Anti-Violence Persuasive Communication Patterns By "*Sahabat* Holic" Dangdut Lovers Community

Pola Komunikasi Persuasif Anti Kekerasan Oleh Komunitas Pecinta Dangdut "Sahabat Holic"

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Abstract
This study aims to describe the persuasive pattern of non-violent communication by the "*Sahabat* Holic" community as a pioneer of anti-violence dangdut lovers in their influence groups on the dangdut *koplo* music audience in Bantul. This research uses descriptive qualitative research methods. The research subjects were determined by purposive technique, namely the community founder, community members, and dangdut *koplo* connoisseurs. The data validity technique in this study used the source triangulation technique. The data analysis technique in this research used interactive analysis methods which included data reduction, display data, and conclusion/verification. The results showed that persuasive communication against violence by the dangdut lover community Sahabat Holic used three communication patterns, namely 1) Human Communication, 2) Attempted Influence, and 3) Beliefs, Values or Attitudes.

Keywords: Persuasive Communication Patterns, Persuasive Communication Processes, Dangdut Lovers Community, *Sahabat* Holic Community

Abstrak
Penelitian ini bertujuan untuk mendeskripsikan pola komunikasi persuasif anti kekerasan oleh komunitas Sahabat Holic sebagai pelopor pencinta dangdut anti kekerasan dalam menyebarkan pengaruhnya pada penonton musik dangdut koplo di Bantul. Penelitian ini menggunakan metode penelitian kualitatif deskriptif. Subjek penelitian ditentukan dengan teknik purposif yaitu pendiri komunitas, anggota komunitas, dan penikmat dangdut koplo. Teknik validitas data dalam penelitian ini menggunakan teknik triangulasi sumber. Teknik analisis data dalam penelitian ini menggunakan metode analisis interaktif yang meliputi data reduction, data display, dan conclusion/verification. Hasil penelitian menunjukan bahwa komunikasi persuasif anti kekerasan oleh komunitas pencinta dangdut Sahabat Holic menggunakan tiga pola komunikasi yaitu 1) Human Communication, 2) Attempted Influence, dan 3) Beliefs, Values or Attitudes.

Kata kunci: Pola Komunikasi Persuasif, Proses Komunikasi Persuasif, Komunitas Pencinta Dangdut, dan Komunitas Sahabat Holic

Introduction

When observing the development of music in Indonesia, dangdut music will always be an interesting conversation. Dangdut music is recognized as original music from Indonesia and is growing rapidly in Indonesia. Indonesian people interpreted dangdut as original Indonesian music when it first emerged as a recognized trend in Indonesia in the early 1970s (Frederick 1982: 110; Wallach 2014: 278). Weintraub (2006: 411) states that the initial appearance of dangdut music was intended as a mockery of the Malay music that was developing at that time. Contrary to this purpose, dangdut music actually won the hearts of Indonesian people who are very thick with Malay culture.

Dangdut can be said as a mandatory performance that must be held by people in Indonesia who are having a celebration. Almost every event (starting from weddings to the anniversary), presents dangdut music performances as a treat. This is inseparable from the popularity of dangdut music which can be enjoyed by various groups. Raditya (2013: 3) states that dangdut music has characteristics that are very adaptive to the times and tastes of the people. The adaptive nature of dangdut music is a distinct advantage and attraction.

In addition, dangdut is very popular because it contains values that represent closeness to people's lives. *"Begadang"* [staying up]*, "Pesta Panen"* [harvest party]*,* and *"Cubit Cubitan"* [pinch] are some examples of dangdut song titles that really describe the life of Indonesian people. Dangdut music is a prism that is very sensitive to the social life of the Indonesian people. Dangdut music seems to reflect people's lives that say that; dangdut is the folk, dangdut for the folk, and dangdut as the folk.

