
**Religious Koplo Dangdut Music:
Cultural Identity and Religious Expression**

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Abstract

Humans and culture are two things that are interrelated and cannot be separated from each other. Religion and music are two things that have a relationship with culture. Religious messages and da'wah are often displayed in the packaging of musical art and bring religious music. The development of music in Indonesia in the past two decades gave rise to one of the dangdut music sub-genres, known as *Koplo dangdut*, which in its performance also often inserted religious messages and presented them in the religious *Koplo dangdut* format. This article examines *Koplo dangdut* as the cultural identity and religious expression of coastal communities, which is seen as a cultural reality, with an anthropological approach. The study is conducted with an ethical perspective, where the writer only observes without being directly involved in the object of observation. The main data in this study is the religious *koplo dangdut* music video from YouTube. *Koplo dangdut*, which is famous for its vulgarity and directness in the lyrics of the song, reflects the cultural conditions of the song performers with a background in coastal Javanese society. However, the religious side of the *Koplo dangdut* music genre still appears in the religious *koplo dangdut* sub-genre. Religious expressions that appear in the stage of religious *koplo dangdut* are artistic expressions which include dimensions of belief (ideology), experience (ahlak), and knowledge.

Keywords: *Religious Koplo Dangdut, Cultural Identity, Religious Expressions, Coastal Communities*

INTRODUCTION

Humans and culture are two things that are interrelated and cannot be separated from each other. Culture is the result of human creations, works and initiatives. As creatures who have both mind and power, humans are always able to adapt to change. The success of human adaptation cannot be separated from the utilization of all the potential that exists in

themselves and their environment, including culture. Humans place culture as a vehicle that provides space for life and improves the quality of life. In adapting and improving the quality of life, humans also continue to be creative in shaping and producing new forms of culture.

Culture becomes a "text" for postmodern cultural researchers, who suggest a series of integrated analytical and theoretical approaches called cultural studies. Cultural studies try to understand how culture is produced and consumed. Moreover, in its development, cultural studies also try to study individual reactions as audiences who consume culture. The discussion of cultural studies has emphasized a lot about the reactions of individuals as audiences who consume culture through cultural products such as films, advertisements, music, or even the lifestyle of a group or community that is popularized through the mass media.

Cultural elements are summarized in universal culture. The cultural element consists of seven things and is a common element that exists in each culture, including (i) religious systems and religious ceremonies, (ii) social systems and organizations, (iii) knowledge systems, (iv) languages, (v) arts, (vi) livelihood systems, and (vii) technological and equipment systems (Koentjaraningrat, 1979: 32). In each developing culture there are always seven elements and are inseparable. The understanding of culture which is a vehicle for human creativity is evolving and always developing. Religion, organizational structure, knowledge, language, art, livelihood systems, and technology always exist in the forms of culture in accordance with the cultural development of a society, which indeed has different quality and shape.

Religion has a relationship with culture (Durkheim, 1983: 62) which explain the difference between things that are considered sacred and profane. According to him religion is a system of beliefs and behavior related to things that are considered sacred, the things that are separated and prohibited. Beliefs and behaviors that unite all adherents into one moral community, that are based on shared values, called people. According to Geertz, religion is a symbol system, everything that gives its adherents ideas. As culture is public, symbols in religion is also public, and not purely privacy. Symbols in religion create strong feelings and motivations, easily spread and not easily lost in a person (adherents). Religious symbols also cause followers to do something like a ritual, because the impulse is difficult to define, and also difficult to control. The power of feeling arises because religion forms concepts about the whole order of existence (Geertz, 1966: 3).

Music as an artwork is a cultural tool. Music is not a basic human need. However, the development of culture is the pivot in the design of artworks, which are part of human culture. In its development, music has an integral part of humanity itself because humans will express all forms of abstract or other sides in meaningful content. Thus, music can unite humans in different groups in one room or place. The style and color of music have concepts that can strengthen human culture. The dynamics of music development in Indonesia cannot be separated from the ongoing cultural process that accompanies the activities and lives of the Indonesian people. In Indonesia there are several music genres, from soft beats to rock music with hard and jerking beats. One of the developing music genres is dangdut, which has a fairly wide market share. Dangdut is a genre of music that is enjoyed by almost all groups of people, from rural to urban communities, from worker communities to entrepreneurs, from grassroots to elite communities.

