

Sobat Ambyar: Fenomena Fans, Media Sosial, dan Musik Campursari Modern di Indonesia

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Sobat Ambyar: The Phenomenon of Fans, Social Media, and Modern Campursari Music in Indonesia

Sobat Ambyar: Fenomena Fans, Media Sosial, dan Musik Campursari Modern di Indonesia

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Abstract – The popularity of the local Javanese music “Dangdut Campursari” increased dramatically from 2019 to 2020. Didi Kempot, nicknamed the God Father of Broken Heart, is a new phenomenon in Javanese music. This research wants to see how the modern Campursari dangdut lovers “Sobat Ambyar” describe the identity of their community and see this phenomenon from the perspective of popular culture, which includes trends, adaptability, and pop music consumerism. This research documented Sobat Ambyar’s chat on social media and managed and conducted in-depth interviews with the Instagram fanbase admin @sobatambyar. This study indicated that Sobat Ambyar identifies themselves with the feelings, attitudes, and emotions of the songs sung by Didi Kempot. These identities tend to be sad, and they are proud of that sadness. Campursari has become a commodity for industry and is popularized through modern culture, simulated, and marketed. Based on these findings, this study suggests that Sobat Ambyar remains authentic to counter mass culture that the younger generation is not aware.

Keywords: Fans, Instagram, Modern Campursari Music, Sobat Ambyar.

Abstrak – Popularitas musik lokal Jawa “Dangdut Campursari” meningkat drastis dari tahun 2019 hingga 2020. Didi Kempot yang dijuluki Dewa Bapak Patah Hati merupakan fenomena baru dalam musik Jawa. Penelitian ini ingin melihat bagaimana para pecinta dangdut campursari modern “Sobat Ambyar” menggambarkan identitas komunitasnya dan melihat fenomena ini dari perspektif budaya populer, yang meliputi tren, kemampuan beradaptasi, dan konsumerisme musik pop. Penelitian ini mendokumentasikan obrolan Sobat Ambyar di media sosial dan mengelola serta melakukan wawancara mendalam dengan admin fanbase Instagram @sobatambyar. Penelitian ini menunjukkan bahwa Sobat Ambyar mengidentifikasi diri dengan perasaan, sikap, dan emosi dari lagu-lagu yang dibawakan oleh Didi Kempot. Identitas ini cenderung sedih, dan mereka bangga dengan kesedihan itu. Campursari telah menjadi komoditas industri dan dipopulerkan melalui budaya modern, disimulasikan, dan dipasarkan. Berdasarkan temuan tersebut, penelitian ini menunjukkan bahwa Sobat Ambyar tetap otentik untuk melawan budaya massa yang tidak disadari oleh generasi muda.

Kata Kunci: penggemar, Instagram, Musik Modern Campursari, Sobat Ambyar

INTRODUCTION

Modern *Campursari* music sung by Didik Prasetyo experienced tremendous popularity from 2019 to early 2020. Previously, Didik Prasetya, popularly known as Didik Kempot, was famous in the 1990s, then returned to popularity in 2019. Almost every day, Didi Kempot appeared to sing his songs (CNN Indonesia, 2019). So it can be considered as the second popularity, his “reborn” in the Indonesian music industry (Abrori, 2020). Campursari songs have even gone global between 2019 and 2020 alongside the popularity of the music “*dangdut koplo*” sung by Via Valen in the

opening of the 2018 ASEAN Games (Fitriyadi & Alam, 2020).

To explain this phenomenon: the advanced internet technology, Didi Kempot's song lyrics close to the people's hearts, a combination of various genres, and the existence of influencers who popularized Didi Kempot (Abdi et al., 2020). This explanation is under the conditions of Industry 4.0, which prioritizes disruption in all fields. The fact is that Didi Kempot does not need to advertise himself to be famous. The internet in each individual's hands can attract followers simultaneously and immediately (Kasali, 2017).

