

Songs From The Sea: Maritime Influence On Indonesian Popular Songs In The 1980s

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Abstract

This study examines the influence of maritime affairs on the development of Indonesian popular music in the 1980s. During the 1980s period, maritime events and issues became one of the discourses that developed in society. This is inseparable from the burning incident of the Tampomas II ship which resulted in hundreds of deaths. Not only the Tampomas II tragedy, the 1980s was marked by the issue of damage to marine ecosystems in Indonesia. This research reveals that Indonesian music is heavily influenced by maritime elements. Almost all traditional Indonesian music in each region touches on maritime elements. The same applies to Indonesian pop music in the 1980s, which contains many lyrics about the sea. Music also records the history that occurred in the Indonesian oceans, such as the tragedy of Tampomas II. This research uses historical analysis using the text from song lyrics and newspapers articles as historical sources.

Keywords: 1980s, Pop Music, History of Indonesia, History of ASEAN, Pop Culture

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Introduction

The sea is a very determining factor in the process of cultural development of the Indonesian people. The Nusantara Sea, which has been the location for inter-island trade since the first century BC, has formed a mixture of cultures between one region and another. Not only between islands, but the archipelago's sea routes were increasingly crowded with traders from other countries. This is what then shapes the interactions between the archipelago and other nations, such as China, India, Arabia, and Europe which began to enter in the 16th century. This interaction ultimately influenced the culture of the archipelago.

Jan Wisseman Christie in Kathirithamby-Wells (1990) explains that shipping and trade are very vital in the process of shaping the culture of the archipelago. In fact, according to Wisseman, Nusantara culture has been formed since the first century BC through trade. The culture, said Wisseman, was formed due to the main influence of South Asia, in this case India, who came to this region to trade. India's influence on the archipelago is not only visible from a political and religious perspective. Indian influence is not just about the concept of kingdom and Hinduism, but also from the daily culture of society. This is reflected in the agricultural culture in Southeast Asia, where farming techniques adopted the Indian way.

Wisseman assessed that farming techniques have become an important pillar for the establishment of a civilization and culture in Southeast Asia, in this case the Archipelago. With this farming method, the people of Southeast Asia will know how to survive in the same area. By staying and staying in an area, the basic foundation of a country can be achieved. Therefore, Wesseman concluded that in the early days of the formation of an area with a concept like the state in the archipelago, the foundation was inseparable from 'Indianization' which was rooted in the society. This Indian influence is evidenced by various relics of artifacts from along western Java to the Perlis region (Malaysia). There are many archaeological remains that show features of Indian culture, such as the Sanskrit language. To trace evidence of Nusantara culture can be seen by observing the archaeological evidence. One area in the archipelago that left many traces of it was Sriwijaya in the 7th century AD. Wisseman's view is in line with what was conveyed by Anthony Reid (2014:9) who assessed that the greatest influence shaping the cultural features of the archipelago was coming from India and China through shipping and trade. However, Reid also outlined the role of the European nation which would later enter the Commercial Desert era.

India and China, said Reid, are the regions that have the most cultural interactions across Southeast Asia. This has resulted in Indian and Chinese cultures greatly influencing the general cultural features of the Nusantara culture.

The influence of the European nation, said Reid, was only felt in the 16th century. All these interactions ultimately influenced the culture of the modern archipelago. This is as illustrated by the domestic culture of the archipelago which was so influenced by the culture of traders from Asia and Europe. Before the interaction with traders who sailed from various regions, furniture in the form of tables

was not known by the people of the archipelago. Because ordinary people eat on the floor. They also eat with leaf mats. Around the 16th century after the arrival of traders, tables and plates were known to the people of the archipelago. Even the beds and chairs were also unknown to the previous public. Because they use mats as bedding. Only the upper class people used the furniture. This is due to the interaction of the upper class society with Europe and China, whose cultures use material furniture, such as tables, plates, beds and chairs. The entry of Arab traders in the 13th century AD also quickly had an impact on culture. The influence of Arabic culture on the archipelago in terms of language and religion. The languages in the archipelago, especially Malay, are mostly adapted from Arabic.