Religious messages are often displayed in popular cultural packaging, from telecommunication applications, fashion or clothing, and entertainment industry. Religious nuances also often emerge in the music industry in Indonesia, which then gave rise to the terminology of *Nada and Da'nab*, likewise in the *koplo dangdut* performance industry. Religious moments such as Ramadan fasting and Eid become the right momentum for koplo dangdut music groups to produce special albums with religious themes and are marketed with special Koplo Dangdut with religious themes.

In the last two decades, a sub-genre of dangdut music, known as Koplo dangdut has been developed. Koplo dangdut has lyrics in an honest way of speaking without euphemism, using more relaxed dance that is often said by people as excited and impolite, embedded in the Koplo Dangdut performance. The development and popularity of Koplo Dangdut even brought some of its practitioners to the national entertainment stage. In 2003, the Indonesian entertainment stage was stirred by the controversy of Inul Daratista until the term 'Phenomenology' was made by Faruk and Salam (2003: 34) in response to Inul's presence in several music videos with a camera focus on several parts and curves of Inul. In 2018 Via Vallen succeeded in stealing the attention of the national and even international entertainment stage thanks to its performance in bringing the 2018 Asian Games theme song.

Several studies have been conducted to examine the phenomenon of koplo dangdut as a cultural reality with various aspects discussed. Among the studies on koplo dangdut can be found in Raditya's research (2013: 12), Raditya and Simatupang (2018: 432-451), Weintraub

(2010: 42), Adhitama (2014: 474-486), Karima (2017: 140-148). Meanwhile, Afrinda (2016: 101-107), Inderasari and Achsani (2018: 325-329) researching linguistic aspects in the lyrics of the koplo dangdut song.

Raditya (2013: 12) conducted research related to the popularity of Koplo dangdut. He found that the increased intensity of community attention on the koplo dangdut had become a major spike for the community. Koplo dangdut seems to be a common taste, a national taste that then erodes the popularity of conventional dangdut. Weintraub (2010: 42) conducted research on koplo dangdut from 2007 to 2012 in several areas of East Java, especially Surabaya and its surroundings, namely Lamongan, Gresik and Sidoarjo. He said that koplo was present along with changes in the political, economic, technological situation, the reduction of local record production and the decentralization of the Indonesian music industry in the mid-1990s. Adhitama (2014: 474-486) examined koplo dangdut relation to the meaning of women in the song lyric. In his discussion, he revealed that women are elements that are often present in the lyrics of Koplo dangdut songs.

Setiaji (2017: 19-34) examined the elements that build the characteristics of koplo dangdut. He found that it has a specific character in the form of (1) special playing patterns on the drum, (2) fast tempo tendencies, (3) performances with elements of *jem-jeman*, (4) mixing various genre arrangements and (5) trend variations in the form of *jem-jeman* that are followed by *senggakan*. Karima (2017: 140-148) discussed the comparison between morality, sensuality and eroticism in the lyrics of Koplo songs and English songs. She mentioned that there are similarities in the lyrics of the song Koplo and English in terms of morality, sensuality and eroticism. Raditya and Simatupang (2018: 432-451) researched related koplo dangdut with regard to its development from time to time. The study focused on the development of Koplo dangdut which grew and developed along the north coast of East Java in the Inul Daratista era which stirred the dangdut music scene at that time until the West Java KPID issued a ban on the distribution of some Koplo dangdut songs that were considered vulgar.

Afrinda (2016: 101-107) examined the use of sarcasm in dangdut song lyrics. The results of his research concluded that the choice of diction on dangdut songs that were hit in 2017 used a lot of sarcasm. Inderasari and Achsani (2018: 325-329) researched the use of language styles in the lyrics of the koplo dangdut song. They found that the language style commonly used in the song lyrics of koplo dangdut was the comparative and repetitive language styles.

