

INTISARI

Musik rock di Madura selama ini belum banyak menyita perhatian atau menjadi fokus kajian berbagai studi akademik dunia musikal orang Madura. Studi akademik dunia musikal orang Madura sering memosisikan seni musik tradisional atau berbasis keislaman sebagai musik yang sangat berkembang pesat di Madura. Sementara itu, kehidupan musik rock yang telah berlangsung lama di Madura cenderung tersisihkan. Rezim politik lokal menganggap musik rock bukan mencirikan jati diri otentik orang Madura karena merupakan produk impor dan cenderung kebarat-baratan. Namun, pasca orde baru (orba) menjadi momentum politik bagi rezim lokal untuk memerangi musik rock sehingga keberadaan musik rock di Madura perlahan menyusut. Berdasarkan fenomena ini, rumusan masalah penelitian ini mengacu pada pertanyaan penting: apakah makna musik rock di Madura? bagaimanakah relasi globalitas dan lokalitas musik rock di Madura?

Penelitian ini menggunakan perspektif relasi globalitas dan lokalitas Arjun Appadurai dan Roland Robertson untuk membaca kehidupan musik rock di Madura. Konsep musik rock menggunakan pendekatan politik musik seperti perspektif John Street hingga Simont Frith sebagai konsep kunci tentang musik rock di Madura. Untuk membaca proses penjelajahan ruang musik rock di Madura menggunakan pendekatan spasialitas seperti perspektif Harvey dan Soja. Pengumpulan data tentang musik rock di Madura melalui studi lapangan dengan mengandalkan variasi sumber data berdasarkan hasil wawancara, observasi, dan penelusuran dokumentasi atau kajian pustaka.

Hasil penelitian ini menunjukkan bahwa musik rock di Madura merupakan musik *jhung-jhungan* (menang-menangan atau melampaui pihak lain dalam suasana kompetitif atau rivalitas). Karena itu, musik rock di Madura merupakan musik uji nyali, kejantanan, rivalitas, hingga pertarungan gengsi sosial di antara pihak-pihak yang terlibat, baik pada saat mereka berada di dalam panggung musikal maupun di luar. Hal ini pula yang turut membuat musik rock di Madura mengandung dimensi globalitas sekaligus lokalitas atau lebih tepat disebut musik glokalitas. Sekalipun musik rock di Madura bagi struktur sosial dominan setempat cenderung dianggap ‘musik setan’ karena tampak asing baginya, bagi kelompok anak-anak mudanya musik rock dianggap bagian dari lambang kemodernan orang Madura. Namun, dimensi globalitas dan lokalitas musik rock di Madura tidak selalu berjalan mulus karena keduanya mengalami hubungan yang putus-nyambung. Kemunculan musik rock di Madura dimulai pasca kemerdekaan dan berdirinya gedung Irama di pusat kota Pamekasan sebagai gedung cinema pertama di Madura. Melalui tontonan adegan musik rock di gedung cinema ini mendorong anak muda kota Pamekasan yang berada di sekitarnya membentuk band rock pertama di Madura. Pada perkembangannya musik rock di Madura menjadi musik festival karena inisiatif generasi rocker baru di Pamekasan. Festivalisasi musik rock ini menjadi laga beradu gengsi, reputasi, dan prestasi di antara para kontestan dan jaringan pertemanan anak muda Madura (*pol-kompolan*). Setelah era musik festival ini berakhir karena penyensoran rezim politik keislaman, maka kemunculan cafe di kota Pamekasan menjadi ruang baru bagi dunia rocker. Namun, suasana festival sepertinya sulit hilang di ruang baru rocker Madura ini karena kuatnya budaya *jhung-jhungan* sebagai efek ganda budaya *têngka* (tata krama) orang Madura.

Kata Kunci: Musik Rock di Madura, Globalitas, Lokalitas, dan Spasialitas

ABSTRACT

Rock music in Madura has not received much attention or been the focus of studies in various academic studies of the Madurese musical world. Academic studies in the musical world of Madurese often position traditional or Islamic-based musical art as music that is very rapidly developing in Madura. Meanwhile, the life of rock music that has lasted a long time on the island of Madura seemed marginalized. The local political regime considers rock music to not be an authentic Madurese identity because it is an imported product and tends to be westernized. However, after the new order (*orde baru*) became a political momentum for the local regime to fight rock music so that the existence of rock music in Madura slowly shrinking. Based on this phenomenon, the formulation of the problem of this study refers to an important question: what is the meaning of rock music in Madura? what is the relation between globality and locality of rock music in Madura?

This study uses the relationship approach globality and locality as Arjun Appadurai's perspective to Roland Robertson to read the life of rock music in Madura. The concept of rock music uses a political approach to music such as John Street's perspective to Simont Frith as a key concept of rock music in Madura. To read the process of exploring the rock music space in Madura, using a spatial approach such as Harvey and Soja's perspective. Collecting data about rock music in Madura through field studies by relying on variations in data sources based on interviews, observations, and searches of documentation or literature review.

The results of this study indicate that rock music in Madura is *jhung-jhungan* music (win-win or surpass other parties in an atmosphere of competition or rivalry). Therefore, rock music in Madura is a musical test of guts, virility, rivalry, to betting social prestige between the parties involved, both when they are on the musical stage and outside. This also helped make rock music in Madura contain a dimension of globality as well as locality or more accurately called glocality music. Even though rock music in Madura for the dominant local social structure tends to be considered 'devil music' because it seems foreign to him, for his young group rock music is considered part of the symbol of modern Madurese. However, the dimension of globality and locality of rock music in Madura does not always run smoothly because both of them experience a disconnected and connected relationship. The emergence of rock music in Madura began after independence and the establishment of the Irama building in downtown Pamekasan as the first cinema building in Madura. Through watching the rock music scene in the cinema building, encouraging young people in the surrounding city of Pamekasan to form the first rock band in Madura. In its development, rock music in Madura became a festival music due to the initiative of a new generation of rockers in Pamekasan. This rock music festival is a match for prestige, reputation and achievement among the contestants and the network of friends of Madurese youth (*pol-kompolan*). After the music era this festival ended due to the censorship of the Islamic political regime, the appearance of the cafe in the city of Pamekasan became a new space for the rocker world. However, the atmosphere of the festival seems difficult to disappear in the new space of the Madurese rockers because of the strong *jhung-jhungan* culture as a dual effect of the Madurese culture of manners (*tèngka*).

Keywords: Rock Music in Madura, Globality, Locality, and Spaciality