Chinese, Indian and Arabic also had a major influence on the art of the archipelago. A number of archipelago art materials even come from the three nations. This is like a Dayak wind instrument, *cledy*, which was adapted from a Chinese musical instrument (Banoë, 2003: 2011). There is also a lute instrument which was adapted as an archipelago musical instrument which actually originated from China as the *Guzheng*. Meanwhile, the drum instrument that characterizes the music of a number of regions in the archipelago is a form of Indian influence. Persian and Arabic influence is strong on musical instruments in Malay, especially the *sitar* and the lute. Even though many new cultures have entered by sea, the Archipelago has maintained its cultural uniqueness. So that what happens is not cultural domination of other cultures, but mixing. The fact that the earliest merchants arrived through maritime trade, not through conquest or colonization, enabling Nusantara to maintain its uniqueness.

Cultural and maritime relations are very close in the archipelago. Culture is formed due to culture and geography. Because Indonesia's geographical landscape is dominated by maritime, the culture that is created is also inseparable from maritime. It can be said that the Nusantara culture is a maritime culture. The existence of maritime kingdoms in the archipelago strengthens the relationship between sea and culture. The strengthening of maritime culture is also in line with the use of the sea as a source of civilization and national prosperity (Nurdiansyah, 2018). The sea is the center of activity as well as culture. Various cultures in the archipelago were eventually united by the sea. For example, a mixture of Bugis and Malay cultures which is linked to shipping and trade interactions (Abror, 2009). The emergence of many intercultural interactions is one of the important factors when youth from various parts of the archipelago declared one nation, language and homeland in 1928 through the youth oath. The young men realized that their unity was land and water. As a result, water is an important factor in the birth of physical and mental unity to become Indonesia.

Maritime culture which is the main foundation of Nusantara culture is also manifested through the art of music in the archipelago. Many songs written in Nusantara land convey messages and stories about maritime life. One of the most popular is a song written by Sairdjah Niung (Bu Soed) in 1940 entitled *Nenek Moyang*. This song is an affirmation that the archipelago is a seafaring nation that is closely related to maritime culture.

<i>Nenek moyangku orang pelaut</i>	My ancestors were sailors
<i>Gemar mengarung luas samudra</i>	Like to sail the vast ocean
<i>Menerjang ombak tiada takut</i>	Crashing waves have no fear
<i>Menempuh badai sudah biasa</i>	Storms are common
<i>Angin bertiup layar terkembang</i>	The wind blows the sail unfolding
<i>Ombak berdebur di tepi panta</i>	Waves pounding on the beach
<i>Pemuda b'rani bangkit sekarang</i>	Brave youth rose now
<i>Ke laut kita beramai-ramai</i>	To the sea we roll

Indonesian Traditional Song, Titled: *Nenek Moyangku – My Ancestors*

Methods

This writing uses the method of historical science. In accordance with the method of writing history, the first step is heuristics. At this stage, the authors searched primary and secondary sources. The search was carried out at the data center and library of the Daily Republika. Data searches were also carried out at the Kompas and Tempo Daily Information Center. A Tempo source is very important, especially in discussing the Tampomas II tragedy. Because this media is the only one that carries out an in-depth investigation of the events behind the tragedy. The author also searched for data by tracing dozens of Indonesian folk songs and popular songs. Especially for Indonesian popular songs, the songs analyzed are 1980s era songs that are in accordance with the scope of writing. These songs are part of a secondary historical text which is discussed in the context of its relation to maritime affairs. The secondary manuscripts are then compared with the primary texts, namely contemporary newspapers. The data is then verified and criticized. The author tests whether the data is appropriate and credible to be used as writing material. Criticism of written sources is done by observing the text and context. Regarding news sources, the authors compare the contents of articles from Kompas, Republika, and Tempo.

