

THE SYMPHONY OF NATIONALISM: A POSTCOLONIAL STUDY TO THE MUSIC AND LYRICS OF INDONESIA KERONCONG

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ABSTRACT

This paper examines the role of keroncong music as a medium for building and strengthening the values of patriotism, nationalism, and diversity harmony in Indonesia. Keroncong music, which was first introduced by Portuguese sailors in the 16th century, underwent a process of acculturation until it became an integral part of Indonesian cultural identity. During the colonial period, this genre of music was used as a symbolic tool of resistance that ignited the spirit of struggle and nationalism. With its touching lyrics and melodious tunes, keroncong became a means for the Indonesian people to express their love for their homeland and national identity. Songs such as "Bengawan Solo," "Melati di Tapal Batas," and "Rayuan Pulau Kelapa" became powerful symbols of patriotism and played an important role in the Indonesian independence movement. Postcolonial literary criticism was applied to understand how colonial and nationalist elements interacted in keroncong music, as well as how keroncong helped reconstruct postcolonial national identity in Indonesia. The results of the study show that keroncong music not only serves as entertainment but also as a symbol of struggle that reflects Indonesia's national identity. As an adaptive form of music, keroncong has successfully maintained its relevance by incorporating local elements and themes that reflect Indonesia's socio-political dynamics. In its lyrics, keroncong conveys messages rich in national values and diversity, capable of embracing all layers of Indonesian society, from various ethnicities, religions, and social backgrounds. The value of patriotism in keroncong music emerges through themes of struggle, love for the homeland, and pride as an independent nation. Nationalism in keroncong is further strengthened by the use of local language and idioms, as well as the incorporation of traditional cultural elements deeply rooted in Indonesian society.

Keywords: Nationalism, Patriotism, Keroncong, Simponi Nada, Postcolonial Criticism

ABSTRAK

Tulisan ini mengkaji peran musik keroncong sebagai medium dalam membangun dan memperkuat nilai-nilai patriotisme, nasionalisme, dan harmoni keberagaman di Indonesia. Musik keroncong, yang pertama kali diperkenalkan oleh pelaut Portugis pada abad ke-16, mengalami proses akulturasi hingga menjadi bagian tak terpisahkan dari identitas budaya Indonesia. Pada masa penjajahan, genre musik ini digunakan sebagai alat perlawanan simbolis yang mengobarkan semangat perjuangan dan nasionalisme. Dengan lirik-lirik yang menyentuh serta melodi yang merdu, keroncong menjadi sarana bagi masyarakat Indonesia untuk mengekspresikan cinta tanah air dan identitas kebangsaan. Lagu-lagu seperti "Bengawan Solo," "Melati di Tapal Batas," dan "Rayuan Pulau Kelapa" menjadi simbol patriotisme yang kuat dan memainkan peran penting dalam proses pergerakan kemerdekaan Indonesia. Metode kritik



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sastra pascakolonial diterapkan untuk memahami bagaimana elemen-elemen kolonial dan nasionalisme saling berinteraksi dalam musik keroncong, serta bagaimana keroncong membantu dalam merekonstruksi identitas nasional pascakolonial di Indonesia. Hasil penelitian menunjukkan bahwa musik keroncong tidak hanya berfungsi sebagai hiburan, tetapi juga sebagai simbol perjuangan yang mencerminkan identitas nasional Indonesia. Sebagai musik yang adaptif, keroncong berhasil mempertahankan relevansinya dengan memasukkan unsur-unsur lokal serta tema-tema yang mencerminkan dinamika sosial-politik Indonesia. Dalam lirik-liriknya, keroncong menyampaikan pesan yang sarat dengan nilai-nilai kebangsaan dan keberagaman, yang mampu merangkul seluruh lapisan masyarakat Indonesia, dari berbagai etnis, agama, dan latar belakang sosial. Nilai patriotisme dalam musik keroncong muncul melalui tema-tema perjuangan, kecintaan terhadap tanah air, dan kebanggaan sebagai bangsa yang merdeka. Nasionalisme dalam keroncong juga diperkuat dengan penggunaan bahasa dan idiom lokal, serta pelibatan elemen budaya tradisional yang mengakar kuat dalam masyarakat Indonesia.

Kata kunci: Nasionalisme, Patriotisme, Keroncong, Simponi Nada, Kritik Poskolonialuse

INTRODUCTION

Patriotism and nationalism can manifest by their own in various forms within an individual. The spirit of patriotism and nationalism can be the reason why someone develops and has a sense of love for their country and nation. Patriotism can be defined as an attitude that embodies courage, steadfastness, and a willingness to sacrifice for the sake of the nation and state (KBBI online, 2019). Meanwhile, nationalism is defined as a spirit of nationality or awareness to love one's country and nation (KBBI online, 2019). Patriotism is also considered a virtue that is very much in line with human nature and plays an important role in human moral life. Loyalty is considered a very powerful inner tool for defending the country and nation. In the context of Islam, this is known as the expression *Hubbul wathan minal iman*, which means love for the homeland is part of faith. Lukmanul Hakim, the leader of the Al-Inabah Islamic Boarding School in Tambaksari, Surabaya, in an article published on the portal www.pwnujatim.or.id titled "Cinta Tanah Air Perspektif Aswaja" (2017), states that the phrase *hubbul wathan minal iman*, meaning love for the homeland is part of faith, is not a quotation from the hadith or the Quran. If there are views that refer to it as a hadith, such views are then considered by scholars as fabricated hadiths. However, Lukmanul Hakim then added that the meaning of the expression is authentic. Lukmanul Hakim then quoted the statement of a prominent hadith scholar, Sheikh Ali Mulia Al-Qori: "As for the hadith *hubbul wathan minal iman*, its status is fabricated, although its meaning is authentic."