Research on 27,000 songs in the 100 best world charts found reasons we could have guessed a piece can be popular because of the closeness of the story in its lyrics to the listeners (Askin & Mauskapf, 2017). Also, Didi Kempot's consistency in creating *Campursari* has made a name for himself and received many awards and appreciation (A. D. Sari & Puguh, 2020). The song, full of heartrending lyrics, is considered capable of representing the audience's feelings (Abdi et al., 2020). This has led to forming a unique community or group that enjoys Didi Kempot's work called "Sobat Ambyar."

The popularity of this music created a wave of culture-loving *Campursari* in the millennial generation (Y) and the alpha generation (Z). It is considered different since these generations usually prefer western music that shows a specific social class. Their enthusiasm can be seen in several concerts held in various regions and tumultuous social media conversation activities (R. P. Sari & Suprihatin, 2020). Even Sobat Ambyar, Didi Kempot, Sadboys, and Sadgirls became trending topics on Twitter (Iqbal, 2019). It shows that Didi Kempot has the power to change the habits of conventional society to be popular. Moreover, it is supported by the millennial generation, who can quickly change one's popularity through social media because this generation's world is now held (Maiers, 2017).

This fan community is arguably militant because they follow every activity of their idol. Like the Shopee 12.12 Birthday Sale program broadcasted simultaneously on RCTI, SCTV, Indosiar, and MNC TV, *Sobar Ambyar* came together. Even NET TV specifically made an event entitled "Didi Kempot and Sobat Ambyar Orchestra" broadcast on December 8, 2019. This community was found in mid-June 2019 and continues to expand until now. In Sobat Ambyar, Sadboys refer to Didi Kempot's male fans, and Sadgirls, for Didi Kempot's female fans. Besides, there is also a Didi Kempot fan group called Srikandi Didi Kempot. Unlike Sadboys and Sadgirls, Srikandi Didi Kempot refers to adult females who admire Didi Kempot and his wife called Bunda Yan Velliauu.

The convenience caused by social media has become one of the characteristics of the era of disruption that has changed and even reset people's lifestyles. The fanaticism of the younger generation on social media makes it easier for them to follow the trends of current popular culture (Putra, 2016). Many

studies have shown that popular culture tends to influence the younger generation in the millennial and generation Z (Jati, 2015; Kaparang, 2013; Suwarjono & Hapsari, 2015). One of the social media that has driven Didi Kempot's popularity is Instagram with the @sobatambyarindonesia account. This account had 228 thousand followers in April 2020 and constantly updated information related to Didi Kempot.

Instagram has a large number of users in Indonesia. No less than 65 million Indonesians have accounts on social media specifically for posting images. In a survey conducted by Taylor Nelson Sofrens (TNS) Indonesia, 59% of Instagram users are educated and well-established young people aged 18-25. The level of activity is also excellent. As much as 97% write comments on posts and tag (mention) their friends, which encourages the search process on Instagram (Iman, 2020; Yusra, 2016).

Social media accommodates long-distance social communication and eliminates the closeness between personas who are exchanging messages. This is what makes conversations on social media just a simulation of the real world. Everything turns into a digital simulation with no correlation with reality (Astuti, 2017). It means digital communication cannot verify the expressions and emotions in every conversation. Therefore, the crowd created by Sobat Ambyar is challenging to recognize as part of the love of Instagram users for Didi Kempot. The music exalted on Instagram is then questioned: What happens on social media happening in real life?

Music, which was initially a tool of self-expression, enjoyed because of its melodious rhythm, as well as a ritual tradition closely related to mysticism, has now turned into a commodity (Bagaskara, 2017; Wiflihani, 2016). All musical activities that should be valued for their beauty have turned into items purchased and sold. The industrialization of Didi Kempot's *Campursari* music can be seen after the talk show with Gofar Hilman, a radio broadcaster and YouTuber with the headline #Ngobam with Didi Kempot. The chat between Didi Kempot and Gofar Hilman discussed Didi Kempot's music and personality. After the video received a thousand reviewers, Didi Kempot was invited to various music concerts and television stations, which turned the enjoyment of music into a musical commodity.

