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**AGENT IN DENNY CAKNAN'S HIT SONGS:
JANET WOLFF'S SOCIAL PRODUCTION ANALYSIS**

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Abstract: This study examines the social ideas embedded in Denny Caknan's hit songs—*Kartonyono Medot Janji*, *Sugeng Dalu*, and *Los Dol*—using Janet Wolff's social production theory. Employing a qualitative descriptive approach, the research integrates intrinsic elements, such as lyrics and music videos, with extrinsic elements, including cultural, social, and personal contexts. The findings reveal that Denny Caknan's works resonate deeply with audiences due to their relatable narratives of heartbreak and resilience, rooted in the Javanese cultural preference for emotionally evocative songs. The "agent" in these works is represented by *sobat ambyar* (the broken-hearted community), who amplifies the cultural and emotional significance of his music. Additionally, the incorporation of visual elements inspired by modern trends, like Korean dramas, enhances the universal appeal of these songs. This analysis highlights the dynamic interplay between individual creativity and collective cultural production, emphasizing the role of societal influences in shaping artistic expression. Ultimately, Denny Caknan's music exemplifies how popular art can serve as both a reflection of cultural identity and a medium for shared emotional experiences.

Keywords: Denny Caknan, Janet Wolff, social production theory, Javanese pop.

INTRODUCTION

The creative industry in Indonesia is facing considerable challenges. In the era of Society 5.0, cultural exchange is inevitable. The existence of the Javanese language in the creative industry plays a significant role in the use of Javanese among young people. One of the increasingly popular creative industries is music uploaded on YouTube channels. After Didi Kempot captivated millions of listeners across various backgrounds and ethnic groups with his "*ambyar*" jargon, which carries the meaning of sad or disappointed, and "*pasukan ambyar*" (*ambyar* squad) spreading throughout the archipelago, popular Javanese songs have garnered even more attention. This phenomenon has led to a growing number of new talents entering the industry, with many young people viewing it as a platform for creativity and livelihood (Prasetyo 2020).

Popular Javanese songs (pop Java) hold a special place in the people's hearts despite the many and continually emerging varieties of music from domestic and international sources. Singers in this genre, such as Via Vallen, Nella Kharisma, Happy Asmara, Denny Caknan, and others, continually explore themselves to create works that captivate a broad audience. One

of the singers and songwriters in the pop Java genre who has risen to prominence and continues to grow is Denny Caknan (Yuniar 2023, 3647). The singer, whose real name is Deni Setiawan, has proven capable of producing hits with impressive view counts on his YouTube channel. Since his emergence, his songs have been quite popular, and it is not an exaggeration to say that he has become an icon in this field. YouTube as one of the social media strengthens the popularity of this singer (Triana and Aji 2022, 102-103).

According to Aditia & Maharani's research (2022), based on data from Denny Caknan's YouTube account as of July 8, 2021, there are three songs with over 100,000,000 views: 1) "Kartonyono Medot Janji," premiered on May 5, 2019, with 212,156,964 views; 2) "Sugeng Dalu," premiered on August 29, 2019, with 128,270,951 views; 3) "Los Dol," premiered on June 20, 2020, with 125,501,537 views. After examining the music videos and lyrics of these three hit songs, this study aims to uncover social ideas carried in the lyrics of the songs using Janet Wolff's Social production theory (1993). These social ideas are the connections between social events, culture, and personal background that underpin these three songs. In social production theory, these connections are represented by an agent. Moreover, Wolff (1993, 32-34) states that art is a collective product that does not feature in the work's immediate making and appears mostly "private" and individual.

This research aims to reveal the social ideas in the three hit songs through Janet Wolff's social production theory. Broadly speaking, this theory uses intrinsic and extrinsic elements of an artwork to express social ideas in the artwork. Intrinsic elements are all things contained in the artwork as a manifestation of the author's ideas. In contrast, extrinsic elements consist of the conditions of art production, artistic circumstances, and aesthetic conventions. In this study, we intend to use both elements to reveal the agent behind the object of this research.