This article will examine koplo dangdut as a cultural reality that has developed in Indonesia using an anthropological approach. The study and discussion focused on the dynamics of the development of koplo dangdut music genres as sub-genres, as well as religious expressions in the koplo dangdut religious stage. In observing religious expressions, studies were conducted with an ethical perspective, in which the writer only observed without being directly involved in the object of observation. Data collection was done by online documentation by downloading, listening, and paying attention to details in videos of koplo dangdut religious performances from YouTube video sharing pages. The main data in this documentation was the Koplo dangdut religious music video from the Koplo dangdut groups. To get a complete picture of the Koplo dangdut stage, a piece of video recording was chosen which only contained one song. The Koplo religious dangdut music video observed in this study was a music video in the form of a stage performance recording of some quite famous Koplo dangdut music groups. The keywords used are koplo dangdut religious, sholawat koplo, and some keywords use the name of the koplo dangdut music group, such as Sera, Monata, New Pallapa, and others. Analysis of the data was done analytically descriptive to critically depict religious expressions contained in the Koplo religious dangdut.

RESULTS AND DISCUSSION

The Dynamics of Dangdut Music

As a musical terminology in Indonesia, dangdut is a word onomatopoeia taken from the rhythm commonly played by tabla. A group consists of electric guitar, bass, mandolin, percussion, and synthesizer. Not forgetting male and female singers as stars: glamorous female and male singers sing about falling in love, breaking up, loss or moral issues such as family problems, poverty, wealth, honesty, etc (Broughton & Burton, 1994: 462).

According to Rhoma Irama, the name *dangdut* initially appeared as a form of derision. A group called *The Haves* scoffed at the Malay Orchestra which was considered "tacky" and had a monotonous dominant drum pattern. However, Rhoma actually created a song called "Dangdut" or also known as "Terajana" so that the scorn effect with negative connotations eventually became a positive definition of dangdut music itself (Weintraub, 2010: 96).

A number of academics have tried to categorize based on trends that have emerged in the context of dangdut music. Simatupang divided dangdut into several periods, (1) Malay Dangdut, (2), Rhoma Irama's Dangdut, and (3) Koplo dangdut (Simatupang, 1996: 175). Simatupang further divided the Malay Dangdut period into two parts, the 1950s to the 1960s marked by Indian music, the 1970s to 1990s marked by the appearance of variations in dangdut. Furthermore, the Rhoma Irama's Dangdut period was divided into the "Rhoma and Love" period at the beginning of the 1975 "Rhoma Irama's career" as a King of Dangdut and the "Rhoma and Da'wah" period which began through Rhoma's work after the pilgrimage. The last period according to Simatupang is Koplo dangdut, which emerged in the 1990s and after the fall of Soeharto until now (Simatupang, 1996: 175).

Actually the forerunner of dangdut music itself has been developing since the 1950s, starting with Deli Malay Music. Deli Malay is Indonesian music with a touch of the Malay Peninsula. Pop elements that have been famous and are on the rise, forming the Malay Pop. At that time, music was oriented towards Malay pop and pop genres. Boredom with pop, the nuances of Indian music emerged. At that time Indian films dominated television shows in Indonesia. It is undeniable that Indian music at that time was the center of community music, especially in Java. In the early 1960s, translated Indian songs became the foundation for dangdut music, although the name of this genre of music (dangdut) only appeared a decade later. The composers created songs inspired by Indian film songs, and also adapted Indonesian lyrics to the melodies of Indian film songs (Weintraub, 2010: 60). In addition to typical Indian music, dangdut rhythm is also a blend of Middle Eastern (Arabic) and American musical nuances. Indian music is represented by adapted Indian songs, Indian vocal characters, and the presence of tabla and mandolin instruments that give the impression of Bollywood country music. The nuances of Middle Eastern music can be found in several pieces of melody or vocal crooked. While the elements of American music from the presence of a combo band with a composition of a number of instruments commonly used in popular music in the West (Weintraub, 2010: 86).

The things above become general characteristics inherent in dangdut. Thus, forming a dangdut musical image is through its device. Dangdut embryos from the Malay Orchestra of the era according to Weintraub (2010: 86), has the forming characteristics including, (1) Indonesian lyrics, (2) Malay, Middle Eastern and Indian's voice character, (3) song structure consisting of intro, section A, section B, interlude, section A, and outro.