After the verification and criticism process, the writer then interpreted the data. Data and facts are classified and compared to produce a synthesis in writing about the influence of maritime culture on Indonesian pop songs in the 1980s. In interpreting the data, the author uses a social science methodology. This is mainly in describing the link between the song text and the maritime history that occurred in that era. To prove this research, the writer uses discourse analysis. Discourse analysis is a tradition commonly used in cultural studies to understand the relationship between language, culture and cultural identity. Discourse analysis always considers the context of the developing and developing discourse, such as the background of events. In this case, discourse analysis dissects maritime elements that are absorbed as the theme of Indonesian pop songs in the 1980s.

Discussion

Music is a natural expression produced by humans (Sallis, 1991). According to Immanuel Kant as published in Sallis (2008), when humans start singing, they will put themselves in a natural position. Music, said Kant, places humans in a position of freedom inherent in nature and its environment. Humans sing as a natural response to what is happening around them, including nature. Nature

inspires humans to sing with lyrics wrapped in notes. Just as a painter paints with the impulse of natural beauty, so does the relationship between musicians and nature. Nature is one of a musician's strongest impetus in creating his work. Musicians' expressions of nature are not merely a form of geographic description that is expressed through music alone. More than that, there are historical descriptions produced by musicians' works in response to natural conditions and their environment. Natural conditions and dynamic environments are often recorded through verses from musicians.

In the perspective of historical science, especially those promoting postmodernism, song lyrics are part of historical sources that can be studied and interpreted according to the context of the times (Jenkins, 1997:399). The most obvious thing is recorded in the national anthem of the countries of the world. Through this national anthem, studies of history, philosophy, and the goals of a nation's independence can be explored. The oldest national anthem in the world is the Dutch national anthem, *Wilhelmus*. Although the song was only inaugurated in 1932, the writing of the song's lyrics dates back to the 16th century. In the lyrics, the song *Wilhelmus* tells the biography of Prince William I, also known as the Prince of Orange. He was the leader of the Netherlands in the war against Spain in the 16th century. This song contains idol written for Prince William as a defender of religious freedom. In this song the historical events of the death of William's younger brother, Adolf of Nassau, were recorded in the battle in the Friesland area. The context of a country's national anthem is closely related to its geographical landscape. Because the Netherlands is dominated by the mainland, the historical story written through the national song has the theme of the story that happened on land. On the other hand, a country whose geographical landscape is the sea produces many songs related to the history that occurred in the sea. An example is the national anthem of the Caribbean nation of Saba, entitled *You're Born from the Sea*. The song tells about the description of the Saba region which is located in the middle of the Ocean.

The Indonesian *Raja* song actually also alludes to the sea. However, the version that alludes to the sea is only recorded in the version of the three stanzas played at the 1928 Youth Pledge. The lyrics read:

*Save the people
 Congratulations son
 The island, the sea, everything
 Forward the country
 Move on
 For Indonesia Raya
 Indonesia Raya*

When it was played as an official song on August 17, 1945, the three-stanza version was replaced with only one stanza by omitting the part about the sea. Not only the three-stanza version of the national anthem of Indonesia Raya that records the nation's philosophy and history about the sea, the majority of regional songs in Indonesia take a maritime theme. The writer examines the regional songs one by one and finds the fact that all 34 provinces in Indonesia have regional songs that contain maritime elements.

The following are songs from the 34 provinces and their relation to maritime elements:

Province	Traditional Song Titled	Maritime Elements in Song
Aceh	<i>Aneuk Yatim</i>	The story about the 2004 tsunami in Aceh
Sumut	<i>Pulo Samosir</i>	About Samosir Island and Lake Toba
Riau	<i>Pantai Solop</i>	Tells the beauty of Solop Beach
Kep. Riau	<i>Lancang Kuning</i>	Songs that take meaning from sailing
Jambi	<i>Serampang Laut</i>	Rich in maritime elements (sailing, islands and sand).
Sumbar	<i>Anak Daro</i>	The background of the river and fish
Sumsel	<i>Pempek Lenjer</i>	Describe fish as a culinary element in South Sumatra.
Lampung	<i>Teluk Lampung</i>	About Lampung Bay
Bengkulu	<i>Ka Laut</i>	About fishermen looking for fish
Babel	<i>Dalong</i>	Songs about fishermen
Kaltim	<i>Sungai Kandilo</i>	About the Kandilo River
Kalbar	<i>Aek Kapuas</i>	About the Kapuas River
Kaltara	<i>Bebilin</i>	Rich in maritime metaphors (boats, low tide, and bays).
Kalsel	<i>Laut Mahadang</i>	The ocean that stretches across the Tanahlaut region
Kalteng	<i>Malauk Manjala</i>	The song about fishing
Jabar	<i>Tarling Cirebon</i>	Tells the city of Cirebon which is on the edge of the sea
Banten	<i>Dayung Sampan</i>	About Fishermen
DKI	<i>Kelap Kelip</i>	Maritime metaphors, such as ships, islands and rivers.
Jateng	<i>Bengawan Solo</i>	About the Solo Begawan River
Yogyakarta	<i>Parangtritis</i>	Love songs with the metaphor of the big waves.
Jatim	<i>Tanduk Majeng</i>	About the story of the fisherman
Bali	<i>Tresna Mejohan</i>	Using metaphors as deep as the ocean
NTT	<i>Ikan Goreng</i>	Manggarai culture which is closely related to maritime
NTB	<i>Gugur Mayang</i>	Metaphors of the ocean and waves
Sulsel	<i>Anak Kukang</i>	Sad story about a child in the river
Sulut	<i>Lautan Mabiru</i>	A song about love that uses the metaphor of the ocean
Sulbar	<i>Tenggang Lopi</i>	Story of the Mandar.
Sulteng	<i>Palu Ngataku</i>	About Palu wich between bay and mountains.
Sultra	<i>Tanah Walio</i>	The Walio area is rich in marine resources.
Gorontalo	<i>Dabu-Dabu</i>	Tells the beauty of the island
Maluku	<i>Gunung Salahutu</i>	Ambon is located between the bay and the mountains.
Malut	<i>Hela Rotane</i>	The charm of nature and also tells of ships in the port.
Papua	<i>Atawenani</i>	Tells about the life of fishermen of the Moy Papua tribe
Barat	<i>Apuse</i>	Tells about a grandchild who said goodbye to his grandparents because he was going to Doreri Bay

Figure 1. Table of songs from 34 provinces.

Tampomas and Environmental Damage

The 1980s became one of the eras in which maritime themes inspired Indonesian musicians. Almost all of the hits created at that time had maritime themes or elements. Referring to data from the Indonesian recording association (Asiri), the biggest solo musician album in the 1980s was controlled by two names, Iwan Fals and Vina Panduwinata. Iwan Fals even scored album sales of 300 thousand copies (HAI, 2002). Fals and Vina Panduwinata are popular musicians who have a series of 1980s hits that use maritime elements.

The popular maritime theme songs cannot be separated from two major events related to the events that occurred in the Indonesian sea in the 1980s. The two events were the tragedy of the burning of the Tampomas II ship in the Masalembu Islands in the Java Sea on January 27, 1981. The second incident was the fate of fishermen and environmental damage. Not only Indonesia, the issue of sea damage and conflict also occurred in a number of countries, prompting the United Nations to hold the Convention on the Law of the Sea in December 1982 at Montegobay Jamaica. The global and national situation, which are both hit by maritime problems, have inspired many artists in Indonesia and immortalized them in songs.

Iwan Fals became one of a number of musicians who were inspired by maritime issues in the 1980s. In that period, Iwan Fals launched an album that was dominated by themes related to marine issues and people who have daily activities at sea. One of the songs that later became one of the historical songs was entitled *Celoteh Camar Tolol and Cemar*.

This song is historic from two different sides. The first side, this song is historic because it sells in the market. Even for decades, this song is still often played in the community. On the other hand, this song is historic in the sense that it contains a historical text. In this case the song contains a story about the burning of the Tampomas II ship. In his lyric piece, Iwan Fals reveals the moments of the incident and the atmosphere when the Tampomas II incident occurred.