LITERATURE REVIEW

Some experts refer to social production theory as cultural production theory. Karnanta (2013) suggests the integration of literature, sociology, economics, and politics in recent literary studies. The results show that Pierre Bourdieu's cultural production arena theory is built on integrating four paradigms: positivism, phenomenology, structuralism, and Marxism. While positivism appears in his analysis of the laws that apply in an arena, along with the use of quantitative data in his concept of the concept of social class, phenomenology, on the other hand, appears in the concept of habitus as a scheme of awareness of an agent's actions. Meanwhile, structuralism, both as a paradigm and a method of analysis, is used to study literary texts to formulate a generative text scheme. Last, Marxism appears in his sensitivity to power relations in the structure of the literary arena and social space and manifests in his concept of symbolic violence. With the integration of these paradigms, cultural production arena theory criticizes and offers new possibilities in literary studies, especially the sociology of literature approach, which has been dominated by the neo-Marxism paradigm as promoted by Georg Lukacs and Lucien Goldman, among others.

It is argued that Bourdieu's theory is open to other approaches and multilayered, leading to multidisciplinary studies. The theory of the cultural production arena also has strategic relevance to the current condition of Indonesian literature and writers. Although it still needs contextualization and there are some debatable gaps in his theory, Bourdieu's thinking can explain, analyze, and predict the combination of capital, strategies, and trajectories of writers from the literary arena to the arena of power along with the accumulation of capital that allows them to mobilize social classes.

In other cases, Istikomah (2016) applied Janet Wolff's Social Production Analysis to an ancient manuscript, *Serat Paniti Baya*, by Panembahan Ageng Panaraga. This text contains *wewaler*, a term in Javanese that expresses advice in the form of prohibition. The relationship between social events, production, and re-production of *Serat Paniti Baya* is the basis of this study. The results showed that the social idea of *Serat Paniti Baya* through Janet Wolff's production of art analysis is *wewaler* which is conveyed to

the sociality of the Kasunanan Surakarta Hadiningrat Palace and its surroundings, especially criticism to Paku Buwana IV to take a stand on the violation of *wewaler*. Panembahan Ageng Panaraga, when performing artistic production, cannot be separated from his status as a *priyayi* 'aristocrat' who has access to the Surakarta Hadiningrat Sunanate. *Serat Paniti Baya*, as a cultural product, is considered to be able to fulfill the expected simulation by bringing social ideas that can be used as a means of teaching youth. As long as the social idea in the cultural product is needed, artistic production in the form of re-production can continue.

Windayanto and Mulyono (2024) also conducted a study aiming to conceptually map Janet Wolff's theory of social production and its application in philological studies by taking *Hikayat Indraputra* as an example of an object of analysis. In this theory, manuscripts containing literary texts are understood as social and collective products so that the analysis connects text and manuscript, text and context, as well as textological studies and codicological studies. Methodologically, the theory is applied with the dialectical method that Wolff based on historical materialism by mapping out the social production theory concepts, workflows, and methodological implications. This theory allows researchers to conduct intensive and extensive studies, starting from the structure of literary works, ideology, various mediations in producing texts, relative autonomy and cultural politics, and meaning. Therefore, with this theory, text and context can be linked to explain the complexity of the surrounding manuscript culture.

All three studies examine literary works within the scope of social production theory. On the other hand, literary works and songs are two interrelated components, as highlighted by Prastiwi, Bagaskara, and Istikomah (2023). They examined David Krech's classification of emotions in Didi Kempot's *Cidra* song to find out the emotions of a hit song in Javanese society. The study found two classifications of emotions that correspond to David Krech's theory of emotional classification, including basic emotions and emotions related to self-assessment. The discussion of David Krech's classification of emotions showed that the song contains one basic type of emotion, namely sadness. Then, it also contained one emotion related to self-judgment: guilt and regret. Both classifications of emotions are depicted clearly and implicitly through the selection of the dictions used in the song. Unlike previous studies, this research intends to reveal the agent in Denny Caknan's Hit Songs through Janet Wolff's social production analysis.

RESEARCH METHOD

This research is a non-empirical study using a qualitative descriptive approach since the findings and discussion will be presented descriptively. Qualitative descriptive research aims to describe, depict, write about, and report the research object based on the data found, presenting the results in words rather than numbers (Moleong 2017, 1-6). The data in this research are divided into primary, secondary, and tertiary. Primary data consists of the video clips and lyrics of the songs *Kartonyono Medot Janji*, *Sugeng Dalu*, and *Los Dol* on Caknan's official YouTube account. Secondary data contains references related to Denny Caknan. Tertiary data include supporting materials for the research, such as articles from print and electronic media, books, magazines, and scholarly journals. The data samples collected are in the form of images, documents, or other official records presented in words rather than numbers. The study collected the data using document analysis technique by watching, listening, taking notes, and collecting data from data sources (Santosa 2021).