Both the conversations in cyberspace and the music becoming a commodity can be further revealed using

the concept of popular culture. Several studies on music and *Campursari* performed by Didi Kempot focus more on the song lyrics (Abdi et al., 2020; Achsani, 2019; Janah, 2014), Javanese cultural exchanges (Gani & Chandra, 2007; R. P. Sari & Suprihatin, 2020), and Sobat Ambyar's communication strategy (Iqbal, 2019). Research on *Sobat Ambyar* needs to be conducted to reveal the meanings behind the industry that has catapulted the name Didi Kempot and made it a commodity that eliminates the original meaning of the songs.

Table 1 Popular Culture as an inferior culture

Popular press	Quality press
Popular cinema	Art cinema
Popular entertainment	Art

Source: John Storey (2009).

Popular culture is often considered people's culture (mass culture) that does not show a high culture. High culture, the opposite of popular culture, is determined by educated, skilled people who enjoy the culture using a particular structure (Williams, 1974). Therefore, another way to describe popular culture is a culture that is not cultured. Since popular culture is floating in most of society, which is unintentionally created by the community itself, it is excluded from people who have power (Storey, 2009).

The table above shows the existence of resistance between a quality press and a popular press that does not care about quality and film and art in general. The dispute about what can be considered a culture is still a long way off. One of the keys to understanding popular culture is the commercialization of people's culture. Popular culture was created in mass and circulated for mass consumption as well. A correlation between pleasure, knowledge, and commercialization is not realized by the user (Giroux, 1994).

Campursari dangdut, thus, can be categorized as popular culture because it has been commercialized from the series of creation to marketing. In the 1900s when Didi Kempot was famous, his songs were still enjoyed by certain people who were considered "cultured" and had "access" to them. Currently, in the second period of fame, Didi Kempot's songs are no longer enjoyed by some of these people but are consumed by all those who are connected to the internet. *Sobat Ambyar*, who made Didi Kempot's songs popular, did not realize they entered the mass culture. The way of enjoying it was by posting on social media, not by listening to the lyrics deeply.

RESEARCH METHODS

This study chooses social media Instagram as the primary research object. We consider Instagram one of the essential tools behind modern *Campursari*, which later became a mass culture. Many Instagram accounts are representing the popularity of Didi Kempot and Sobat Ambyar. However, the official account for the Didi Kempot lover community is @sobatambyar, with a total of followers reaching up to 58.5 thousand in January 2020. The @sobatambyar account is also often used as a place for its members to interact and share official information among followers.

Apart from analyzing the cross-conversation on the @sobatambyar account, valuable secondary data was obtained from in-depth interviews via direct messages to the @sobatambyar admin. For example, important information from this admin official account is that 14 *Sobat Ambyar* accounts are under the coordination of the @sobatambyar account. Each account has a duty and function as a forum for Didi Kempot fans throughout Indonesia, including @sadboisgariskeras, @sobatambyartegal, @sukoharjosadsquad, @semarangsadbois, @sobatambyar.cikarang, @sadboisdepok, @banyumassadboisyclub, @sambarambadboisyclub, @sambarobatarta_arclub, @sambarambyartegal, @sadboismadiun_, @srikandi_didikempot, @sadbois_sadgirls_tanggerang, and @sobatambyar_wonogiri.

The entire account is coordinated by the central Sobat Ambyar account, namely @sobatambyar, and approved by all regional Sobat Ambyar accounts. To support data accounts from @sobatambar and interviews, we also documented various social media platforms containing Didi Kempot and Sobat Ambyar. So, the data was more valid based on the principle of source and data triangulation.

DISCUSSION

Didi Kempot gained immense popularity thanks to Fan. It is a socially organized group of people who appreciate pop culture objects (Baym, 2006). Not only through Instagram, but Sobat Ambyar's fanbase is also active in networking with all fans through YouTube, Twitter, Fanspage, to appear on various television shows. The Sobat Ambyar phenomenon is also due to the charm of Didi Kempot himself. His works are always unique and can be enjoyed by all levels of society of all ages. It can be seen from the always trending tweets on Twitter @tweetAmbyar, followed

by more than 21 thousand accounts and various videos with the keyword Sobat Ambyar on the YouTube page, which attract more than 10 million viewers.