This song also implicitly voices criticism of the Tampomas II ship which was purchased through corrupt practices. At the end of his song, Iwan Fals also insisted that the burning of Tampomas II be thoroughly investigated. Iwan Fals also criticized the New Order government for being slow in the process of evacuation, providing assistance, to prosecution. Indirectly, Iwan Fals then flicked the New Order, which only said minus actions in this case. Not only the government, Iwan Fals also criticized the media which he used as 'collapsing'. The following are the complete lyrics of the song titled *Celoteh Camar Tolol and Cemar*:

*Fire spreads from a ship
Screams of fear
Loud beyond the roar of the waves
Which come
A million dolphins are watching anxiously*

Gull concerns bring news
 Tampomas on fire
 Gulls worry give greetings
 Tampomas Dua drowned
 Smoke of death
 And the smell of burning flesh
 Keep floundering in memory
 My heart feels
 Not God's destiny
 Because I'm sure that's impossible
 Sacrifice hundreds of lives
 Those who are not necessarily sinners
 Sacrifice hundreds of lives
 For human warning
 Sacrifice hundreds of lives
 Those who are not necessarily sinners
 Sacrifice hundreds of lives
 For human warning
 It's not that
 I think we know too
 Catastrophe happened
 Because of our own fault
 Come to help
 That is very much expected
 Like missing the moon
 Slow you hero
 The gull chattered
 Various reasons
 We don't want to hear
 Only visible in the eyelids
 Lick the fire and scream the ship passengers
 Tampomas a used ship
 Tampomas burned on the high seas
 Tampomas is a passenger in freefall
 Tampomas bought through the dirty route
 Tampomas whose heart is not hot
 Tampomas, this case must be completed
 Tampomas, newspapers like collapsed
 Your hero Tampomas is not so agile
 Tampomas is quite finished saying bad luck

What Iwan Fals voiced in 1983 is a historical fact. In fact, the burning seconds of the Tampomas II ship are similar to what Iwan Fals revealed through his lyrics. A number of national media reports (Kompas, 1981; Tempo: 1981) reported that the burning process of Tampomas II provoked panic from the passengers mentioned in the report by Antara journalist, Alwi Shahab, who at that time interviewed a number of witnesses. Alwi Shahab in *Republika* (2016) recounts that at that time

the ship's officers and passengers were desperate to jump into the sea in panic. The Tempo report (1981) also reinforces the content in the song lyrics. Because the legal process in the Tampomas II case that ensnared the President Director of PT PANN, Nuzwari Chatab, as the state-owned company that bought the Tampomas II ship, dragged on.

Apart from the matter of legal proceedings, other historical facts also support the content of Iwan Fals' song lyrics, which states that the purchase of the Tampomas II ship is indeed fraudulent. In fact, since the beginning the purchase of the Tampomas II Ship was full of problems (Kompas, 1981; Republika, 2016). The results of Tempo's (1981) investigation found a number of facts that the high price of a used vessel was unusual. Tempo discovered the fact that this ship was actually worth 2.25 million US dollars. However, PT PANN bought it for 6.45 million US dollars. The price is still added by an additional 1.9 million US dollars to repair the ship from the type of cargo carrier to passenger. In fact, Iwan Fals's humming that Tampomas II is a former ship is actually confirmed by the results of this Tempo investigation. As a result, what Iwan Fals conveyed became a text of Indonesia's maritime history related to the shipping tragedy. Until now, people can still listen to Iwan's historical songs on a number of national radio stations.

Not only Iwan Fals, musician Ebiet G. Ade also presented a song about Tampomas II. The Ebiet song script is also a historical evidence of one of the dark tragedies in national marine transportation. Unlike Iwan, the narrative of Ebiet's song is more focused on the story of the captain of Tamponas II Abdul Rivai, which is the main theme of the song entitled A Tragedy. Following are the complete lyrics of the song A Tragedi, which are narrated into an article as follows:

He looked straight on his feet. The mighty man shouted firmly and loudly. He skipper briefly dark about to descend a dense thick smoke, enclose a long scream. A deep groan, a burning crackle. He's not silent.