From the above statement, we see that the meaning of *hubbul wathan minal iman* can be aligned with patriotism and nationalism and does not contradict Islamic teachings. This also means that a person's values of faith and Islam become a strong foundation for fostering awareness of the importance of national spirit and the spirit of defending the country from any threats that undermine the state and the nation. In the context of patriotism in Indonesia, the emergence and formation of patriotic and nationalistic attitudes in national and state life are considered a necessity. Therefore, various forms of shaping and developing patriotic and nationalistic attitudes and

character among the nation's youth need to be strengthened again amid the current global dynamics, especially when today there are so many negative elements undermining the sovereignty of the nation and state, one of which is intolerance toward existing differences, including religious differences. Tolerance in religious diversity holds a crucial position and role in maintaining the integrity of the nation and state. Intolerant attitudes from any religious group can trigger conflicts that endanger the integrity of the nation and state. According to Muhaemin and Sanusi, for decades, Indonesia has experienced a calm and peaceful atmosphere; acts of intolerance and radical behavior related to religion have been virtually nonexistent (2019). If they did occur, they were limited to minor dynamics within religious and diversity aspects that could be easily resolved and restored. Religion is not only seen as a source of inspiration and motivation in life but also as a source of energy for building unity and fostering compassion among fellow human beings.

One form of tradition and cultural value that can shape and develop patriotism, nationalism, and harmony in diversity is art, especially music. Music is certainly familiar to almost everyone; there is hardly anyone who is unfamiliar with music. The development of music has not only occurred in modern times but has been ongoing for centuries. Additionally, music has become an integral part of a culture, not only in Indonesia but also worldwide. Today, music is one of the arts that reflects and characterizes the culture of a region or nation. In the Indonesian Language Dictionary (KBBI online, 2019), music is defined as (1) the science or art of arranging notes or sounds in a sequence, combining them, and connecting them temporally to produce a composition (sound) that has unity and continuity, and (2) tones or sounds arranged in such a way as to include rhythm, melody, and harmony (especially those using instruments that produce such sounds).

The music genre that is currently still neglected by Indonesian younger generation is Keroncong. Although initially Keroncong considered music introduced by Western colonialists (given the influence of musical instruments brought by the Portuguese), it developed into a tool for shaping patriotic and nationalistic spirit among the nation's youth who were fighting against colonial powers at the time. As a result, songs with themes of struggle and love for the homeland were presented through Keroncong music. This helped to inspire the fighting spirit of the warriors who were striving to expel the colonizers from their beloved homeland. The power of music as a universal element that can be accepted by all levels of society proves its extraordinary influence in shaping patriotism and, of course, nationalism. Ultimately, we can conclude that Keroncong in Indonesia can be considered part of Postcolonial Music, which refers to music and songs that inspire enthusiasm, shape patriotic spirit, and awaken a sense of love for the homeland as part of Indonesia's struggle toward eternal independence and social justice free from the shackles of colonialism. Such cultural values can then serve as the foundation for fostering patriotism, nationalism, and, of course, as a unifying force for the nation to achieve harmony in diversity and religious tolerance. Keroncong music can be enjoyed by all groups without boundaries of ethnicity, religion, race, and class. Keroncong music can be enjoyed by the Malay, Batak, Bugis, Sundanese, Javanese, Madurese, Balinese, Sasak, Ambonese, and others, as well as by people of various religions, including Islam, Christianity, Catholicism,

Hinduism, Buddhism, Confucianism, and others. Keroncong then became one of Indonesia's distinctive post-independence musical genres, developed over time to produce a significant unifying force within the context of diversity.

Many Keroncong songs that have beautiful compositions. They are pleasant to listen to and convey a deep meaning about our love for our homeland, Indonesia. Songs such as “Rayuan Pulau Kelapa”, “Melati di Tapal Batas”, “Selamat Datang Pahlawan Muda”, and “Bengawan Solo”, are rich in profound meaning. These songs serve as a symbol of the unique cultural values of Indonesia post-independence and undoubtedly evoke forms of patriotism, nationalism, and harmony in diversity that exist in Indonesia. Given the complex dynamics of Keroncong music today as part of the adaptive nature of musical art in response to various developments in the music world, this research will focus on Keroncong songs that still uphold the values of patriotism, nationalism, and harmony in diversity in their lyrics. Therefore, this study will comprehensively prove the basic assumption that music is a universal language, and Keroncong can serve as a medium for Indonesian society, especially the younger generation, to reconnect with the harmony of diversity in national and state life. To narrow down the scope of the issue, this research focuses on the background of keroncong songs as part of Indonesia's struggle for independence; the patriotic and nationalistic values of both classical and contemporary keroncong songs; and the harmony of diversity through the patriotic and nationalistic values of keroncong.