Trend and Uniformity of Form

The trend of Sobat Ambyar on social media grew very fast. From 2019-2020, the nickname of *Sobat Ambyar* has been acknowledged among many circles, which has led to a new culture in Indonesian society. Consequently, it was followed and favored by the community. The word "Ambyar" has also been included in the Great Dictionary of Indonesian Language by the Language Center as a word which means 'divorced'; separate; not concentrated anymore'. The keyword for this trend is a phenomenon followed by many people, even though the person initially did not know the phenomenon.

This trend is also shown by the activities of Sobat Ambyar on social networks. The activity in question is Sobat Ambyar sharing the latest information about Didi Kempot, Didi Kempot's music, Didi Kempot's concerts, and stages to various official merchandise produced thanks to Didi Kempot's fame. *Sobat Ambyar* helps transfer information massively so that all fans from different regions in Indonesia can keep abreast of the development of the Sobat Ambyar. For their feedback, they not only liked and commented positively but were also willing to repost the video and the quotation of Didi Kempot.

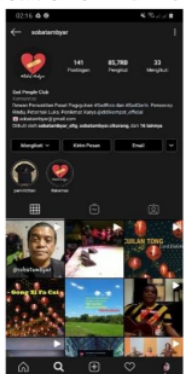


Figure 1 @sobatambyar account uploading things related to Didi Kempot



Figure 2 @sobatambyar account Uploading Didi Kempot's daily activities

In addition to post photos and videos, Sobat Ambyar also strives to continue to spread interest through various interesting, funny, and viral content on social media. Like karaoke, song covers, to Ambyar quotes. With this trend, Sobat Ambyar is active on social media and involved in off-air activities. One of them is

gathering between regions during concerts, conducting social services to make official merchandise. Seeing many people enjoy Didi Kempot's work, *Sobat Ambyar* also took the opportunity to increase creativity by making *Sobat Ambyar's* merchandise.

The t-shirts merchandise is also a trend among Sobat Ambyar in fashion. If in the past, people felt that showing disappointment and hurt feelings was shameful, with the formation of Sobat Ambyar, the community thought it was a form of pride and a form of making peace with feelings. These phenomena make it evident that Didi Kempot seems to be a specialized local culture for Sobat Ambyar.

"Initially, I saw it as just a fanbase, who came directly to the stage of Didi Kempot. But gradually, it shifts its meaning, getting together and caring for our culture because we all think that Didi's rule is our culture." (Admin Sobat Ambyar Depok-2019)." (Admin Sobat Ambyar Depok-2019)

In a series of interviews with admin Sobat Ambyar from Depok, we found that being a fan of "Pakde Didi" is about liking his nice songs or following their conditions and assuming that Didi Kempot as a representation of Javanese culture must be preserved. This identity is one of the keys to the ongoing fanbase world that makes them unite, making them feel part of a particular identity, namely Sobat Ambar (Hogg, 2018).



Figure 3 Gathering between Sobat Ambyar throughout Indonesia. Source: Research document (screenshot Instagram @sobatambyar).



Figure 4 National conference for sadboys and sadgirls inauguration. Source: Research document (screenshot Instagram @sobatambyar).



Figure 5 The Srikandi of Didi Kempot who also enlivened all of Sobat Ambyar's activities. Source: Research documents (WhatsApp admin screenshot).

There is a lot of evidence that Sobat Ambyar has become a new trend in the world of music, among millennials, and in conversations both in real life and in cyberspace. The picture above shows that the Sobat Ambyar trend has become a national activity with various activities on the same theme. The trend that is carried out is also typical by seeing sadness because of love as a new joy: *Srawung* to reduce *suwung* means they gather to heal a lonely heart. Figure 4 also shows the new agenda of the millennial generation who worships the generation of heartbreak in the national discussion with the quote: based on incredible pain, which makes our lives miserable, because of love problem.