The collected data are then analyzed using the flow model of analysis technique. The flow model of analysis is a technique that links four components: data collection, data display, data reduction, and conclusion drawing/verification, with activities forming an interactive cycle with the data collection process (Sutopo 2002, 91). The four components of analysis are interlinked and continuously performed before, during, and after data collection.

FINDINGS

Janet Wolff's Social Production Theory: Revealing Social Idea

Revealing social ideas in a literary work can be done by involving two elements: extrinsic and intrinsic elements. Extrinsic elements encompass aspects related to the author's background, including ideology and the role of social institutions. This includes examining historical contexts (including the author's biography), social conditions, technological conditions, and influential social institutions. These are divided into artistic production conditions, artistic states, and aesthetic conventions. In contrast, intrinsic elements are those present within the song's lyrics or the video when it is considered.

Denny Caknan's life journey is commendable. Born into a modest family, he faced many challenges during college. Saputri (2020) recounts his sacrifices to enter college, including selling his phone, working as a temporary tree planter, and dealing with his family's substantial debts. His most significant motivation for making music was to pay off his parents' debts. He initially studied economics and aspired to become a bank employee, but his life path led him to become a musician.



Figure 1: Denny Caknan at Ambyar Awards 2020

Setiawan (2021) describes how Denny Caknan idolizes Didi Kempot. As such, Didi Kempot and his songs have greatly inspired and influenced Denny Caknan's work. His hit song "Kartonyono Medot Janji" has a pattern similar to Didi Kempot's songs, which often tell a sad love story set in a specific place. Nevertheless, Denny Caknan also admits to being inspired during moments of daydreaming or fantasizing. His hard work and a solid team have contributed significantly to his success. He won three categories at the Ambyar Awards 2020 (an event for *Campursari* and *Dangdut* music, as well as a tribute to the late Didi Kempot): 1) Favorite Heartbreak Song for *Sugeng Dalu*, 2) Best Heartbreak Song for *Kartonyono Medot Janji*, and 3) Best Male Ambyar Singer (Sari 2020). The intrinsic elements can be seen in the music video and lyrics. Here are the intrinsic elements of the three hit songs:

Kartonyono Medot Janji

This song tells the story of a young man who struggles for his beloved. He follows all the girl's desires, even at the expense of his financial situation. The sacrifices he makes do not match with the expected actions from his lover. Thus, the relationship described in the song is toxic. Denny Caknan uses the first-person perspective through the lyrics, specifically *Aku* 'I'. This is directly mentioned as *Aku*, *ku*, or indirectly through the use of *tak* (a form of negation). The lyrics describe the inner conflict experienced by the character *Aku*. It conveys the pain, the emptiness, and the feeling of reaching a point where it suggests ending all the sacrifices made and letting go. Here are the lyrics:

Kok kebangeten men (How unreasonable)
Sambat belas ra ana perhatian (Complaining that I did not pay attention to you)
Jelas kubutuh atimu (It is clear that I need your heart)
Kubutuh awakmu (I need you)
Kok kebangeten men (How unreasonable)
Lara ati iki (This heart hurts)
Tak mbarna karo tak nggo latihan (But I take it as a training)
Sok nek wes oleh gantimu (When I meet someone else later)
Wes ra kajok aku (I won't be this disappointed)
Merga wes tau, wes tau jeru (Because I've been there, been so deep)
Mbiyen aku jek betah (I used to be ok with this)
Suwe-suwe wegah (Eventually I cannot stand it)
Nuruti kekarepanmu (Following your wishes)
Sansaya bubrah (Makes me falling apart)
Mbiyen wes tak wanti-wanti (I had warned you)
Aja ngasi lali (Don't forget that)
Tapi kenyataanya pergi (But you left anyway)
Kartonyono ning Ngawi medhot janjimu (Kartonyono in Ngawi breaks your promise)
Ambruk cagakku nuruti angen-angenmu (My determination collapsed following your demands)
Sak kabehane wes tak turuti (I have done everything)
Tapi malah mblenjani (But you ended up betraying)
Budala malah tak duduhi dalane (Just leave, I'll show you the way)
Metu kana belok kiri lurus wae (That way, turn left and go straight)
Rasah nyawang sepionmu sing marai ati (Don't look at your rearview mirror that burdens the heart)
Tambah mbebani (It only adds the weight)

The narrative of this song becomes even clearer through its music video. At the beginning of the video, the background introduced the icon of Kartonyono monument, name of crossroads in Ngawi city.