To discuss this issue, we use postcolonial criticism theory as our main reference. According to Said neither imperialism nor colonialism are simple acts of accumulation and acquisition (1993: 9). Both are maintained and perhaps even provoked by impressive ideological formations, including the concept that certain territories and societies require and call for domination and forms of knowledge affiliated with domination (Said, 1993: 9). Both imperialism and colonialism then become key terms for understanding the theory and practice of such “impressive ideological formations” in any field and by any intellectuals; historians, sociologists, anthropologists, as well as linguists and literary critics, whether disciplinary or interdisciplinary. For the latter field and intellectuals (literary critics and writers), their studies are often interdisciplinary; that is, criticizing literature without connecting it to other disciplines (such as history) is not a rejection, because the subject matter of imperialism or colonialism itself stems from real historical movements in human culture at large.

In this sense, the construction of colonial and postcolonial theories in literary criticism is equivalent to multiculturalism. As Booker points out, multicultural theorists highlight the historical involvement of the canon and literary studies in racism, imperialism, and the cultural domination of Western Europe and North America over most other countries (1996: 151). This once again proves that the study of imperialism or colonialism in the intellectual sphere (including literary studies) must be positioned within the context of the complexities of real historical movements, particularly the spread of imperial-colonial ideological discourse. For example, research conducted by Edward W. Said in his book *Orientalism* (1978) shows that the portrayal of non-Europeans as lazy, irresponsible, irrational, and promiscuous was often designed to justify their imperial expansion through belief in 'Orientalist stereotypes. Such ideological discourse, as Orientalism itself points out, is more

commonly found in the works of scholars and literary artists than in the works of politicians, thereby highlighting the complex relationship between literature and political and ideological distortions in human history.

In colonial and postcolonial theory, as well as in multiculturalism, these complex relationships are obtained and reinforced by the fact that “both emerge in a cultural context based on efforts to build a new hybrid culture that transcends the past but still refers to hybrid culture.” the remnants of pre-colonial culture, the remnants of colonial culture, and the legacy of a sustained tradition of anti-colonial resistance” (Booker, 1996: 153). Colonial and postcolonial theories still draw heavily on Western theories, but they are modified with “insights gained from a series of recent historical, sociological, psychological, and political meditations on subaltern cultures and societies” (Booker, 1996: 153).

Elaborations to this theory are certainly helpful, as the purpose of colonial and postcolonial theory is to engage in theoretical resistance against imperialism or colonialism and to restore history in the face of the impact of imperialism or colonialism (Gandhi, 1998: 4 & 8). In achieving this goal, colonial and postcolonial theorists, by contrasting the idea of the universality of Western values with the specificity of imperialism or colonialism, directly attack the meta-narrative of history that shows Europe gradually rejecting Western values. its past oppression and positioning itself as a model for the entire world (Cooper, 2005: 15). This attack aims to make us aware that certain discourses are always influenced by specific conditions, so there are no universal standards in describing aesthetic and political values. The same applies to literature; because it is an institution that can be positioned as a historical meta-narrative in that way. And literary works, as the tangible products of this institution, generate specific discourses under specific conditions based on specific ideologies. In this context, the intersection between postcolonial theory and keroncong music emerges as a unified whole because we treat songs, just as we do literary texts, as something that is inherently ideological, even political.

Keroncong is one of Indonesia's traditional music genres with a long and complex history. The origins of this music are often linked to the influence of Portuguese culture that came to Indonesia in the 16th century. However, keroncong also developed and adapted to local Indonesian culture, creating a unique and rich music genre. In the context of postcolonialism, keroncong music reflects the dynamics between colonial power and local identity, as well as how the culture created during the colonial period still impacts modern society. Keroncong originated from Portuguese music brought by Portuguese sailors and soldiers to the Indonesian archipelago in the 16th century. Instruments such as the ukulele and guitar played an important role in the early development of keroncong (Ganap, 2013). This music later assimilated with local traditional music, resulting in a form of music that differed from the original. In the 19th century, keroncong began to gain widespread popularity among Javanese society, and in the 20th century, keroncong reached the peak of its popularity in Indonesia. (Tasiyah & Erawati, 2024)

Therefore, colonialism had a major influence on cultural development in Indonesia, including in the field of music. Keroncong is a clear example of how foreign cultural elements can be integrated into local culture. Instruments such as the guitar

and ukulele, which are part of Portuguese cultural heritage, were adapted and used in keroncong music. In addition, the musical structure and melodies in keroncong also show the influence of Western music, but with a distinctive local touch. During the Dutch colonial period, keroncong underwent significant development. Many keroncong artists began creating songs that not only entertained but also conveyed social and political messages. At that time, keroncong was often played at social events, parties, and even on the radio, making it an important tool in spreading culture and ideas.

METHOD

The Naturalistic Inquiry paradigm was used in this study, which means that the object of research is something natural, not engineered, and does not follow quantitative principles. Therefore, the type of data to be collected is qualitative data. Meanwhile, the selection of the Postcolonial Literary Criticism method is an inevitable reflective effort from the historical context of Keroncong as a shaper of Indonesia's postcolonial national identity, which embodies the spirit of patriotism and nationalism. Postcolonial criticism has several objectives, primarily aiming to re-evaluate the history of colonialism from the perspective of the colonized people. This aims to ensure the economic, political, and cultural impacts of colonialism on colonized societies and colonizing nations. Additionally, it seeks to analyze the decolonization process and, most importantly, actively engage in political liberation efforts. This includes advocating for equal access to material resources, opposing various forms of domination, and articulating political and cultural identities. From the above statement, it is clear that one of the objectives of the Postcolonial Criticism Method is the articulation of cultural identities, making this critical method highly suitable for analyzing keroncong songs as texts that represent Indonesia during the colonial and postcolonial periods. Through this perspective, this method also has the potential to present the diversity of harmony and tolerance promoted by keroncong songs, which certainly transcend ideological, ethnic, religious, racial, and intergroup boundaries.

