and unable to concentrate when not listening to Pop Java? Or are Pop Javanese songs hypnotics that can cure or alleviate severe pain like chronic illness?

In addition, these two traits can also be related to Gramsci's concept of hegemony, for example, which talks about the concept of ideological persuasion that works in parallel through coercion into people's minds, influencing them to allow the dominant power, persuading people to believe that the story developed is the general truth (Herman, 2017) (Ledwith & Springett, 2022). This concept of hegemony can be said to be the impact of the hypnotic and addictive nature itself. When someone is hypnotized and addicted to something, allowing them to consume it continuously, it can be a factor that causes the emergence of "general truth". The general truth referred to in the concept of hegemony occurs when there are values that are tried to be raised by the media and are indirectly accepted and considered

true by society. Such as television advertisements that feature women with white skin, straight and long hair, thin and tall bodies as "indicators" of beautiful women.

These indicators are ultimately deeply rooted in the common sense of society. If there is a woman with black hair, fat and short body and black skin, she is not a beautiful woman. Similar to Javanese Pop music, this music will be referred to as a process of hegemony when people have the same view that is pleasant to listen to and can be a friend in carrying out all activities. But in reality, not everyone has this view. In addition, the 10 respondents who had listened to and learned about Javanese Pop music on social media also did not feel any hypnotic or addictive effects. When they do not listen to Javanese Pop music, they do not necessarily feel anxious, restless or even depressed. Likewise with the addictive nature, they do not always listen to Javanese Pop music in their daily lives. There are other genres of music that are also favorites and are considered to be friends in carrying out activities.

So from the analysis of audience reception of the presence of Javanese Pop music, an important point can be drawn that mass culture or popular culture does lead to the use of a culture by the wider community, not limited to certain circles. However, it is necessary to reconsider the hypnotic and addictive nature that is one of the characteristics of mass culture itself. Because by including these two traits into one of the characteristics of mass culture, there is a tendency to lead to a process of hegemony in society. In reality, not all people like Javanese Pop music and want to follow the existing trends. Those who claim to already have a favorite genre, do not want to change their preferences just based on viral culture on social media.

Meanwhile, when examined in terms of communicators, the relevant theory is media ecology. Among the existing mass media, Den Juang recognizes that social media is a very effective medium in doing so. Social media provides benefits to users, such as communication, collaboration, community, and agreement for collective intelligence. Social media is not just a trend or lifestyle, but also a part of people's lives today. Through social media, it also shifts the communication that occurs in society, from conventional to digital, from face-to-face meetings directly (offline) to indirectly (online). It shows that the medium is the message, the media becomes a message about human civilization. The message in question is poured into three assumptions that form the basis of media ecology theory, including the first media influences actions or actions in society, the second media improves perception and manages individual experiences, and third, media binds the world together (Ratana, 2018). Mc Luhan himself states that media includes all tools, technologies, and communications in the human system, in this case it can be interpreted that the media is the message. Media are part of the media ecosystem and interact with each other. Analysis using media ecology means not just media content, but about the social, cultural, and psychological impact of the media itself (Logan, 2016).

According to Den Juang, the social and cultural impact of the presence of social media is that cultural proliferation is easier to do. Based on the first assumption, the media has an influence on actions in society. The ease of accessing information and news makes people able to choose according to their wishes to act and do something in the communication media. The features presented by today's communication media, especially social media, provide a wider space for people to express themselves, especially in re-popularizing Javanese Pop music. You can imagine, when someone uploads a video of Javanese Pop music on social media, the video can immediately spread widely in various circles and regions. So, whether we like it or not, we are "forced" to accept the presence of the music and eventually trigger some people to produce the same music. It's like saying, through social media something impossible can become

possible, something difficult becomes easy. And no one can predict the cycle of cultural cycles on social media, what is trending today, why is it trending? Is there a special category for information to be trending?

As for the second assumption, the media improve perceptions and manage individual experiences. Relevant to the context of the development of Javanese Pop music through social media, there is a perception that campursari music or the modern term is Javanese Pop music is only for certain circles, people with lower middle economy and the elderly. However, today we can see and feel that the connoisseurs and lovers of this music also spread to various groups ranging from the younger generation, even children, as well as people with middle to upper economy.

And the third assumption is that the media binds the world together. According to Den Juang, through Javanese Pop music there is uniformity and homogeneity that emerges in society. It can be said that this music has an impact on increasing the unity and integrity of the nation. This unity can be seen through music as a medium for preserving culture from the legacy of previous ancestors. When there is a transfer of knowledge from the previous generation to the next generation, it becomes an effort to strengthen national unity and avoid divisions due to foreign cultures.

However, the positive impact of the presence of social media on the proliferation or acceleration of the distribution of cultural values suggested by Den Juang needs to be explored more deeply in relation to the internalization and understanding of Javanese culture by the community. Because as the data findings have previously stated, it turns out that even though Javanese Pop music is viral in the community, the fact is that the majority of them only consider the music as entertainment without any intention to explore and find out more about Javanese culture. This is relevant to Neil Postman's statement as one of the originators of media ecology theory, namely a considerable sense of pessimism regarding the social impact of media and technology. The analogy he put forward to describe this pessimism is like a drop of red dye released into a glass of clean water. The red color can change the white color of the glass and actually change the shade or depth of meaning it has (Laskowska & Marcynski, 2019). Neil Postman believes that mass media provides convenience in carrying out all activities. But is there more depth and understanding of the meaning of the messages conveyed through the media?

#### **4. Conclusion**

Based on the data findings and theoretical discussions that researchers try to build, media ecology theory negates the concept of mass culture or popular culture in cultural studies. The point of emphasis in cultural studies focuses on the view that the media is a place of cultural production. Thus, there is a process of hegemony that leads to the common sense of society to accept the general "truth" spread through the media. However, the facts on the ground support the thinking of media ecology theory, which indeed looks at the development of media as a message of transformation of human civilization without being balanced with more depth and understanding of the messages conveyed.

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