He seemed swift to move behind the fire. As if someone was whispering, he smiled. When you lean on Him you feel your hands are stretched out. Her dry lips simultaneously moistened. His manly hands were silent.

Asking Him, "What else?" Everything has been done, nothing is left behind. The deck is getting deeper and deeper, ho hopes have not faded. There is still awaiting a miracle from Him. Or when everything has to be done. Surrender is up to Him.

He seemed to be sitting there praying. He brought all his sons, he said goodbye. The responsibility he upholds and feels. Humanity he has sworn to save all he is willing to sacrifice body and soul.

In the midst of a whirlpool whirlpool stood his flag he had fallen so manly. Da hero His sacrifice is worthy of memory, his merits are worthy of note. Sprinkle flowers over the grave. Condolences to the heroes.

What Ebiet wrote in his song commemorating the captain of the Tampomas II is a historical fact. Because in fact the captain became a wreck with the ship he was capturing. Rivai did not jump to save himself into the lifeboat. The captain was the last person found in the wreck by the rescue team (Kompas, 1991). Thanks to this heroic action, Rivai was buried as a hero in the Kalibata Heroes Cemetery. The burial process was carried out militarily and was attended by a number of important people in this Republic. As Ebiet said in his song, Rivai died as a hero.

Musician Doel Sumbang also created a work related to the tragedy of Tampomas II with the title *Bencana-Bencana* (1984). This work focuses more on the religious side of the events that occurred. In fact, it is not only the world of singing that has perpetuated the tragedy of Tampomas II. Painters also made it one of the themes of the fine arts of the 1980s. One of the famous painters, Bambang Suwanto, made a painting entitled *The sinking of the Tampomas ship*. The painting on a 1 x 1.5 meter canvas became a spontaneous statement regarding the tragedy that befell the Tampomas ship.

Fishermen and Environmental Degradation

The maritime color in the works of musicians of the 1980s does not stop with the theme of the Tampomas II tragedy. The theme of fishermen and marine pollution also became a favorite theme in the mid-1980s. This is inseparable from the shift in the conditions of the fishing industry from 1970 and 1980 which did not side with fishermen. Anas Tain (2011) states that 1970 was a golden time for fishing fishermen in Indonesia. Anas Tain said this was the period of the implementation of the fisheries modernization policy as the blue economy (Bailey, 1988:26). However, the situation changed into the 1980s. During this period the use of shared resource management, especially fisheries, began to be controlled by the state. The country's dominance has even threatened the preservation of the marine environment. On the other hand, local fishermen are increasingly being excluded from access to fish resources in their own environment (Tain, 2011).

The condition that occurred in the early 1980s was photographed by a number of musicians with a number of their works. Iwan Fals and Ebiet G. Ade are again leading musicians voicing environmental issues. Iwan Fals' album, which was launched in 1982, even touched on many issues about the fate of this fisherman. Some of the songs include *My Ocean No Longer Blue* and *My Nelayan*. Through his personal social media, Iwan Fals explained that the meaning of the song *Nelayanku* was to voice the difficulties faced by fishermen in the 1980s. Obviously, said Iwan, that difficulty is still a relevant thing to discuss at this time. "The song *Nelayan* which was created 28 years ago is still relevant to the life of fishermen today, which is far from prosperous. Ironically, a country where most of its territory are surrounded by oceans, its own residents are still below the poverty line. By consuming marine products, besides helping our fishermen it also shows appreciation of the struggle of those who braved the waves to continue their lives," said Iwan Fals, 6 April 2015 through his official Facebook account.

The Indonesia government did not immediately respond to musicians' criticism of the conditions that occurred in Indonesia's oceans in 1980s. This is also an indication that maritime affairs are not a political issue that is taken seriously in 1980s. This is different if the issues raised by musicians are related to Suharto's family or figure. Like in the early 1990s, when Iwan Fals' released a song which insinuates New Order authoritarian rule. After that the regime was oppressive with a ban on Iwan Fals concerts and song (Kompas, 1993).