Figure 2: The Iconic Monument of Ngawi City in the Beginning of the video clip

In the music video for *Kartonyono Medot Janji*, the narrative unfolds through visual storytelling that complements the song's lyrics. At the start, the character *Aku* is depicted as a man riding an old *Kawasaki* motorcycle. He parks his motorcycle by the roadside and attempts to call someone on his phone, but his efforts go unanswered. This scene sets up the theme of unreciprocated effort and emotional neglect. Simultaneously, the video introduces the female character, who is portrayed enjoying

herself at a museum with three friends: two women and one man. This scene is significant because it contrasts sharply with *Aku*'s situation. It shows that while *Aku* struggles and feels isolated, his lover engages in social activities with her friends. This juxtaposition highlights the emotional distance and the lack of support that *Aku* feels in his relationship.

At other times, his lover is often seen with friends, indicating that they are close friends with regular interactions and a standard way of spending time together. The repeated presence of the female character with her friends underscores that a social circle frequently surrounds her, and she is often seen enjoying time with them. This implies that she maintains close friendships and has established a routine or standard way of spending her leisure time. It also suggests that she prioritizes her social life over her relationship with *Aku*.

In one particular moment, *Aku* expresses discomfort with the chosen dating location, which he feels is beyond his means. This sentiment is reflected in the lyrics *Ambruk cagakku nuruti angen-angenmu* 'I cannot afford to meet all your demands'. This line conveys his frustration and financial strain due to his attempts to fulfill his lover's expectations. The video visually represents this strain by showing *Aku* feeling uneasy and out of place in a setting that seems extravagant or excessive for him.

During the date, *Aku* feels increasingly neglected as he observes that his lover is more interested in spending time with her friends than focusing on their relationship. This moment reinforces the theme of emotional abandonment and the sense that *Aku* is not a priority in his lover's life. The video thus vividly portrays the emotional disconnection and the imbalance in the relationship, reflecting the song's lyrics about sacrifice, unmet expectations, and the pain of feeling unvalued.



Figure 3: *Aku* is neglected by his lover in *Kartonyono Medot Janji*

Figure 3 portrays a time when *Aku* is on a date. On this date, the character *Aku* brings a yellow bouquet of flowers. This bouquet can be seen as a symbol that underscores *Aku*'s lack of appreciation and attention from his lover. Typically, a romantic partner would appreciate any gift from their significant other. Even if they had to go out with friends, it would be customary to bring the bouquet along. However, in this instance, the bouquet is left abandoned on the table. Leaving the bouquet behind and *Aku*'s expression signifies the depth of *Aku*'s disappointment and the feeling of being neglected. It represents a poignant moment where *Aku* feels that his efforts and gestures of love are not valued. The bouquet, which was intended as a symbol of affection and commitment, is instead left as a token of disregard.

The culmination of these feelings is visually represented in the video by *Aku* throwing the bouquet away. This act symbolizes his decision to end the relationship. The throwing away the bouquet signifies a final, emotional break from the romantic commitment, underscoring his realization that the relationship no longer meets his needs or

expectations. This dramatic gesture of discarding the bouquet conveys the emotional turmoil and the ultimate decision to leave a relationship that has proven unfulfilling and one-sided.



Figure 4: *Aku is disappointed in Kartonyono Medot Janji*

The choice of a rainy night as the background for *Aku* expresses his distress, further enhancing the melancholic atmosphere he is experiencing. Despite the presence of background dancers dancing together on the wet, rain-slicked street, the sad mood remains intact. This is indeed one of the strengths of Javanese pop music.