RESULT AND DISCUSSION

In Indonesia, Keroncong and its connection to patriotism and nationalism are related to aspects of literary theory, music, history, and postcolonialism. These aspects will address the values of patriotism and nationalism in keroncong, both classical and contemporary. Elaborately, the values of patriotism and nationalism are conveyed through lyrics, melodies, arrangements, and historical context. Theories that were relevant when created or popularized during the struggle for independence or post-independence inherently carry the values of patriotism and nationalism with postcolonial literary theory, music theory, historical theory, and nationalism theory. Keroncong songs often use lyrics with messages of patriotism and nationalism. The song "Bengawan Solo" by Gesang, although it does not explicitly mention nationalism, depicts the beauty of Indonesia's nature, which can evoke a sense of love for the homeland. The use of melodies and arrangements that are characteristic of Indonesia,

such as the use of pentatonic scales or traditional rhythmic patterns, reinforces national identity in keroncong music.

Edward Said in his *Orientalism* and Homi Bhabha through their postcolonial theories promote the concept of “hybridity.” This concept is used to analyze how keroncong music, as a result of the fusion of Portuguese and Indonesian cultures, serves as a tool for resistance and the expression of national identity. Other theories, such as Bruno Nettl's ethnomusicology, help us understand how local musical elements are integrated into keroncong to create a unique musical identity. Benedict Anderson's concept of “imagined communities” is also applied to understand how keroncong music contributes to the formation of Indonesian national identity. Additionally, Michael Billig's theory of “banal nationalism” can explain how *keroncong* songs are often played to reinforce a sense of nationalism.

In a postcolonial context, keroncong is seen as a form of “mimicry” and “hybridity”. Although rooted in Portuguese music, keroncong has been adapted and modified to such an extent that it has become a unique expression of Indonesian culture. This can be seen as a form of resistance to colonial domination and an attempt to build a new national identity. Furthermore, lyrical analysis is used to examine the meaning and symbolism in keroncong lyrics. Another analysis is musicology. This theory studies musical elements such as melody, harmony, and rhythm that appear to reflect national identity. Comparative studies are also used to compare classical and contemporary keroncong to observe the evolution of patriotic and nationalistic values that have developed in Indonesia. Finally, as literary studies function as analysis, contextual analysis is used to connect songs with the historical and socio-political context in which they were created or popularized.

Ismail Marzuki's “Rayuan Pulau Kelapa” is a good example to analyze. The lyrics explicitly praise the beauty of Indonesia, while the melody combines elements of Western and Indonesian music. In a postcolonial context, this song can be seen as an attempt to construct a new national narrative, independent of colonial heritage. *Keroncong* music, both classical and contemporary, has become an important medium for conveying the values of patriotism and nationalism in Indonesia. Through its lyrics, melodies, and historical context, keroncong is not only entertainment, but also a tool for building and strengthening national identity in the postcolonial era. Keroncong music plays a significant role in conveying values of patriotism and nationalism in Indonesia, both in classical and contemporary forms. According to Yampolsky (2010) keroncong has undergone a transformation from entertainment music to a symbol of Indonesia's national identity. Moreover, this song played a role in building Indonesia's “imagined community” after independence (Sutton, 2002). Musical Elements of Keroncong in “Rayuan Pulau Kelapa” contains musical elements of keroncong, such as the use of cak and cuk instruments, which are the result of local adaptations that reflect national identity (Ganap, 2006). This is in line with the concept of “hybridity” in Bhabha's postcolonial theory (1994). Furthermore, the historical context of keroncong songs underwent significant development during the struggle for independence and post-independence. According to Kornhauser, keroncong songs were created as a response to the political situation at the time, making them a vehicle for expressing patriotism (1978).

In his *Orientalism*, Said's Postcolonial theory provides a framework for understanding how music such as keroncong became an instrument of cultural resistance (1978). Another postcolonial perspective from Hommy K. Bhabha (1994) suggests that the concept of "hybridity" can be linked to explaining how keroncong became a unique cultural product resulting from the fusion of colonial and local influences. Furthermore, Nettl in his book *The Study of Ethnomusicology* emphasizes the importance of understanding music within its cultural context (2005). This is relevant in analyzing how keroncong integrates local musical elements to create an Indonesian musical identity. Thus, nationalism, as theorized by Benedict Anderson with his concept of "imagined communities," provides a perspective on how music such as keroncong can contribute to the formation of national identity (1983). Another opinion from Billig through the theory of "banal nationalism" explains how popular songs, including keroncong, can strengthen nationalism in everyday life (1995). However, although rooted in Portuguese music, keroncong has been adapted in such a way that it has become a unique expression of Indonesian culture, reflecting resistance to colonial domination (Mulyadi, 2016). Methodologically, the analysis of keroncong lyrics examines the meaning and symbolism in keroncong lyrics (Sutton, 2002). This is followed by a musicological analysis, where the musical elements that reflect national identity are studied through musicology (Ganap, 2006). Meanwhile, another step in comparative studies involves comparing classical and contemporary keroncong music and songs (Yampolsky, 2010). Finally, through contextual analysis, keroncong is linked to its historical and socio-political context (Kornhauser, 1978).