Dangdut *koplo* is one of the adaptation genres for dangdut music which has recently been quite popular among music fans, especially dangdut fans. According to Raditya's article (2013: 3), dangdut *koplo* itself was born in East Java. Weintraub (2013: 160) explains that dangdut *koplo* is a style of staging variation of dangdut music accompanied by drum rhythms and a fast tempo (almost similar to jaipongan accompaniment).

The development and popularity of dangdut *koplo* music have also triggered the birth of several groups of dangdut *koplo* fans/communities in the community. Abdillah and Affandi (2014: 3) explain that several groups of dangdut *koplo* fans have been formed to date. Some call their group KARAK (Small People's Command), LINGGIS, KREATURS, and others.

The characteristics of dangdut *koplo* music with a fast tempo followed by irregular swaying are certainly very vulnerable to the emergence of meetings between audiences. Excessive dance movements, mocking each other, to drunken audience conditions make social values marginalized so that inadvertently it can change conflicts between support groups (Abdillah and Affandi 2014: 2). Riots between spectators are often accompanied by brawls. violence, action, to beatings. The segmented group of dangdut *koplo* fans who support each other in showing their existence is also a factor causing conflict which is applied to latent values of actions that violate social values. However, not all communities of dangdut *koplo* fans have attitudes or understandings that lead to negative actions in enjoying dangdut *koplo* music.

"*Sahabat* Holic" is a community of dangdut *koplo* lovers whose aim is to prevent brawls at dangdut *koplo* concerts. "*Sahabat* Holic" was formed in Bantul, Yogyakarta to facilitate dangdut *koplo* music fans who dominate teenagers and adults to enjoy dangdut without acts of violence and anarchism. The communication process carried out by "*Sahabat* Holic" to the target audience will certainly determine its success in spreading its influence. Good communication will act as a bridge in conveying messages to audiences effectively.

Based on the description above, this research is intended to examine in more depth the persuasive communication carried out by the "*Sahabat* Holic" community in persuading the audience and based on the values it carries. This study focuses on the problem of persuasive anti-violence communication patterns by the "*Sahabat* Holic" community in instilling the values they carry as an anti-violent dangdut community.

Method

Research Approach
This study uses a descriptive method with a qualitative approach. Rakhmat (2014: 25) describes that descriptive research is directed to provide understanding and information about a phenomenon following real and systematic facts when conducting the research. According to Sukmadinata in Bachri (2010: 50), qualitative research is inductive, that is, researchers allow problems to arise so that data can be collected. These data are carefully observed and collected so that they can be interpreted and produce in-depth information.

Research Settings
The research has been carried out for a period of 3 months and was carried out from December 2020 to February 2021. The research was carried out in Bantul Regency, Yogyakarta. For the primary data, this research uses the purposive technique to get informants. Therefore, the researcher took several subjects as primary sources of research, namely the founder of the "*Sahabat* Holic" community, members of the "*Sahabat* Holic" community in Bantul, dangdut *koplo* music lovers in Yogyakarta. Secondary data sources are other data sources that are relevant and needed to strengthen the analysis of research data. The secondary data sources in this study include books and journals related to group communication, persuasive communication, dangdut music, and the dangdut lover community.
Data Collection Methods and Instruments

This study uses two methods, namely the in-depth interview method where researchers collect data and information by directly interviewing informants in depth. The interview to be conducted has been structured where it is available and the subject will answer according to their point of view. The next method is documentation, which is a research method that looks for data sources that match variables such as news, books, magazines, photos, videos, and journals about the history of dangdut *koplo* music, its development, to the community of dangdut *koplo* fans. This documentation itself is a complement to the interview method in obtaining information data about the object of research.

Data Validity

This study uses the triangulation method in checking the validity of the data. According to Moleong (2013: 330), triangulation is a technique of examining data to obtain data validity by research objectives. Daymon and Holloway (2007: 153) divide triangulation techniques into 4 types, namely: (1) source triangulation, (2) investigator triangulation, (3) theoretical triangulation, and (4) methodological triangulation. In triangulating the data, the researcher used the source triangulation method. Source triangulation is a technique to re-compare the level of validity of the information that has been obtained from different sources. The goal is to prove the validity of the data until it reaches the saturated data and conclusions can be drawn.