Sugeng Nдалu

This song tells the sad story of a barista going through a heartbreak phase. While struggling to recover fully, his ex appears again and desires to get back together. The barista's perspective is conveyed using the first-person point of view, specifically *Aku* 'I'. This is expressed directly as *Aku* or indirectly through the use of *tak*. Here are the lyrics:

Sugeng dalu, ati sing mbiyen tau ngelarani (Good evening, heart that once hurt me)
Wis suwe we ra rene (It's been a long time since you've been here)
We lunga mung masalah sepele (You left just because of trivial issues)
We golek liyane (You found another lover)
Tambah lara (Adding to the pain)
Yakin we teka nambahi sengsara (Indeed, your coming only adds to the suffering)
Ngerusak tatanan ati sing wis pengen lali (Disrupting the heart that has wanted to forget)
Karo gedhe dhuwure balunganmu (Because of the intensity of your behavior)
Aku wis ora nggagas kata luka (I no longer think about the word 'wound')
Wis cukup wingi, ra pengen mbaleni (That's enough for now, I don't want to repeat it)
Maria lehma dolanan ati (End your behavior that plays with the heart)
Wis wayahe we kapok blenjani (It's time to stop betraying)
Udan tangise ati, saiki wis radha terang (The tears of the heart are now almost over)
Masiya isih kadhang kelingan (Even though sometimes I still remember)
Kowe sing tak sayang-sayang (You whom I loved so much)
Saiki mung cerita lara, mpun kadhung mbekas ning dhadha (Now just a story of sorrow, already deeply etched in my chest)
Perihe ati sing mbok paringi (The pain you gave my heart)
Wis cukup ra bakal tak baleni (That's enough, I don't want to repeat it)

The opening scene of the music video for *Sugeng Dalu* portrays a nostalgic and intimate moment shared by the couple. Riding a Vespa motorcycle through the evening, the

couple appears to be enjoying each other's company and the serene surroundings, reflecting the positive memories of their relationship. The choice of a Vespa, an iconic and vintage scooter, adds a sense of romance and classic charm to the scene, emphasizing the simplicity and sweetness of their shared moments.

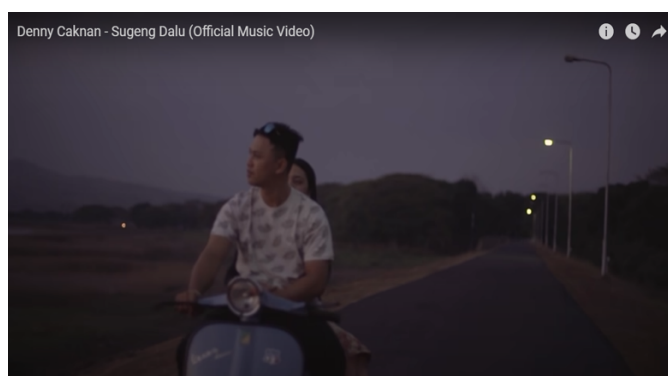


Figure 5: *Aku's memory with his lover in Sugeng Dalu music video*

As the video progresses, this initial sweet memory contrasts with the emotional and painful content of the song. The nostalgic imagery of the Vespa ride and the couple's enjoyment is juxtaposed against the barista's current heartbreak and struggle with his past relationship. This contrast highlights the depth of his feelings and the significant shift from joyful memories to the current pain he is experiencing. The lyrics of the song explain that the barista's lover left because of trivial issues. In the lyrics *Yakin we teka nambahi sengsara* 'Indeed, your coming adds to the suffering', a scene in the video clip shows a girl arriving with someone else in a car to meet the character *Aku* at his workplace. It portrays a clear intrusion into his personal space. Despite the apparent courtesy of smiling, *Aku* is visibly troubled, as reflected in the lyrics above. This contrast highlights the emotional dissonance between his outward appearance and inner feelings.

The following scene shows the girl trying to call, but her call is not answered. The main character looks at his phone screen and then puts it down. The moment when *Aku* ignores the incoming call from his ex-lover further emphasizes his internal conflict. Placing the phone face down symbolizes his refusal to engage with the painful past. This action signifies the character's attempt to distance himself from a troublesome, hurtful relationship. The ongoing disturbance caused by the ex's attempts to reconnect exacerbates *Aku's* stress. This is visually represented when he accidentally spills coffee at work, leading to a confrontation with his boss. The incident underscores how personal emotional struggles can spill into professional life, creating additional conflicts.