The next era is the koplo dangdut period that emerged in the 1990s. The peak of its emergence in the reform era, and is still developing today. According to Ukata S., a dangdut song creator, dangdut in the era's popular music market is closely related to ethnic Indonesian nuances, so that it becomes "ethnic dangdut" (Weintraub, 2010: 234). At that time, Dangdut settled into the local and synergized with the locality in it, both in language, melody, vocal technique, and instrument collaboration. Dangdut which was originally associated with Malay and India was later redefined to be more localized and regional.

After the fall of Soeharto, "Dangdut Ethnic" inundated the local music scene in various parts of the country. Sung in regional languages and marketed to specific ethnic communities, these dangdut schools develop wildly, West Sumatra (*saluang dangdut Minang*), West Java (*pong-dut Sunda*), Cirebon (*tarling*), East Java (*koplo Jawa*) and Banjarmasin (*dangdut Banjar*) (Weintraub, 2010: 234). In its development in West Java, for example, today it uses the word "koplo" to designate the "progressive" dangdut performance format above.

East Java became the basis for the emergence of Koplo dangdut. At first it was popular regionally around the area of East Java especially the north coast area (Pantura), Central Java, Madura, and surrounding areas. In its development there was also the development of dangdut in the area around Nganjuk, Ponorogo, and Probolinggo which included musical idioms in *jaranan* art so that it becomes "Jandut" or "Jarang Dangdut" which was popularized by OM Sagita (Nganjuk) and OM Sonata. The ethnic dangdut phenomenon is a product of two stages of the intercultural process, between dangdut (elements of India, Arabic and America) with elements of local dangdut.

The emergence of Inul Daratista made koplo dangdut popular on a national scale. It even gave rise to sentiments that is pros and cons among the dangdut community. One of those things happened at a seminar held by the Indonesian Malay Music Artists Association (PAMMI) which was chaired by Rhoma Irama who stated that. Koplo is not a type of dangdut, koplo is not dangdut (Kompas, 5 Maret 2017). The above is mainly caused by the phenomenon of the emergence of Inul Daratista in 2003 which is popular with its "Ngebor Dance". Inul, who appeared in the Koplo orchestra dangdut bearers, is considered "polluting" the previous era dangdut. The previous era Dangdut carried moral values and was even used as a medium for religious da'wah, while Inul came up with a stage act that was considered to be fun and contained an element of eroticism (Setiaji, 2017: 34).

According to Andrew Weintraub, the word koplo relates to one type of illegal drug namely ecstasy which is commonly referred to as "coplo pill". Weintraub also concluded that Koplo music was a way of expressing jazzed feelings about dance styles that people considered hard to believe or miraculous (Weintraub, 2010: 252). Koplo terminology in the Big Indonesian Dictionary means stupid. The word koplo is also found in Javanese which means *bodho* or *gendheng*. *Bodho* means stupid while *gendheng* means crazy (Mangunswito, 2002: 116). These fools and have quite a close correlation especially with the context of the birth of Koplo dangdut.

The relation between Koplo dangdut and Koplo terminology which means crazy and it is related to the political era that was thought to be crazy. Dangdut practitioners in this case try to embed "social madness" into the musical language dangdut. Koplo dangdut in this case is not a means to increase "madness" in the community but rather the antithesis of "madness" itself. Koplo dangdut became a euphoria to reduce the level of stress of grassroots people over the social political impact of the post-New Order era (Setiaji, 2017: 34).

There is a fairly distinction between dangdut and koplo dangdut, where when dangdut is played, the dance used is in general because of the seductive tempo. Whereas, in koplo dangdut, the dance used is free-dancing, loose, and sometimes uncontrolled. The power of dancing has a very important meaning on Koplo dangdut. A successful performance is determined also in the dancing as a center of interaction, as well as cultural exchange. In general, the audiences of koplo dangdut really like dancing (Raditya, 2013: 12).