Data analysis

In this study, the data were analyzed through an interactive analysis model by following the steps of data analysis, namely data reduction, data display, and conclusion/verification. As stated by Miles and Huberman (Sugiyono 2017: 246-253). The first step is data reduction is the process of summarizing or finding important points from each data obtained. In this study, relevant data will be collected with the focus of the research problem, namely the persuasive communication pattern of the "*Sahabat* Holic" community as anti-violent dangdut lovers. Through this data reduction, the researcher will get the pattern used in answering the problem formulation that is the focus of the research. The next step is the presentation of the data (data display). Data presentation is said to be grouping data into a certain form such as descriptive descriptions, charts, tables, or other forms of display data. The data that has been presented will allow for conclusions to be drawn for the research being carried out. The last step is Concluding (Verification) which is drawing conclusions is the final result of a study. Drawing conclusions is marked by the presence of new conclusions that will answer the main research and problem formulation of a study.

Result and Discussion

Dangdut *koplo* is an adaptation of dangdut music and regional culture originating from East Java. Dangdut *koplo* began to experience an increase in its existence in the mid-1970s and continues until now. There have been many singers of the dangdut *koplo* genre who have also enlivened the music industry in Indonesia. It started with the emergence of Inul Daratista, dangdut singer, who became a pioneer of the success of dangdut *koplo*, to the birth of new singers such as the Mawar Rimba Group and Trio Macan.

The musical form of dangdut *koplo* shows artistic creativity that combines elements of music, regional languages, and Javanese traditional performances. Dangdut *koplo* has a drum beat pattern, fast rhythm, and an erotic dance style. Quoted from Tribunnews.com (2018), dangdut *koplo* has a distinctive rhythm and is different from its predecessor dangdut music where there are additional drum beats that are more and faster. The addition of word inserts such as "Ya' e", "Ha'e", "Joss", "Hokya" in the middle of the song to add to the crowd is also a characteristic of the dangdut *koplo* music genre.

Despite its increasing popularity, dangdut *koplo* is actually seen as a genre that deviates from the original value of dangdut music. Kurniasari, et al (2014: 218) reveal that dangdut *koplo* music is expressed as tacky music that only emphasizes the erotic side of swaying compared to its artistic value. The reason cannot be separated from the meaning and background knowledge of the audience, which is dominated by the lower classes. This is reinforced by the results of Irawati's research in Kurniasari, et al (2014: 221) which states that of 29% of dangdut *koplo* fans, 58.5% are among the low economic class and 5% are the lower-middle economic class.

"The term dangdut is like people's entertainment. What is affordable for low-income people is only dangdut. People who are circumcised or married are invited to a dangdut orchestra. So, the phenomenon of the dangdut orchestra has become a culture. That's the first. The second is related to sensuality, so what is being sold is not only sound. And sometimes dangdut also makes self-expression, like the lyrics left by *bojo* [spouse], or working as artisan. It's a problem for the lower class, right?"

Dangdut music is the most accessible music for the lower-class because it has become popular culture. Selling sensuality and lyrics that describe the conditions and problems of the lower-class economic community is the main attraction of dangdut *koplo* music in catching its target market. So, in its development, the culture that has become popular will form a label in the wider community in interpreting dangdut *koplo* music.

"There are several villages that are still like that (forbidding dangdut *koplo* concerts). Usually, the village has many religious figures, like in Sraten (Mulyodadi) there. It's really hard to hold a dangdut concert. Not only because of the frequent chaos, but the singer is sexy too. So, it can't be done."

The meaning of dangdut *koplo* music that gives the audience freedom of expression is also felt to be very risky in triggering conflicts between audiences.