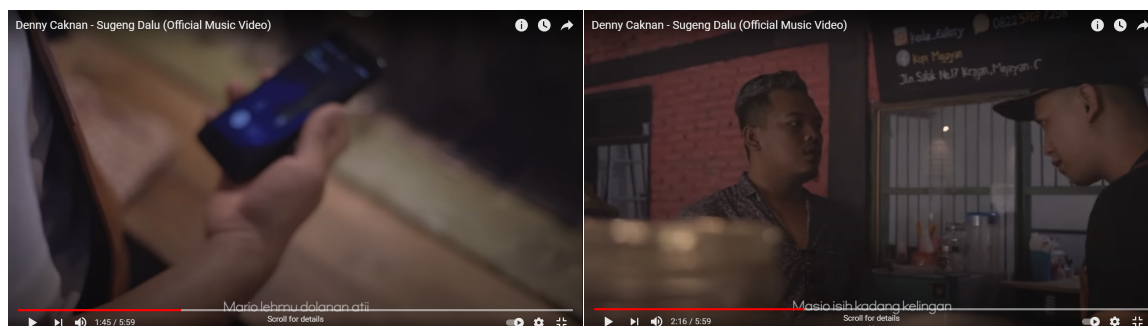


Figure 6: *The ex tries to reconnect but Aku is troubled in Sugeng Dalu music video*

After the lyrics *Aku wis ora nggagas kata luka* 'I no longer think about the word wound', the decision not to accept the ex's return is communicated in a considerate

manner. This part of the music video is interesting. In addition to the interaction between the two characters, there is a conversation outside of the lyrics, and the music stops during this conversation. In this segment of the music video, the interaction between the barista and his ex-girlfriend is highlighted in a way that adds emotional depth to the narrative. The transition from the lyrics to this dialogue emphasizes a crucial moment of decision-making where the barista decides not to continue the relationship.

The scene where the girl runs and hugs the barista is a dramatic and emotionally charged moment, which is visually compelling and reminiscent of tropes found in Korean dramas. Her spontaneous action and emotional plea—*We arep nengdi to? Aja ngalih aku pengen balik karo kowe* ‘Where are you going? Don’t go, I want to get back together with you’—illustrates her strong feelings and desperation to mend the broken relationship.

However, the barista’s reaction to the hug, where he awkwardly strokes her hair, introduces an element of inconsistency. This gesture, typically intended to comfort, seems out of place if his intention is to end the relationship firmly. His actions could be interpreted as an attempt to ease her distress, but they also create an awkward and ambiguous situation that might confuse the viewer about his true feelings.



Figure 7. Aku and ex in Sugeng Dalu

The song and its accompanying video poignantly depict the emotional aftermath of a troubled relationship. The lyrics *Maria lehm dolanan ati* ‘End your behavior that plays with the heart’ and *We lunga mung masalah sepele/We golek liyane* ‘You left only because of trivial issues/You looked for someone else’ underscore the profound sense of betrayal felt by the barista. These lyrics highlight how a seemingly trivial problem was used as a pretext for ending the relationship and moving on to someone new, which left him feeling deeply manipulated and hurt. The ex’s sudden reappearance and attempts to reconcile only exacerbate the barista’s pain, bringing back the wounds from the past. This sudden desire to return after causing such deep hurt feels insincere and only adds to his emotional burden.

The lingering pain caused by these past actions reinforces the decision not to return. The video visually represents this by showing the barista still checking his ex’s Instagram profile, indicating that despite his best efforts to move on, the past still has a lingering presence. This scene symbolizes the ongoing emotional struggle and the difficulty of fully letting go of someone who once played a significant role in his life. Ultimately, the barista’s decision to reject the offer of reconciliation is a significant moment of closure for him. It reflects his realization that returning to the relationship would only prolong his suffering and that he must prioritize his emotional well-being over the complexities of rekindling a painful past.

Los Dol

This song describes the conflict experienced by a couple when the female lover is still often in touch with her ex. The story is told from the first character's point of view with a romantic comedy theme. Here are the lyrics:

Tutuk - tutuk no chatingan karo wong liyo (Just continue chatting with someone else/your ex)

Rapopo, aku ra gelo (It's okay, I'm not disappointed)

Kok tutup - tutupi, nomere mbok ganti (Even if you cover it up, you change his number)

Firasat ati angel diapusi (Heart's feeling is hard to lie to)

Senajan mbok ganti tukang las, bakul sayur lan tukang gas (Even if you change to a welder, vegetable seller and gas installer)

Titeni, bakale ngerti (Just look, I'll definitely know in the end)