The song "Bengawan Solo" by Gesang, according to Sutton's analysis, although it does not explicitly mention nationalism, describes the beauty of Indonesia's nature that can inspire a sense of love for the homeland (2002). This aligns with Billig's concept of "banal nationalism" (1995). Meanwhile, "Indonesia Raya," although officially recognized as Indonesia's national anthem, has a close connection to the development of keroncong music and the values of patriotism and nationalism in Indonesia. The selection of this song as one of the objects of study in the analysis of keroncong lyrics containing messages of patriotism and nationalism is based on historical roots. "Indonesia Raya" which was composed by Wage Rudolf Supratman in 1924, when keroncong was rapidly developing as a popular music genre in Indonesia (Sumarsam, 2013). This historical roots are further reinforced by Errington's argument, which explains that during that period, keroncong was often used as a medium to convey messages of nationalism (1998).

Although "Indonesia Raya" is not an original keroncong song, Yampolsky notes that this song is often arranged and performed in the keroncong style, especially during the national movement and early independence (2013). This demonstrates the flexibility of keroncong in adopting and spreading patriotic messages. The lyrics of "Indonesia Raya" had a significant influence on the development of patriotic lyrics in subsequent keroncong music. Many keroncong songwriters, Kartomi argues, were inspired by the style and message contained in "Indonesia Raya" (2002). "Indonesia Raya" became a representation of national identity (Anderson, 1983). He emphasized the important role of the national anthem in shaping national identity. "Indonesia Raya," as the national anthem, became a benchmark for other patriotic lyrics, including

those in the keroncong genre. Indonesia Raya, when linked to Bhabha's explanation, can perhaps be interpreted as a form of "hybridity," where elements of Western music (which were initially introduced by the colonizers) are used to express the spirit of anti-colonialism and Indonesian nationalism. Indonesia Raya itself, as Indonesia's national anthem, has undergone an evolution in meaning. Weintraub explains that the meaning and use of "Indonesia Raya" has evolved since its creation (2010). From a song of struggle to an official national anthem, this evolution reflects changes in the discourse of Indonesian nationalism, which is also reflected in the development of keroncong music.

Therefore, this song is not only a symbol of the highest form of nationalism, but also a reflection of how music, particularly keroncong, plays a role in the formation and strengthening of Indonesia's national identity. This will help us understand how values of patriotism and nationalism are articulated through lyrics and music, and how this contributes to the broader discourse on national identity in the post-colonial Indonesian context. If the first verse of "Indonesia Raya" is read as patriotic and nationalist lyrics,

"Indonesia tanah airku
Tanah tumpah darahku
Di sanalah aku berdiri
Jadi pandu ibuku"

These lines became a symbol of the highest patriotism as the Indonesian national anthem. The use of the phrases "tanah airku" (my homeland) and "tanah tumpah darahku" (my country) emphasizes the emotional bond with the homeland, which is in line with Anderson's concept of "imagined communities" (1983). "pandu ibuku" becomes a metaphor that describes dedication to serving the country (2013). Sears argues that this is a common theme in Indonesian nationalist discourse. Meanwhile, Bhabha seems to be able to relate to reading this song as a form of "mimicry," where Western musical structures are used to convey messages of Indonesian nationalism, creating a distinctive postcolonial "in-between" space (1994).

Another song is Ismail Marzuki's "Rayuan Pulau Kelapa" which he composed in 1944. This song is one of the iconic songs in the history of Indonesian music, especially in the keroncong genre. The selection of this song as an object of study of keroncong music, which has patriotic and nationalistic values, is based on several significant considerations. The historical context of the creation of "Rayuan Pulau Kelapa" is significant because it was composed toward the end of the Japanese occupation of Indonesia, a time when nationalist sentiments were at their peak. This song created during this period often contained hidden messages that stirred nationalist sentiments amid the pressures of colonial rule. In this context, "Rayuan Pulau Kelapa" serves as a representation of the latent aspirations for independence (Susilo, 2004).

Moreover, this song uses powerful natural metaphors to describe the beauty and richness of Indonesia. Weintraub explains that the use of natural imagery in nationalistic song lyrics is a common strategy to inspire love for one's country (2010). Phrases such as "tanah airku Indonesia" (my homeland Indonesia) and "negeri elok

amat kucinta” (the beautiful country I love so much) directly express nationalist sentiments, while descriptions of Indonesia's natural beauty serve to strengthen emotional ties to the homeland. Musically, “Rayuan Pulau Kelapa,” although often considered a patriotic song, has a melodic and harmonic structure very close to the keroncong style. Ganap asserts that the flexibility of the keroncong genre allows it to adopt and adapt songs from various sources, including struggle songs, into the keroncong repertoire (2006). This demonstrates how keroncong serves as a medium for disseminating messages of nationalism.

In postcolonial discourse, this song can be seen as a form of “writing back” against colonial discourse. Ashcroft et al. (2002) explain that this process involves the use of language and cultural forms introduced by colonizers to express the identity and aspirations of colonized peoples. “Rayuan Pulau Kelapa,” which uses a Western-influenced musical form (keroncong) but with lyrics that are very Indonesia-centric, reflects this process of cultural “appropriation.” Methodologically, the analysis of this song can include several approaches. A textual analysis of the lyrics can reveal the layers of meaning and symbolism contained within them. A comparative study with other patriotic songs from the same era can provide insights into the development of nationalist discourse in Indonesian music. Meanwhile, musicological analysis can explore how keroncong musical elements are used to reinforce the patriotic message in the song.