"Mostly because of drunkenness, in my opinion yes. The thing is, if you watch dangdut, the main provision must be liquor. Once in my village, the main reason for fighting was revenge. So, the problem is not at the concert but from outside. Just taking it out at a concert, it's a place for revenge."

The quote above shows that there are deviations in interpreting dangdut music. The audience's understanding of dangdut *koplo* music as above will indirectly influence the behavior of other audiences in enjoying dangdut *koplo* music and form a deep-rooted culture. Dangdut *koplo* concerts are often used as an arena to satisfy the emotions of the audience because they are triggered by revenge to the influence of alcohol which leads to violence and physical fights.

Violence in dangdut *koplo* music performances is formed from the deviation of audience behavior from the process of understanding and interpreting dangdut *koplo* music. When classified based on the theory of Dauglas and Waskler in Atmaja & Handoyo (2014: 5), the concept of violence in dangdut *koplo* music performances includes overt violence. In simple terms, open violence is physical violence such as acts of fighting, brawls, beatings, etc. Violence in the form of brawls in dangdut music performances that have taken root will certainly be very vulnerable to giving birth to social conflicts.

The popularity of dangdut *koplo* has also spawned fan groups who want to show each other their existence against other groups. It is undeniable that acts of violence that occur in dangdut *koplo* music performances often occur among audience groups.

"Yes, usually there are (groups). Usually, the group is even a village group. So, for example, village A plays dangdut, then village B creates riots. Yes, usually because of revenge or other problems."

Social conflicts that occur in most dangdut *koplo* concerts can be categorized as horizontal conflicts. Horizontal conflicts in dangdut *koplo* music performances are conflicts between groups that are motivated by differences in characteristics between individuals or groups who are interacting, such as; patterns of thought and ideology in interpreting dangdut *koplo* concerts, personal and group grudges between audiences, to fighting for the existence of the group. Based on the theory of Taylor and Moghaddam in Sumartias and Rahmat (2013: 16), conflicts that occur between dangdut audiences can be classified as realistic conflict theory, namely conflict as a tool to achieve a certain goal. It is said that the grudges and problems that underlie the occurrence of brawls occur outside the context of dangdut *koplo*. However, in solving the problem, the audience brought and vented the problem to the venue where the concert was taking place.

However, not all dangdut *koplo* fan communities have a bad temper or aim for brawls when attending dangdut *koplo* music performances. The holic community is a group of dangdut *koplo* viewers who are anti-brawl and create chaos. In addition, the holic community also avoids the influence of alcohol which is often the trigger for chaos when performing dangdut *koplo* music. One of the holic communities that were raised in this study was named "*Sahabat* Holic".

Persuasive action is the effort of the "*Sahabat* Holic" community in influencing the opinions, opinions, and behavior of the audience according to the values they carry. The "*Sahabat* Holic" community aims to change the behavior patterns of dangdut audiences so that they do not commit acts of violence or chaos at dangdut music performances. The persuasive communication carried out is in the form of dance movements that they show at the dangdut *koplo* music performance. The purpose of the persuasive communication that they initiated is to avoid the potential for brawls at the dangdut *koplo* concert.

Through a focus on changing the cognitive, affective, and behavioral values of dangdut audiences, the anti-violent persuasive communication pattern carried out by the "*Sahabat* Holic" community can be described as follows:

Building Community Identity

The Sahabat Holic community experienced the formation of community identity in acquiring itself as an anti-violent dangdut dance community. The results of the interviews showed that the "*Sahabat* Holic" community experienced the formation of community identity in acquiring itself as an anti-violent dangdut dance community. The self-concept of this community was formed based on the adaptation of a similar community called "*Temon* Holic".