Los Dol ndang lanjut leh mu WhatsApp an (Feel free if you want to continue chatting on WhatsApp)

Cek paket datane, yen entek tak tukokne (Check your data package; if it runs out I'll buy it)

Tenan dik elingo yen mantan nakokno kabarmu (Seriously, remember, if your ex asks how you are)

Tandane iku ora rindu (That's not a sign of longing)

Nanging kangen kringet bareng awakmu (But longing to sweat with you)

The music video begins with the singer singing the song's chorus. Then, the storyline opens with two male characters, *Aku* (the boyfriend) and the ex, with a rural background. Then, a scene is shown while *Aku* is dating; the ex is texting his girlfriend. Although annoyed, the character *Aku* still buys a data package so his girlfriend can use WhatsApp.



Figure 8: *Aku* and His Girlfriend

After buying the data package, it turns out that his girlfriend was with her ex. So, there was a dispute and a fight. Even though the character *Aku* has warned him, it turns out that the ex wants to meet. At one point, the character *Aku* warns firmly his ex not to meet his girlfriend again. On the other hand, *Aku* also tries asking his girlfriend not to respond to the ex's invitation. The conflict in this romantic relationship gets a solution at the end of the video, with the girlfriend who complies with *Aku's* request.

Portrayed in a romantic comedy nuance, the story in this song shows a sad conflict in which the boyfriend is still serving his ex. This situation illustrates that even though the relationship ends, one or both parties cannot maintain boundaries. Although *Aku* frees his girlfriend, he does not like it and tries to make her understand even though it is difficult.

DISCUSSION

Agent in Denny Caknan's Hit Songs Based on Janet Wolff's Social Production Analysis

An agent represents the dynamic relationship between the intrinsic and extrinsic elements of a literary work. This dynamic relationship aims to uncover the social ideas conveyed by the author through their work. According to Faruk (2012, 103), the connection between social ideas and society tends to be indirect. This dynamic relationship can be seen through the agent. Generally, in sociology, the concept of the "subject" or the "agent" has been seen as rather problematic (Wolf 1993, 2). Agents can sometimes be identified through the social issues that arise. Both intrinsic and extrinsic elements are dynamically related to identifying the agent and uncovering the social ideas embedded in the work.

An agent, as a party that influences the production of art, can be expressed explicitly in the text of a literary work or implicitly through symbolism. The presence of an agent indicates that the work is a product of collective production. An agent is a part of society situated in a particular social location. Agents can be present in one or all aspects of mediation surrounding a work. Just as humans are part of society, they exist and are constructed within a social sphere.

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Mediation within the social structure involves considerations of social formation among artistic production conditions, aesthetic production conditions, and aesthetic conventions. As outlined earlier, conditions of artistic production are related to technological, institutional, social, and historical contexts. Artistic production conditions, aesthetic production conditions, and aesthetic conventions are interconnected in conveying or manifesting social signs: the agent. Agents are considered 'free' not because they are unbounded or undefined but because they can make decisions and engage in practices specific to their circumstances. This freedom also encompasses their existential mindful experience, and reflective oversight of their actions (Wolff 1993, 24).

Agents play a strategic role in integrating various elements within social conditions. They operate freely in interpreting events and setting policies. Agents observe the cultural domain and then guide the author (individual) to translate this understanding into written works, which are subsequently published for a broad audience. Even after the work is completed and enjoyed by the public, agents continue to oversee and monitor it. This relationship can be illustrated in the following diagram:

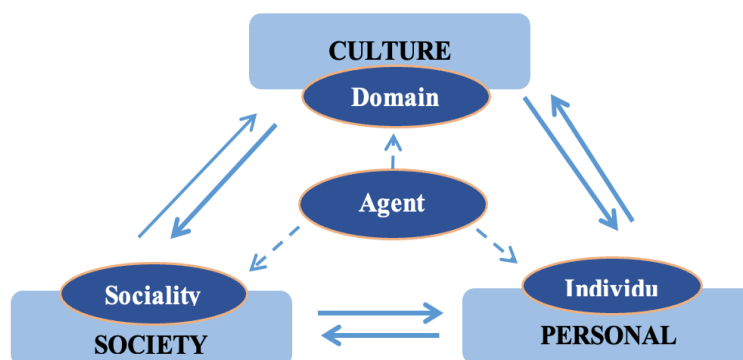


Figure 9: Janet Wolff's Chart of Agents in Social Production Theory

An agent observes all aspects of the social conditions of society, from the minor level to the enormous scope, which can be either good/pleasant or bad/sad, including events, suffering, resilience, justice, injustice, new perspectives and colors, and even imaginative elements. As long as they are within a culturally oriented social framework context, they can be manifested as a work of art.