The free dance performed has very strong negative stigma among society. The stigma is based on simple logic which is the comparative logic of the community comparing the appearance between Rhoma Irama's dangdut and koplo dangdut. In this case, the difference between the two version is very distant, leaving a subjective assessment that is sometimes detrimental to one party. The impact of that negative stigma is embedded not only socially, but even musically. In this case, koplo dangdut also gained negative stigma not in terms of musical logic, but social logic and morality (Raditya & Simatupang, 2018: 432-451).

Religious Koplo Dangdut Music

Religious music is music that relates to religion, where the contents of each verse of the song and the lyrics contain religious messages or teachings. The strength of religious music lies in the lyrics or poetry because it has a deeper meaning in relation to spirituality

and human transgression. The lyrics can provide peace of mind and inspire the listeners, so that their feelings are touched to increase the quality of faith in God. Religious music is also a means of preaching that can touch all levels of age, economic and social status of society. Music can be a means to warn people to do good deeds and avoid evil conveyed in a fun way. Therefore it is not surprising if koplo dangdut has variations in appearance and stage. One of them is with a religious nuance commonly known as religious koplo dangdut.

Observation data of the Koplo religious dangdut music video contained in the Youtube video sharing page under review is presented in the following pieces:

Table 1. List of Koplo dangdut Religious Theme

| No. | Song Title | Singer | Music Group |
|-----|----------------------|-----------------|-------------|
| 1. | Shalawat Badar | Irma Puspita | Monata |
| 2. | Jilbab Putih | Lely Yuanita | Monata |
| 3. | Sholawat Nariyah | Nonny Sagita | Sagita |
| 4. | Rohman Ya Rohman | Jihan Audy | Sagita |
| 5. | Padang Bulan | Sarah Brilliant | Sagita |
| 6. | Bismillah | Evi Puspitasari | Sera |
| 7. | Munafik | Wiwik Sagita | Sera |
| 8. | Sholawat Badar | Dwi Ratna | New Pallapa |
| 9. | Ya Badrotim | Lita Agustin | New Pallapa |
| 10. | Ya Nabi Salam | Vera Fernanda | RGS |
| 11. | Birosulillah | Dian Marshanda | RGS |
| 12. | Ya Rabbibil Musthafa | Rina Amelia | Rosta |
| 13. | Ya Asyiqol Musthofa | Tasya Rosmala | Aurora |
| 14. | Kisah Rasul | Tasya Rosmala | Adella |

Source: *Youtube*

From some koplo dangdut religious music videos, it can be seen that the religious songs that are performed are popular songs that have been familiar to the ears of previous listeners. Although there is no valid data about the originality of Koplo's dangdut works, in general, songs performed by Koplo artists and music groups are popular songs that are re-arranged with Koplo dangdut rhythms. The distinctive aspect of Koplo religious dangdut with koplo dangdut in general is song lyrics, where the main theme that is delivered is religious themes. The observations show that the songs of religious koplo dangdut contain elements of prayer, praise, exemplary stories, and advice or motivation based on submission to God.

According to Raditya (2018: 432-451¹), how song is played makes Koplo dangdut unique. The performance of Koplo dangdut songs is generally a re-composition of all types

and genres of songs such as pop, rock, Malay and reggae which are converted into the Koplo dangdut version. Typically one song delivered in the first verse was the original version, but when it was already in the second verse, the tabla began to play and the song changed with drums and the music of the koplo dangdut style. Koplo dangdut also carries songs that are close to the community and memorized by the community so that the audience can sing and dance when the Koplo dangdut song is played. Characteristics of Koplo dangdut according to Denis Setiaji (2017: 34) are shown in (i) specific playing patterns on the drum, (ii) fast tempo trends, (iii) performances with eroticism, (iv) Mixing arrangements of various genres, and (v) trend variations in the form of fingers which is followed by a spare. In the end Koplo dangdut is a product of the development of dangdut as a manifestation of the creativity of its practitioners who collaborate dangdut with local aesthetic influences.

Dangdut sensually symbolizes the multicultural spirit. Its existence in the midst of a pluralistic society symbolically represents a multicultural element with the existence of songs from various languages. The dynamics of the Koplo dangdut show also display multicultural colors. The multicultural color in question is how koplo dangdut music performances present songs that come from different languages and of course different cultures but can be accepted by the listener's ears. This is precisely stated by Kamaluddin (2018) apparently considered as koplo dangdut music genre.