> "You could say that, sir. At first (it was formed) because of the brawl, then I saw how good *Temon* Holic was when dangdut was carried using movements like that. It doesn't have to be in the joget that is jostling in front. We're even looking for art, you know…"

Community identity is built based on habituation of the behavior of its members. The "*Sahabat* Holic" community avoids pressure during dangdut *koplo* concerts and places more importance on artistic value than enjoying dangdut *koplo* music, namely through anti-violent *koplo* dances. The formation of a polite and non-violent identity is instilled in members starting from habits within the community, such as when dealing with differences of opinion. The results of the interview explained the settlement process when there was a difference of opinion that had occurred in the "*Sahabat* Holic" community.

> "Usually, it is resolved with a cool head because you have to stick to the commitment of Friends of Holic, which is to remain peace-loving, if you don't want to be told, you better quit the *Sahabat* Holic group."

Through the results of the interview, it can be concluded that the identity of the "*Sahabat* Holic" community as an anti-violence community is formed from habituation and commitment. Within the "*Sahabat* Holic" community, conformity of behavior and beliefs has been formed which leads to the formation of a group norm due to pressure from real community regulations. In simple terms, it can be analogized that if the rules have been made and followed by the majority of the members of the "*Sahabat* Holic" community, the tendency of other members to follow them is even greater. This conformity will form a personal character of other members accurately by the initial goals of the community. This element shows that there is a continuity between the characteristics of the members and the goals of the "*Sahabat* Holic" community.

Persuasive Communication through the Media to Show the Existence

The "*Sahabat* Holic" Community conveys its persuasive message to the audience either by direct persuasion or through social media networks. Direct persuasion was addressed to the dangdut audience who at that time attended the same dangdut concert as them. The media of persuasion that the "*Sahabat* Holic" community has used so far when implementing direct persuasion is through community uniform shirts, dangdut *koplo* festival performances, holic dance competitions, and other dangdut events that invite the "*Sahabat* Holic" community to perform.

The "*Sahabat* Holic" community also maximizes the influence of online social media in the process of persuading the audience. Carrying the tagline #CaraMenikmatiDangdutMasaKini, social media is targeted to persuade a wider audience to provide information about the existence of the "*Sahabat* Holic" community. Until now, they have one main social media, namely Instagram, and is supported by a personal *Youtube* account belonging to several members of the "*Sahabat* Holic" community.

Persuasive Communication through Action and Habituation

Persuasive communication through action and habituation from the "*Sahabat* Holic" community to the public can be categorized as a secondary communication pattern. In practice, the secondary communication pattern carried out by the "*Sahabat* Holic" community requires the effects of the message exchange process.

The "*Sahabat* Holic" community mostly uses nonverbal symbols, namely through movements and dances, or falls into the category of body communication. Communication through a humorous movement is considered more effective in changing the behavior patterns of dangdut *koplo* audiences and minimizing chaos in dangdut music performances. The "*Sahabat* Holic" community also does not apply verbal communication to the audience for the messages they convey.

> "Nope, because it's each other's right. I'm afraid that there will be an element of coercion, so it's not good. It's not good with other audiences, right, I don't think it dominates. If the audience wants to join the *Sahabat* Holic dance, they will adjust to joining the ranks themselves, man."

The quote above can be concluded that the members do not want to persuade the audience verbally because they feel that it will seem to dominate and force the audience. This context relates to the condition of dangdut music performances which consist of many groups of audiences who are very sensitive if they openly persuade.

The use of the right message form is an effective strategy for the "*Sahabat* Holic" community in persuading the audience. The form of the message conveyed is in the form of movement plus an element of comedy, very "match" by the segmentation of the target audience. They try to differentiate themselves from other audiences which will later become a unique point for their community in providing their charm to persuade the audience.

Establishing Relationships with External Parties External

communication conducted by the "*Sahabat* Holic" community refers to the process of information transactions to build relationships with communities/agencies through exchanging information and working together to instill values and change attitudes and behavior of a wider audience.

To streamline the messages they convey, establishing relationships with other parties is one of the communication strategies used by the "*Sahabat* Holic" community. They apply the function of community relations as an effort to convey the values contained in persuasive communication messages to the wider environment.