Trends in popular culture analysis may be the beginning of people's beliefs that will influence ideology. Millennials who follow this trend enter the world of simulations created by mass culture (IDNResearchInstitute, 2019; Kiuchi, 2017; Lee & Lee, 2016). Research on AKB48 in Japan also shows the same symptoms as Didi Kempot fans in Indonesia (Kiuchi, 2017). They are not aware that they have entered a simulated world where there is no reality anymore. This reality is reduced into a virtual world that makes Sobat Ambyar become part of Didi Kempot. Many people suddenly become fans of Didi Kempot. Many activities that were originally devoted to certain activities, certain music, certain dance, suddenly all become part of the "Ambyar" subculture.

This trend, which is constantly being produced through Instagram, makes society alike. Diversity is lost and replaced with uniformity. The popular culture worldwide has also adopted synergy to maintain identity and greater product introduction (Laor, 2013). This, for example, can best be demonstrated by the popularity of the McDonald's franchise business around the world. This fast-food business requires local outlets to use brands, logos, symbols, colors, and copy-pasters of services. This uniformity can mean "soullessness" because everything is carried out within the framework of uniformity as the mind and movement of robots.

In fandom *Sobat Ambyar*, the uniformity is shown in fan activity, and other artists who use the concept of "Ambyar" with the same lyrics and music genre have emerged. This is because the song or work with the theme "Ambyar" has proven to have many audiences, seen from the large number of fans who can be seen through social media and various activities. Another

uniformity in the Sobat Ambyar is how the fans express their admiration and pride for Didi Kempot.

Sobat Ambyar does not hesitate to re-share their activities while enjoying concerts and other activities related to Didi Kempot or their sadness. Like Didi Kempot's song lyrics, which require the word "*eluh*" or tears, and "*tangis*" which means crying, it also encourages Sobat Ambyar to equate their way of expressing their pain by crying. Sobat Ambyar even considered that every concert or appearance of Didi Kempot was a facility to share their heartache concurrently.

Since the appearance of Sobat Ambyar, Didi Kempot's songs have also begun to be sung by other singers. Not only covering, Didi Kempot's song was also featured in various national-scale events. In the Indonesian Idol event, one of the contestants named Tiara Andini also sang Didi Kempot's song entitled "*Pamer Bojo*" and managed to get standing applause from the five judges. Before being enlivened by Sobat Ambyar and Didi Kempot, music in Indonesia was consistently stirred up by the presence of pop bands such as Peterpan, which changed their name to Noah, Geisha, and Kotak. Then, they changed their taste to dance music with the presence of boy bands & girl bands such as Smash, Cherrybelle, 7 Icon, and Blink. Finally, it peaks at the end of 2016, the society was introduced to mellow dangdut songs sung by Pantura (north sea) singers such as Via Vallen, Nella Kharisma, Tasya Rosmala, Abah Lala, Denny Caknan, etc.

Currently, many concerts featuring Didi Kempot as a guest star have also managed to attract the attention of the masses. As in the 2019 Kickfest event which was held at the Malang City Rampal Field in September 2019. Kickfest, which has middle to upper segmentation, is a clothing exhibition event that had never before invited Didi Kempot as one of the performers. However, with a lot of enthusiasm, Sobat Ambyar made Didi Kempot the most awaited performance and became the closing on the highlight of the night.

In every Didi Kempot's post of concert flyer uploaded by Sobat Ambyar fanbase account, there will also be filled with comments from Sobat Ambyar who invite their colleagues to watch together. It is in the form of a comment mentioning "obliging" *Sobat Ambyar* to watch or by doing the activity of mentioning the account of his colleague who is also *Sobat Ambyar*.

This is a form of invitation or is also interpreted as spreading information among Sobat Ambyar.

Adaptability and the altered meaning of Sadness

The characteristic of adaptability shows that the perspective on popular culture is easy to enjoy, and the public can adapt to the conditions. This ease of adaptation leads to a growing trend in society. Didi Kempot's songs, which are in Javanese, and are full of heart-wrenching lyrics, have been adapted by various songs. Both people who are not Javanese, and people with multiple work backgrounds, to different ages. The number of Sobat Ambyar shows these accounts on social media on behalf of different regions. Some of the Sobat Ambyar account managers also clarified that to understand the meaning of Didi Kempot's song, many of Ambyar's friends wanted to learn Javanese.