Not only activist musicians like Doel Sumbang and Fals, a number of musicians who have been more closely related to love theme songs, such as Vina Panduwinata, also worked on songs about fishermen. He composed a song called *Nelayan Tua*, as one of the historical evidence for the sad story of Indonesian fishermen in the 1980s. Vina Panduwinata's popular song, *Gulls*, also tells the story of *nelawan*. There is also the work of a young musician from the 1980s era, Julius Sitanggang, who sings the *Ballad of the Fisherman's Child*. This is part of the real story of *Nelawan's* deprived life. The narrative lines of the 1980s musicians were also attested to by contemporary media reports.

The issue of marine pollution is also a theme portrayed by musicians in response to Indonesia's maritime conditions in the 1980s. Environmental damage occurred because during this period the fishing industry began to use bombing practices to catch fish. Practically it has damaged many coral reefs. Julian Clifton (2003:389) describes fishing practices by destroying coral reefs as a common phenomenon that occurs in Southeast Asia. He said that at that time, around 80 percent of Southeast Asia's reefs were threatened by industrial development and overfishing. What happened then inspired the song *Lautku no Biru Lagi* by Iwan Fals. Iwan Fals in his song lyrics describes the historical fact that coral reefs are increasingly under threat. This is as contained in the use of the following song lyrics:

*My sea is no longer blue
My seagulls are no longer noisy
No more meeting your net
My coral is no longer sturdy*

Not always the maritime theme is only fixated on the tragedy that occurred in the Indonesian sea or the environmental problems around it. There are many more works that highlight maritime elements as metaphors in love-themed songs. *Maritim* was the backdrop for many romance songs in the 1980s, such as *Antara Anyer and Jakarta*, performed by Malaysian singer Sheila Madjid and *Burung Camar* (Vina Panduwinata).

Elements related to the ocean are also recorded in the sound of Indonesian pop music in the 1980s. This is like the song Iwan Fals *Celoteh Camar Tolol* (1983). At the beginning of the song the sound of the waves crashing and the sound of seagulls accompanying the rhythm of the music. Almost the same thing is also heard in the rhythm of the song *Kemesraan* (1988) which also features the sound of the waves along with the chirping of birds wrapped in a song composition.

Indonesia 1980's Best Seller Songs With Maritime Themes:

Years	Song	Singer	Maritime Elements in Song
1980	Kutuk Seribu Dewa	Faris RM	The metaphor of waves and oceans
1980	Nyanyian Ombak	Ebiet G.A	The metaphor of waves and oceans
1981	Sebuah Tragedi	Ebiet G.A	About Tampomas II Tragedy
1982	Lautku tak Biru	Iwan Fals	About Marine damage
1983	Nelayanku	Iwan Fals	About Fisherman
1983	Balada Anak Nelayan	Julius. S	About Fisherman
1983	Celoteh Camar Tolol	Iwan Fals	Critisize Tampomas II Tragedy
1984	Bencana-Bencana	Doel. S	About Tampomas II Tragedy
1985	Burung Camar	Vina P	About Fisherman
1985	Antara Anyer-Jakarta	Sheila M	Backgroud Anyer Beach
1989	Anak Kehidupan	God Bless	The metaphor of waves

Figure 2. Table of Indonesian best seller songs with maritime themes from the 1980s.

Elements related to the ocean are also recorded in the sound of Indonesian pop music in the 1980s. This is like the song Iwan Fals *Celoteh Camar Tolol* (1983). At the beginning of the song the sound of the waves crashing and the sound of seagulls accompanying the rhythm of the music. Almost the same thing is also heard in the rhythm of the song *Kemesraan* (1988) which also features the sound of the waves along with the chirping of birds wrapped in a song composition.

Discussion

Historical writing has its scope in the form of humans and the past. But the human context discussed in history is not just an individual. Although it is important for historians to discuss individuals in figures who have significant roles in history, it is still not sufficient to summarize a complete history. Because individuals must have a role in the social community (Marwick, 1989). The social community is also influenced by individual roles. Therefore, in making a complete history writing work, the research space must integrate individual and social discourse. In terms of the context of maritime history, it is also important to read historical discourses that have developed at the level of social communities and individuals. Song is one historical evidence that can be used to analyze social as well as individual discourses. Because the song represents the individual discourse of the artist as the creator in responding to the social discourse that developed at that time. In this regard, the writer relates the song texts written by a number of musical artists in response to maritime issues that occurred in the 1980s period.