From the presentation of the characteristics of koplo dangdut, it was revealed by Denis Setiaji (2017: 34) above, in general, religious koplo dangdut can still be identified from the pattern of the drum playing and variations of *jem-jeman* and *senggakan* as his trademark. In addition to these two things, religious koplo dangdut presents a noticeable distinction from the following:

- (i) Song lyrics in accordance with religious terminology, song lyrics in religious koplo dangdut contain religious messages and teachings in the form of prayer, praise, and advice of spirituality. The language of the lyrics is quite varied, from Javanese lyrics, Indonesian lyrics, to prayers in Arabic.
- (ii) Rhythm and tempo, there is a very unique impression in the strains of religious koplo dangdut songs. Soft and solemn religious lyrics combined with drum beats that tend to be fast and stomping.

- (iii) The element of eroticism seems to be minimized in the koplo dangdut religious stage, although in some parts, the artist sometimes still makes subtle sighs that still leave an erotic impression.
- (iv) Variations in the form of *jem-jeman* followed by *senggakan* which also seem to be minimized, although in some parts the artist still speaks typical *senggakan* of the koplo dangdut accompaniment.

Cultural Identity in Koplo Dangdut

Social identity can include religion, ethnicity and social class. Ethnic identity is the identification of individuals with social units whose members share common origins and share the same cultural elements and they participate in activities that are based on cultural elements and shared origins (Santoso, 2006: 22-49). Ethnic identity will appear in complex societies, for example communities with state apparatus and social classes that divide people into various categories. The identities contained in social identity are closely related to cultural identity because it is the scope of cultural identity. Cultural identity is a basic awareness of the special characteristics that a person has in terms of life habits, customs, language, and values (Santoso, 2006: 22-49).

Koplo dangdut is currently more popular and hits among the people sung by the singer of the eastern coast of Java. The specificity of the Koplo dangdut song appears in the style of the language, free lyric and tends to be vulgar. The style of language contained in the lyrics of koplo dangdut can be seen as a characteristic of the identity of the north coast communities of Java. Coastal Javanese culture is a form of culture found in people who live on the north coast of Java. The culture of coastal Java is heavily influenced by many other cultures, such as Islam, China, India, and Portuguese. This happens because the coastal area is an open area to be visited by various other nations (Soedarsono, 1986: 54).

Communities in coastal Javanese culture are merchants who show that they must wrestle with the ferocious nature of the sea to survive. They should struggle to conquer the ferocious nature. This will form the character of coastal Javanese such as hard, decisive, and openly forged by nature. In daily life, people with coastal Javanese culture have straightforward, spontaneous attitudes that tend to be rude. Their religious practices tend to be puritanical compared to rural communities or the palace people (Thohir, 1999: 89).

In general, the characteristics of coastal communities are open, straightforward, and egalitarian. According to Mudjahirin Thohir, this can occur from three aspects, namely (1) aspects of geographical conditions of residence, (2) aspects of the types of work commonly occupied by the population concerned and (3) historical aspects in the context of the entry of Islamic teachings (Thohir, 2002: 112). The non-existent attitude expressed by most coastal communities is seen in verbal interactions, that is, when speaking in straightforward rhetoric, directly on the subject matter. His innocence was accompanied by his simple language. In other words, in interacting with others, generally coastal people emphasize on substances they desired to say. Another characteristic of coastal communities is that they are easy to accept and adapt to something new, including cultures from outside. Therefore, coastal communities are known to have a flexible and adaptive characteristic in accepting every change (Ruslan, 2014: 63-88).

Religious Expressions in Religious *Koplo Dangdut*

Expression according to Oxford Dictionary (Oxford Dictionary, 2012: 143) is an appearance of one's face in order to show feelings or depictions of feelings (*person's facial appearance, indicating feeling; depiction of feeling*). Furthermore, this definition not only describes the appearance of the face alone, but also related to the body's response, words, and even symbols. Grooce (1992: 3) even explains that expression is the expression of the impressions received. Expression according to Grooce was born from intuition obtained through fantasizing about individual things that produce a picture of wishful thinking (intuition). The expression is manifested in various imaginations. Furthermore Arnheim (1964: 29-41) explains that the quality of expressions is very much tied to certain configurations in one's experience. Expression is closely related to the condition of someone accepting or responding to situations received.