"Yes, there are many youngsters from outside Java who become Sobat Ambyar, they are even willing and deliberately learn Javanese to be able to interpret Pakde Didi Kempot's songs." (CP Sadboys-Banyumas)



Figure 6 Letto and Didi Kempot Concert
Source: Research document (screenshot Instagram @sobatambyar)).



Picture 7 Cover song of Tatu by Didi Kempot.
Source: Research Document.



Figure 8 Cover song by Didi Kempot.
Source: Research Document

One way to understand popular culture is to see it as uncertain, relative, volatile, and ultimately easy to imitate. This even includes art and morality, which are usually considered more rigid. One proof that a phenomenon is regarded as popular culture is when the public can accept the phenomenon on a large scale. Although some of the audiences of this phenomenon do not understand the content and message conveyed. In Sobat Ambyar's fandom, the message you want to convey is a deep hurt, which adults usually feel. However, in Sobat Ambyar, this is no longer

determined by age factors, which generally better understand love affairs.

So, what happened was that all Didi Kempot fans seemed to understand the pain and celebrate it with tears. Indeed, Didi Kempot fans enjoy and interpret Didi Kempot's work with their respective representations. However, these methods are still the same, namely the celebration of the masses of heartache because of love. Most of them, for some reason, consider Didi Kempot's work by the mood they have. The sadness is considered not limited only to hurt feelings related to a partner but also a sad life.

The digital era makes it easier to adapt culture, language, hobbies to art. Any unique phenomenon can be easily shared around the world. Technology and the millennial generation, plus the existence of generation Z as a digital native, make it impossible to keep secrets anymore (Turner, 2018). Popular culture has become massive because this generation does not use the internet as the previous generation. For millennials and Generation Z, the internet is the world they live in, and not just keeping in touch with distant relatives or friends. That's why millennials and Generation Z spend all the time on the internet, sad and laugh, as well as enjoying songs and sharing them with others around the world (Rue, 2018). Fortunately, Didi Kempot has rediscovered his popularity through social media, which has dominated all activities in the world.

The adaptability of a song tends to be high if the tone is universal so that people of all ages and generations can enjoy it. However, Didi Kempot's song can not only be adapted in terms of its friendly tone but the song's lyrics have also been adapted further, even changing its form to transform into a new meaning. The words "sad", "ambyar", "loro-loro/badly injured", "wasted" have changed the meaning and created a new attitude among Ambyar's friends. Initially, sadness was often hidden in the private realm. Social media is used to show happiness even though the status uploader is in sadness. This is what is called simulation, when what seems to no longer represent reality, the opposite happens (Astuti, 2017).

The picture above shows the power of Didi Kempot's lyrics for the younger generation, who are members of Sobat Ambyar's fans. As it is well known, music can change the listener's mood (Andaryani, 2019). Because of that, the song's lyrics then internalized Sobat Ambyar so they could shed tears easily. The image above also shows a boy crying while

singing during a concert. Deliberately, a man was shown because it depicted how strong the changes made by Didi Kempot's song lyrics. Men who have been identified with masculinity are not allowed to cry and are not allowed to show their tears (Fatimah, 2016), instead, they exhibited it through wefie videos. This is a celebration of sadness in the context of Sobat Ambyar's popular culture.

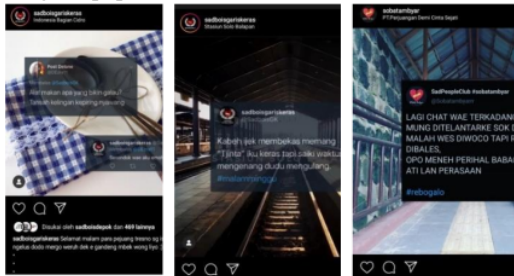


Figure 9 A collection of uploaded heartbreak sentences sung by Didi Kempot.