The 1980s became the scope of time in this study because it coincided with a number of important issues and events regarding force in Indonesia. During this period, a number of important events took place on the sea, such as the burning tragedy of the *Tampomas II* ship which killed hundreds of people. On the other hand, the global issue that emerged in the 1980s was the destruction of the sea as a result of massive exploration. This situation then creates serious pollution

to the environment in the water. This environmental pollution incident in the sea has prompted the birth of protests and public concern in a number of countries, including Indonesia. A series of events and issues surrounding the ocean in the 1980s became one of the inspirations for musicians to produce a number of song works. Songs are used as a medium to record events as well as a form of protest over what is happening in the ocean. Research also includes discourses on popular culture, which so far have been considered as mere entertainment and dim art. Budiman (2001:242) criticizes popular culture or mass culture which is considered to only emphasize the commercial side. A number of other figures such as Kleden (1987), Sudjoko (1977), Siregar (1975 and 1997), Damono (1994), Sylado (1977), Djokosujanto (1994), and Nurhadi (1994) agreed that the main elements that distinguish popular culture is an element of fun and entertainment. Many of these figures concluded that popular culture was ultimately of little use over high culture or classical art.

However, Damono in Budiman (2001:243), provides an ambiguous view. He admits that popular culture does not always contain elements of fun and does not have many benefits. On the other hand, it is precisely popular culture that is the type of culture that is most enduring and accessible to society. So that the influence of popular culture is so strong in driving change. This view was reinforced by Sedyawati 1994 who considered popular culture not always in a low position (dime). In the context of the influence of maritime developments on Indonesian popular music in the 1980s, we can conclude that popular culture is not always just for fun. This is the same as what Sedyawati (1994) said that not all things that are entertaining are popular culture. Popular culture can also speak of concern, protest and social unrest. This is like what was written in the Indonesian songs of the 1980s, which actually voiced more criticism of events and phenomena occurring in the Indonesian oceans.

However, the elements of the oceans and waters are seen as more than just material that supports culture. On the other hand, Zuhdi (2006) views that the maritime element is the main foundation that affects all aspects of Indonesia's cultural history. This is evidenced by the designation of tanah air concept in 1922 which means land and water. Since 1922, Nusantara people have called their homeland with terminology water and land or tanah air in bahasa. This proves that the water element is fundamental in the cultural history of the nation.

Conclusion

This research proves that maritime influences do not only touch the local culture of the Indonesian people. In matters of local music, the influence of maritime culture can be seen from all regional songs that use elements about the sea or waters. On the other hand, popular culture, such as pop songs, which has been attached to just a culture of fun, is in fact also influenced by maritime elements. The majority of music works that became hits in the 1980s used maritime themed songs. Most of the maritime influences are simply used as metaphors for dim themes, such as love or heartbreak. However, there are also themes related to social, environmental protests and events taking place in the oceans. This proves

that popular culture is not always a medium of pleasure. On the other hand, popular culture can be one of the tools to fight for change in society.

In this case, popular music became a medium to fight for the protection of Indonesia's maritime environment which was increasingly polluted in the 1980s period. Not only that, through music, the history of Indonesia's maritime development is immortalized. Through songs in the 1980s, people can reflect on historical texts of the past which in fact are still repeated today. Finally, this research proves that the cultural and maritime relations are very close in Indonesia. Culture is formed because of the culture and geography of Indonesia, where two-thirds of which are water. Because Indonesia's geographic landscape is dominated by maritime, the culture that is created is also inseparable from maritime. It can be said that the Nusantara culture is a maritime culture. The sea is the center of activity as well as culture. Various cultures in the archipelago (local or popular) are also united by the sea. This is one proof of the concept of land that is joined by water, homeland (Zuhdi, 2006).

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