Furthermore, Ismail Marzuki’s “Rayuan Pulau Kelapa” is also interesting to study from the perspective of “banal nationalism” as proposed by Billig (1995). The widespread popularity and use of this song in various national contexts shows how the values of patriotism and nationalism are continuously produced and reproduced in everyday life through the medium of music. “Rayuan Pulau Kelapa” is a rich and complex subject of study within the context of keroncong music, which embodies patriotic and nationalistic values. The song not only reflects the spirit of its time but has also become an integral part of Indonesia's national narrative, demonstrating the power of music—particularly keroncong—in shaping and maintaining national identity.

"Tanah airku Indonesia
Negeri elok amat kucinta
Tanah tumpah darahku yang mulia
Yang kupuja sepanjang masa"

This song praises the beauty of Indonesia, evoking a sense of national pride. That the use of poetic words such as “beautiful” and “noble” to describe the homeland is a strategy to build a positive image of the post-colonial nation (Sutton, 2002). The phrase “Yang kupuja sepanjang masa” (The one I praise forever) shows eternal commitment, reflecting what Billig calls “banal nationalism” that is constantly reinforced. Nettl might point out how the melody of this song, despite using a Western diatonic scale, has ornamentation that reflects the Malay vocal style, creating a unique musical identity (2005).

Another important keroncong song that embodies the values of patriotism and nationalism is “Melati di Tapal Batas” by Ismail Marzuki. This song was composed in 1947. This song is another important example of keroncong music that is rich in patriotic and nationalistic values. “Melati di Tapal Batas” emerged during a crucial period in Indonesian history, namely the early days of independence. This historical context is crucial in understanding the meaning and significance of the song. As Kartomi noted, “songs created during the revolutionary period often contain hidden messages that reinforce the spirit of struggle and national identity” (1998: 123).

The lyrics are rich in symbolism. The use of jasmine (melati) as a central metaphor is very significant. Jasmine, as Indonesia's national flower, has deep symbolic meaning. The use of national symbols in patriotic songs is a strategy to strengthen national identity and arouse patriotic sentiment (Yampolsky, 2013: 45). The phrase “di tapal batas” (at the border) also carries profound meaning, referring to the nation's borders and emphasizing the territorial integrity of newly independent Indonesia.

This song demonstrates what Bhabha refers to as “hybridity” in a postcolonial context (1994). Bhabha states that “hybrid spaces allow for the negotiation of identity and meaning in a postcolonial context” (1994: 38). “Melati di Tapal Batas” combines Western-influenced musical forms (keroncong) with highly Indonesian symbolism and themes, creating a unique artistic expression of a developing national identity. Musically, the song exhibits the characteristic features of keroncong. Ganap explains that “keroncong, although rooted in Portuguese musical tradition, has evolved into a distinctly Indonesian genre, often used to express nationalist sentiments” (2006:67). The use of keroncong instruments and rhythmic patterns in this song reinforces the nationalist message contained in its lyrics. This song can be analyzed methodologically by adopting an interdisciplinary approach. Critical discourse analysis, as proposed by Fairclough, can be used to “reveal the relationship between text, discursive practice, and the broader socio-political context” (2013:93). This allows us to understand how this song interacts with and shapes the discourse of nationalism in its time. Additionally, the ethnomusicological approach outlined by Nettl is relevant here (2005). Nettl emphasizes the importance of “understanding music not only as sound, but also as cultural behavior” (2005:12). With this approach, we can explore how “Melati di Tapal Batas” functions within the broader social and cultural context of Indonesia.

From the perspective of Billig's banal nationalism, this song can be seen as an example of how “nationalism is subtly reproduced in everyday life” (1995: 6). The popularity and widespread use of this song in various national contexts shows how the values of patriotism and nationalism continue to be reinforced through the medium of music. Meanwhile, Anderson's “imagined communities” might view this song as a tool for “building and maintaining imagined national communities” (1983:6). Through its lyrics rich in national symbolism and its memorable melody, “Melati di Tapal Batas” contributes to the formation of a shared national narrative. “Melati di Tapal Batas” is an example of how keroncong music is used as a medium to express and reinforce the values of patriotism and nationalism in Indonesia. This song not only reflects the spirit of its time but has also become part of the national cultural heritage, demonstrating the power of music in shaping and maintaining national identity in a post-colonial context.

Engkau gadis muda jelita
Bagai sekuntum melati
Engkau sumbangkan jiwa raga
Di tapal batas Bekasi
Engkau dinamakan Srikandi
Pendekar putri sejati
Engkau turut jejak pemuda
Turut mengawal negara
Oh pendekar putri yang cantik
Dengarlah panggilan ibu
Sawah ladang rindu menanti
Akan sumbangan baktimu

This song uses the symbolism of jasmine flowers, which, according to Yampolsky are often used as a metaphor for the purity and beauty of Indonesia (2010). “Tapal batas” can be interpreted as national borders, emphasizing Indonesia's territorial integrity. Kornhauser states that the use of natural symbols in patriotic songs is a way of connecting national identity with the physical environment of the country (1978). The use of poetic and metaphor-rich Indonesian language in this song can be seen as a form of “appropriation” of language, where the language of the colonizer (in this case, the concept of Western songs) is taken over and transformed to express a new national identity (Ashcroft et al., 2002). “Melati di tapal Batas” depicts a brave young girl, described as a “jasmine flower” — a symbol of beauty and purity — who sincerely sacrifices her life on the front lines to protect her homeland. In the lyrics, this woman is called “Srikandi,” referring to the brave and skilled female wayang character known for her archery skills, symbolizing courage and fighting spirit. The song celebrates the dedication of women who are equal to young men in safeguarding the nation's independence and security during the ongoing struggle. The female warrior in this lyric is not only depicted as a brave woman on the battlefield, but also as a beautiful one. As a warrior, she is asked to listen to the “*panggilan ibu*” (call of the mother), a figure who symbolizes a nation, Mother Earth. However, “Mother” here can also have another meaning; this call implies that there is another role awaiting women, namely working in the fields and rice paddies as part of the task of ensuring food security on the home front. This verse reminds us that struggle does not always have to take place on the battlefield. Women can also make significant contributions in other important tasks, such as helping to meet the food needs of the people. By encouraging women to consider their contributions in various fields, this verse emphasizes that the struggle for independence encompasses diverse roles.