Thus, the author is part of a collective, not just an individual form. Wolff's perspective emphasizes the importance of understanding the various factors and conditions contributing to artwork creation. This includes external influences (extrinsic elements) and internal characteristics (intrinsic elements) of the work. All possibilities that lead to the creation of a work need to be scrutinized so that the dynamic relationship between the extrinsic and intrinsic elements of a work can clearly illustrate the agent's role in responding to and monitoring the domain.

To summarize, Denny Caknan's three hit songs, *Kartonyono Medot Janji*, *Sugeng Dalu*, and *Los Dol*, all circumnavigate around the theme of heartbreak, featuring exes in various situations. This thematic consistency reflects a deep emotional attachment to love and loss, resonating strongly with listeners. The reflection of disappointment and despair was then conveyed through a series of words in the song lyrics, so that the song was liked and appreciated by listeners and became a current pop culture (Darmawan 2023, 55). Tracing the source of inspiration for these songs, it becomes clear that the influencing domain is the Javanese cultural preference for heartbreak songs.

Furthermore, the Javanese cultural preference for heartbreak songs plays a significant role in shaping the content of these songs. In Javanese culture, music describing emotional pain and heartache is widely appreciated and valued. This cultural background influences the lyrical content and emotional tone of Denny Caknan's music. The personal background of the writer and singer, who is an ordinary person, is channeled into the main characters in his songs. These experiences and backgrounds as an ordinary person are reflected in his music. This personal touch allows listeners to connect more deeply with the characters and stories depicted in his songs, as they represent everyday experiences that can be understood. To further emphasize this point, Denny Caknan uses conceptual metaphors to dramatize the story (Azlinda, Santoso and Susilowati 2022, 674) and code-mixing to make it more acceptable to society (Syaifuddin, Fathurohman, and Ristiyani 2024, 686). This can be called talent, which is part of the artistic production (Throsby 2023, 2).

Overall, the agents in Denny Caknan's hits are *sobat ambyar* 'a broken heart community' (a term for a community of people who are emotionally affected by heartbreak songs). In this context, agents can be seen as the audience or collective fan base that engages and supports the music, making it popular. In addition, including scenes reminiscent of Korean dramas reflects a social trend of the Korean Wave (Valenciana and Pudjibudojo 2022, 209) to increase the popularity of Denny Caknan's works in the eyes of the public.

CONCLUSION

Denny Caknan's music, analyzed through the lens of Janet Wolff's social production theory, highlights the interplay between intrinsic and extrinsic elements in his works. The intrinsic elements, such as the lyrics and visual storytelling in his hit songs, reflect universal themes of heartbreak and resilience. These themes resonate deeply with listeners, drawing from the relatable emotions and narratives that characterize human experiences of love and loss. The extrinsic elements, including the cultural backdrop of Javanese society and the personal struggles of the singer, further enrich the social significance of his works. By addressing these elements, the study demonstrates how Denny Caknan's songs transcend entertainment to become vehicles of cultural expression and identity.

Moreover, the concept of the "agent" in Wolff's framework emerges as a crucial aspect of Denny Caknan's success. His audience, collectively termed *sobat ambyar* (the

broken-hearted community), serves as the agent that validates and amplifies the emotional narratives within his music. This dynamic relationship between the creator and the audience underlines the communal nature of artistic production, where societal norms, cultural preferences, and shared experiences shape the reception and impact of an artist's work. The infusion of modern visual trends, such as references to Korean dramas, further reflects the evolving preferences of the audience, demonstrating how cultural hybridity enhances the universal appeal of his music.

Ultimately, the study underscores the importance of understanding the broader social, cultural, and personal contexts in which artistic works are created and consumed. Denny Caknan's songs not only reflect the Javanese cultural penchant for heartbreak narratives but also reveal the intricate network of influences that contribute to their creation. By situating his music within the framework of social production, this analysis offers valuable insights into the dynamic interaction between artists, their works, and the societies they inhabit.

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