Religion can be understood as a belief. Religion and beliefs become an important part and a unity. Religion also implies the identity and outlook of a person or community (way of life). Religious expression is an effort made by a person or community that is related to the depiction of good feelings such as facial appearance, body responses, words, symbols, and the expression of impressions received related to religious experiences and religious rituals they run. Religious person or community according to Wach and Kitagawa (1958: 98) can be seen from three forms of expression: first, theoretical expressions (thought). These

expressions include belief systems, mythology, and dogmas; secondly, practical expressions, which include ritual worship and service systems; and thirdly expressions in fellowship, which include social grouping and social interaction. More broadly the meaning of the expression conveyed by Arkoun (1990: 5-6), explains that expressions are not only related to ritual aspects or religious symbols, but all matters relating to religion such as ritual, ecological, artistic, semiological, literary, teaching, intellectual, juridical, and political factors are forms of islamic expression. According to him, all these expressions require a disciplined approach to semiology, anthropology and psychology.

In the context of application in the personal realm, religion is understood as a guide, that looks at how far one knows the religion, how sturdy the beliefs are owned, how diligent the implementation of worship carried out, and how deep the appreciation of one's religion is. With a basis of religious knowledge and awareness, a person is encouraged to behave and act in accordance with the teachings of his religion. There are at least five dimensions in seeing diversity displayed by individuals or according to social Stark and Glock (1968: 145), including: first, the dimensions of belief (ideology). This dimension contains expectations where one holds fast to certain theological views and recognizes the truth of the doctrine. Islam calls this dimension as monotheism or creed. The second is the practical dimension (ritual). This dimension sees worship behavior, the implementation of formal religious rites, words and matters committed by an adherent as a commitment to his religion. Islam calls this dimension *Shari'ah* and *amaliah*. The third is the dimension of religious experience (morals). This dimension relates to religious experiences, feelings, perceptions and sensations experienced by a person or group of transcendental values. The fourth is the dimension of religious knowledge (science). This dimension sees that understanding of religion includes at least the basics of beliefs, rites, scriptures and religious traditions. The fifth is the dimension of consequences (*ih-san*). This dimension tries to see the theory and practice of diversity. This consequential dimension attempts to examine the implications of religious teachings and their effects on the behavior of adherents (Clayton & Gladden, 1974: 135-143).

Religious expression appearing in the stage of religious Koplo Dangdut is artistic including dimensions of belief (ideology), experience (ahlak), and knowledge. Music as an artwork has become a vehicle for Koplo Dangdut practitioners and activists to express their diversity through religious Koplo dangdut. The ideological dimension appears from the themes of the religious koplo dangdut song is about the praise of the majesty of God, love

for the Messenger of Allah, and the depiction of an ideal life in the perspective of the Islamic religion. The dimension of experience (ahlak) is evident from the fashion styles used by the artists and personnel of the koplo dangdut music group. In general Koplo dangdut, the artists generally wear open clothing and tend to show the beauty of their bodies, but in the religious koplo dangdut stage the artists wear covered and veiled clothes. Expressions of experience (*ablak*) also appear from how they reduce the intensity of wobble and tugging. The dimension of knowledge is seen from how the artists bring Arabic songs which are beneath the basis of the teachings of Islam. Although in some parts, there are still mistakes from the aspect of pronunciation of letters.

CONCLUSION

From the brief discussion above, it can be concluded that basically music portrays the society culture. Historically, dangdut music which initially seduced and the song lyric was full of normative content and then experienced changes in rhythm and lyrics known as Koplo dangdut describing the social, cultural, and political conditions of the people. Koplo dangdut which is famous for its vulgarity and directness of the song's lyrics reflects the cultural condition of lyrics creator and the song's performers. However, the religious side of the Koplo dangdut music still appears in the religious Koplo dangdut sub-genre. Religious expressions appearing in the stage of the religious Koplo Dangdut are artistic expressions including dimensions of belief (ideology), experience (ahlak), and knowledge.

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