Another keroncong song is “Selamat Datang Pahlawan Muda” (Welcome, Young Heroes) by R. Maladi, which was composed in the 1940s. This keroncong song is an important example for it is imbued with patriotism and nationalism. Through this song, we can see how music was used as a tool to build and strengthen Indonesia's national identity in the early days of independence. Composed in the 1940s, this song emerged during the turmoil of Indonesia's independence revolution. As Kartomi points out that

this song was created during the revolutionary period often served as tools of mobilization and inspiration for the struggle for independence (2002:78). In this context, "Selamat Datang Pahlawan Muda" can be seen as a direct response to the revolutionary spirit of the time. The lyrics of this song explicitly praise and welcome Indonesia's young fighters. The phrases "*Selamat datang pahlawan muda*" (welcome, young heroes) and "*Pembela bangsa dan negara*" (defenders of the nation) directly refer to the role of youth in the struggle for independence. According to Anderson the use of such language in nationalist songs plays an important role in forming and strengthening the imagined community (1983:145), which is the basis of modern nationalism.

From a postcolonial perspective, this song can be analyzed using the concept of "writing back" proposed by Ashcroft et al. They argue that rewriting national narratives is a key strategy in the formation of postcolonial identities (2002: 33). In this case, "Selamat Datang Pahlawan Muda" can be seen as an attempt to rewrite the narrative of heroism from an Indonesian perspective, rather than from a colonial point of view. Musically, this song displays the characteristic features of keroncong, but with a more heroic spirit. Ganap explains that keroncong during the revolution often adopted elements of marching music to create a more patriotic atmosphere (2006 112). The musical structure of this song can reveal how traditional keroncong elements are combined with a more militant musical style to reinforce the patriotic message. This song can adopt an interdisciplinary methodological approach. Fairclough suggests using critical discourse analysis to reveal the relationship between text, discursive practice, and the broader socio-political context (2013:93). With this approach, we can understand how this song interacts with and shapes the discourse of nationalism in its time. Additionally, the concept of Billig's banal nationalism is relevant in this analysis. Billig argues that nationalism is routinely reproduced through symbols that are often unnoticed in everyday life (1995: 6). The popularity and widespread use of this song in various national contexts demonstrate how the values of patriotism and nationalism continue to be reinforced through the medium of music. Weintraub in his study of Indonesian popular music emphasizes the importance of understanding how music plays a role in the formation of national identity and collective memory (2010: 23). In this context, "Selamat Datang Pahlawan Muda" can be seen as a tool for building and maintaining collective memory about Indonesia's struggle for independence.

"Selamat datang pahlawan muda
Pembela bangsa dan negara
Perjuanganmu takkan sia-sia
Untuk Indonesia Raya"

This song explicitly praises the independence fighters. Mulyadi explains that the theme of heroes is a key element in constructing Indonesia's national narrative (2016). The phrase "perjuanganmu takkan sia-sia" (your struggle will not be in vain) reflects post-colonial optimism and hope for a better future. "Selamat Datang Pahlawan Muda" as keroncong music is a medium for expressing and reinforcing the values of patriotism and nationalism in Indonesia. This song not only reflects the revolutionary spirit of its

time but has also become part of the national cultural heritage, demonstrating the power of music in shaping and maintaining national identity in a post-colonial context. Anderson might view this song as an example of how “imagined communities” are strengthened through shared narratives of struggle and sacrifice (1983). The lyrics are meaningful and serve as symbolism that identifies consistent themes of patriotism and nationalism. The musicological aspects analytically include musical elements such as the use of scales and vocal ornamentation, reflecting a blend of Western and local influences.

We can see the evolution of themes from “Indonesia Raya” (1924) to “Selamat Datang Pahlawan Muda” (1940s), showing how the discourse of nationalism developed over time. Contextually, each song is placed in its historical context, from the pre-independence era to the post-proclamation era. Just as keroncong songs have become an important medium for conveying and reinforcing the values of patriotism and nationalism in Indonesia, the lyrics rich in symbolism and strong historical context serve not only as entertainment but also as a tool for building and maintaining national identity in the post-colonial era.