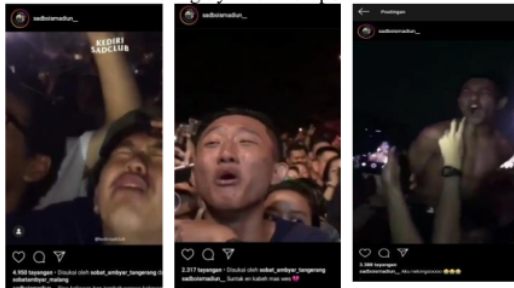


Figure 10 A collection of Instagram posts showing the crying and sadness of male audience during concerts.

Politics and Profitability

Sobat Ambyar, who is scattered throughout Indonesia, also did not escape the attention of the President of the Republic of Indonesia, Joko Widodo. On one of the occasions in his state speech, Jokowi said that *Sobat Ambyar* could be a means to globalize the Pancasila ideology. This is because many young people are fans of Didi Kempot, so that through *Sadboys* and *Sadgirls*, Pancasila doctrine will be more easily conveyed to the younger generation. According to Jokowi, it is only natural that things favored by many groups are used as a tool to share an ideology. This condition is also essential to strengthen the voter base and give meaning to every campaign activity (Rusadi, 2015).

Jokowi and politicians in Indonesia will undoubtedly take advantage of Didi Kempot's popularity to gain public support. This is not new because almost all Indonesian music has become a political tool in various local elections and presidential

elections (Wibisono, 2017). It is in Indonesia and other countries, albeit in multiple forms and technicalities (Cloonan & Street, 1998; Street, 2004). What happened to Didi Kempot is something familiar in Indonesia. When Jokowi expressed his desire to use *Sobat Ambyar* to promote Pancasila, he meant campaigning for the state's wishes to the community.

Apart from political issues, from an economic perspective, popular culture also generates enormous profits. The popular culture industry "*Sobat Ambyar*" has various ways to make money, from selling merchandise, endorsement, becoming a brand ambassador, making films, and selling Didi Kempot concert tickets. Until now, *Sobat Ambyar* has taken many roles in Didi Kempot's career. Seeing many members, you can be sure that *Ambyar's friend* has a wide range, especially by utilizing new media that can present in the private rooms of *Sadboys* and *Sadgirls*.

"At the beginning of last year we, from the Didi Kempot region-2 fan network, have just collaborated with Shopee because Lord Didi is Shopee's brand ambassador." (Admin @Sobatambyar.cikarang)



Figure 11 Didi Kempot's advertisement as Shopee's brand ambassador. Source: @sobatambyar account



Figure 12 Shopee ad featuring Didi Kempot. Source: @sobatambyar account

By involving *Sobat Ambyar*, the event organizer and the brand owner's targeted segmentation will be right on target. Because of their admiration for Didi Kempot, *Sobat Ambyar* will automatically share information about Didi Kempot. As a result, *Sobat Ambyar* will also loyally buy concert tickets and products using Didi Kempot as their icon. The parties working with *Sobat Ambyar* often hold challenges, give away presents, and various activities involving interaction with *Sobat Ambyar*. In these various activities, *Sobat Ambyar* must follow several

requirements, such as mentioned, to spread the brand in collaboration with Sobat Ambyar.

From this collaboration, a reciprocal relationship will be formed between the brand owner and Sobat Ambyar, whose goal is the sustainability of both parties. In addition to collaborated concerts, Sobat Ambyar organizes Didi Kempot's concert and produces merchandise promoted through the Instagram account of each region. The merchandise, such as t-shirts, generates a significant source of income for Sobat Ambyar. It can be seen from the responses given in the comment column on the merchandise post of Sobat Ambyar. Moreover, those who bought the merchandise give not only comments but also provide testimonials.

The sale of various objects related to Didi Kempot can be considered love and simultaneously strengthen Sobat Ambyar. Therefore, Ambyar's fans will not hesitate to buy various Ambyar-related things and Didi Kempot-related objects. *Sobat Ambyar* used this merchandise when watching concerts or while attending the gathering among *Sobat Ambyar*. It shows that popular culture is closely related to the culture of consumerism. This culture stated that the condition of a consumptive society is that instead of need, they buy what they desire, and instead of its usefulness, they would rather consider the pseudo-identity coming along with these goods (Bakti et al., 2019; Baudrillard, 1998). This condition will continue to trigger a simulation that reaches a new culture of consumerism (Armawi, 2007).