The analysis of patriotic and nationalistic values in keroncong music, both classical and contemporary, through melody and arrangement is an important aspect in understanding the role of this music in the formation of Indonesia's national identity. This approach allows us to see how musical elements are used to convey and reinforce patriotic messages. In the context of classical keroncong, melodies often adopt patterns that reflect Portuguese influences, but with a distinctive local touch. Sumarsam explains that classical keroncong melodies often combine Western diatonic scales with distinctive Malay ornamentation, creating a unique musical identity (2013:89). The use of memorable and emotional melodies often aims to evoke feelings of nostalgia and love for the homeland. The arrangements in classical keroncong typically involve instruments such as the ukulele, cello, guitar, and flute. The use of these instruments in a distinctive formation, Ganap argues, creates a sound that is immediately recognizable as ‘Indonesian’, even though some of the instruments originate from outside the country (2006:56). This demonstrates how musical arrangements can become symbols of national identity. In the development of contemporary keroncong, there have been efforts to modernize melodies and arrangements while maintaining the patriotic essence. Weintraub observes that contemporary keroncong musicians often integrate elements of pop and rock music into keroncong, creating a sound that is more relevant to younger generations while still maintaining the nationalist message (2010:178).

The values of patriotism and nationalism in keroncong music explored in this study, both classical and contemporary, are closely related to the historical context of Indonesia. Understanding how these values are conveyed through historical context requires an in-depth analysis of the development of keroncong music alongside the historical journey of the Indonesian nation. Classical keroncong, which developed in the early 20th century, has deep roots in the colonial period. According to Yampolsky (2013:15) keroncong initially developed as a hybrid music reflecting the cultural encounter between the Portuguese, indigenous Indonesians, and Dutch influences. This historical context is important because it shows how keroncong, despite its

foreign roots, has been adopted and adapted into a unique form of Indonesian cultural expression. During the national movement and struggle for independence, keroncong underwent significant transformation in its role as a vehicle for patriotism and nationalism. Kartomi explains that during the period from the 1920s to the 1940s, many keroncong songs were explicitly created to stir up nationalist spirit and the struggle for independence (2002:102). Songs like "Indonesia Raya," and "Rayuan Pulau Kelapa", for example, often arranged in the keroncong style, and thus became symbols of resistance against colonialism. After independence, keroncong continued to evolve alongside the development of Indonesia's national identity. Sumarsam argues that during the Soekarno era, keroncong was often used as a propaganda tool to reinforce nationalist and anti-imperialist ideology (2013:178). This shows how the political context of the era influenced the way keroncong was used to convey patriotic values.

Meanwhile, in contemporary developments, keroncong faces challenges to remain relevant amid changes in the Indonesian music landscape. However, Weintraub observes that contemporary keroncong musicians often combine traditional elements with modern musical styles, creating new forms that still carry nationalistic values in a context that is more relevant to the younger generation (2010: 205). Fairclough suggests an approach that connects musical texts with their socio-political contexts (2013:93). This allows for a deeper understanding of how keroncong songs reflect and shape the discourse of nationalism during a particular period. Nettle emphasizes the importance of understanding music not only as sound, but also as a cultural product shaped by its historical context (2005: 12). This approach allows for a more holistic analysis of the role of keroncong in the formation of national identity. Comparing keroncong from different historical periods can reveal the evolution of values of patriotism and nationalism in this music. Anderson suggests that understanding nationalism requires an analysis of how it is expressed over time (1983: 6). Finally, Historical Reception Studies, as proposed by Ric, is an approach that investigates how audiences from different historical periods receive and interpret keroncong music (2017:67). This can provide insights into the effectiveness of keroncong in conveying values of patriotism and nationalism in different eras. Analyzing the values of patriotism and nationalism in keroncong music through a historical context requires a deep understanding of Indonesia's historical journey. From the colonial era to the contemporary era, keroncong has undergone transformations that reflect changes in the national identity and aspirations of the Indonesian people.

CONCLUSION

Keroncong has proven to be a highly effective medium for building and strengthening the values of patriotism, nationalism, and diversity harmony in Indonesia. Originating from Portuguese influence in the 16th century, keroncong underwent deep acculturation until it became an integral part of Indonesia's cultural identity. During the colonial period, this musical genre transformed into a symbolic tool of resistance, inspiring a spirit of struggle and nationalism through its touching lyrics and melodious tunes. Songs such as "Bengawan Solo," "Rayuan Pulau Kelapa," "Selamat Datang Pahlawan Muda," and "Melati di Tapal Batas" became powerful symbols of patriotism that played a crucial role in Indonesia's independence movement. Keroncong's

adaptability in integrating local elements and Indonesian socio-political themes ensures its relevance, making it not only entertainment but also a reflection of a dynamic national identity.

A postcolonial analysis of keroncong music reveals how colonial and nationalist elements interact, as well as how keroncong helps reconstruct postcolonial national identity. Homi Bhabha's concept of "hybridity" is highly relevant in explaining the fusion of Portuguese and Indonesian cultures that produced keroncong as a form of resistance and expression of identity. Benedict Anderson's theory of "imagined communities" and Michael Billig's "banal nationalism" also provide a framework for understanding how keroncong contributes to the formation and strengthening of national identity through the repeated playing of songs. Songs such as "Rayuan Pulau Kelapa," "Melati di Tapal Batas," and "Selamat Datang Pahlawan Muda" explicitly or implicitly express nationalist sentiments, using natural metaphors and praise for warriors to evoke a sense of love for the homeland and pride as an independent nation. Overall, this study confirms that keroncong music, both in its classical and contemporary forms, is an important vehicle for conveying national values. Through its richly symbolic lyrics, distinctive melodies, and strong historical context, keroncong not only entertains but also functions as a tool for building and maintaining Indonesia's national identity in the postcolonial era. Its flexibility in adopting and disseminating patriotic messages, along with its ability to embrace diverse segments of society regardless of ethnicity, religion, race, or social class, makes keroncong a significant unifying force within Indonesia's multicultural context.

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