Sobat Ambyar interprets the whole process of Campursari music activity as beautiful to hear and has a strong meaning in them. *Sobat Ambyar* united in a trend of music, songs, turmoil, feelings of freedom from heartache. Didi Kempot's songs make them feel the pain of a breakup again as something normal and worthy of acceptance. This new meaning of the broken song is something unique in Sobat Ambyar. They even shamelessly show tears in public spaces. Even cries of heartbreak also decorate their social media. *Sobat Ambyar* identifies as a family that celebrates heartbreak with joy.

Looking at the phenomenon of Sobat Ambyar that continues to grow, all people want to get some information about these fans. The condition is then used to gain profits from the popularity of Sobat Ambyar. For example, a film about Habibie and Ainun along with their entire merchandise and news in the

mass media (Hidayat & Prasetio, 2015), film about Basuki Tjahya Purnama alias Ahok (Fakhruddin et al., 2019), and Joko Widodo (Hudoyo & Mulia, 2014) were also made. Films can indicate that a phenomenon is currently widespread, and the benefits of taking advantage of this popularity should be considered. Therefore, nowadays, a movie about Sobat Ambyar is also being produced.

This movie will involve Sobat Ambyar taking the film scene to make Sobat Ambyar cast the main actors and the primary segmentation. Besides, the story idea featuring the journey of Sobat Ambyar will also be the film's attraction. This movie has been released in early 2021, and Sobat Ambyar's fans immediately showed their enthusiasm by continuing to share posts about the movie on social media. The film was directed by Charles Gozali, and written by Bagus Bramanti and Gea Rexy. The film was about Didi Kempot's career journey to become well known Campursari maestro. The film's story is taken from Sobat Ambyar's perspective by presenting the story of the journey of a person who idolizes Didi Kempot (Tionardus, 2021).



Figure 13 Initial information on the filming of Sobat Ambyar.

Source: @sobatambyar account



Figure 14 Information from Kompas that the Sobat Ambyar film will become a trilogy.

Source: @sobatambyar account

This proves that the story about Sobat Ambyar can attract the attention of the wider community. So the production house is willing to work on the film to be played in theaters nationwide. Previously, Sobat Ambyar's fanbase accounts had also worked together to promote several national films. Among them is the film *Nanti Kita Cerita Untuk Hari Ini (NKCTI)*, promotional material of a review from Didi Kempot that can attract *Sobat Ambyar* to watch the movie. This post succeeded in attracting *Sobat Ambyar's* interest in viewing and providing comments and likes. In general, fans tend to believe everything that is said by the person

he likes. This is also the reason why many parties collaborate with Didi Kempot and Sobat Ambyar.

CONCLUSION

Based on the results and analysis that has been done. Several things became the focus of research related to Sobat Ambyar's fandom in popular culture. The Sobat Ambyar phenomenon seems to be a new trend in social media developed in various forms of memes, quotes, and humanitarian movements carried out by the community. This trend has also encouraged the formation of the *Sobat Ambyar* community in many cities. This trend has also encouraged a uniformity of the fan community, both in imitation of styles and the emergence of artists who use the concept of "ambyar" in their lyrics. Another feature of popular culture is adaptability. Didi Kempot, which is in Javanese and heart-wrenching lyrics, can be adapted by various groups regardless of age, gender, or origins. The magnitude of Didi Kempot and Sobat Ambyar can also attract the attention of businesspeople in gaining profitability. This can be seen in making merchandise, promoting a brand, and making films whose purpose is to benefit the community and the film industry. This research was conducted before Didi Kempot passed away. Because of the significant influence of this figure, further research needs to be completed after he has gone. What changes might happen in *Sobat Ambyar*? Will *Sobat Ambyar* keep their integrity to the music or the figure influence this new popular culture?

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