Some of the communities that have collaborated with "*Sahabat* Holic" include "*Temon* Holic" (Klaten), "*Pasuwo* Community" (Bangguntapan), and "*Obli* Community" (Sleman). Relationships between communities are seen as relationships that can be developed as an effort to realize the goals of the "*Sahabat* Holic" community. The "*Sahabat* Holic" community also collaborated with the TNI and Polri as guests as well as performers at the events they were holding. The TNI and Polri, which have the power to implement coercive communication with the public, will certainly have a big impact on the "*Sahabat* Holic" community. Through good relations with institutions such as the TNI and Polri, it will also encourage public trust in the existence of the "*Sahabat* Holic" community and have an impact on increasing the positive reputation of the community.

Forming a Positive Image in Society

In building a reputation and image for the public, the "*Sahabat* Holic" community pays attention to aspects of being polite, from behavior and speech. Maintaining attitudes and words will increase public trust in the "*Sahabat* Holic" community. Through increasing trust, a positive label will be built in the community. Trust in the "*Sahabat* Holic" community will also affect increasing public interest in joining the "*Sahabat* Holic" community.

The pattern of persuasive communication of the Sabahat Holic

Community The "*Sahabat* Holic" community exists as a community that aims to reduce social conflict in the form of violence at dangdut *koplo* music concerts. The "*Sahabat* Holic" community is a group of individuals who acquired the same fate because of their common hobby and passion, namely watching dangdut *koplo* music. In addition to common hobbies, this community was also formed based on the same goal, namely to keep dangdut *koplo* music away from acts of violence, brawls, and anarchism. They implement the implementation of persuasive communication as a strategy in reducing the brawl that often occurs at dangdut *koplo* concerts.

It should be underlined that in realizing persuasive communication to realize the goal of changing the behavior of dangdut *koplo* concertgoers, the "*Sahabat* Holic" community requires an appropriate pattern of persuasive communication. The results of in-depth interviews with the "*Sahabat* Holic" community obtained a persuasive communication pattern that was applied as an effort to build the image of the community and maximize its anti-violent persuasive communication strategy.

A persuasive message can be effective if there is an appropriate system in the communication process. One theory that is relevant to the persuasive communication pattern carried out by the "*Sahabat* Holic" community is the theory of Simons (1976). If it is associated with the pattern of anti-violence communication, the "*Sahabat* Holic" community can be defined as follows:

Human Communication

Human Communication means that persuasive communication is a communication process carried out between humans in the form of messages, both verbal and nonverbal, oral and written, explicit or implicit, and face to face or through intermediaries. When viewed from the form, the "*Sahabat* Holic" community applies group communication in conveying messages to the communicant. In delivering the message, there are many parties involved as key opinion leaders in it, namely the core management, community members, and colleagues from external parties.

Core management is the people who manage relationships, both internally and externally, so that communication can be maintained. In addition, the core management is the party that has aspirations, formulates joint decisions, can direct the communication flow of the "*Sahabat* Holic" community, and constructs messages as well as possible so that they can be easily accepted by the community. An example is when the four founders of the community consisting of Gesang, Ipeng, Sopyan, and Ahmad formed the "*Sahabat* Holic" community from aspirations and ideas, namely the *koplo* dance movement as a form of communication to distance the impression of dangdut *koplo* music from violence. Or when Gesang Nugraha formulated the name of the community to become "*Sahabat* Holic", previously known as "*Tobong* Holic", which was finally approved by all members of the group.

Meanwhile, community members are those who apply values, carry out aspirations, and take part in making joint decisions. Because the same interests make between members have the same goal. This statement is supported by the opinion of Kertajaya (2008: 40) which states that the community is formed because of interpersonal relationships that have the same interests and values. The interaction between members of the "*Sahabat* Holic" community is referred to as group communication. According to Abdillah and Affandi (2014: 3), the high fanaticism of community members begins when members begin to form a group norm as a manifestation of members to be loyal to their group, resulting in a struggling group. There are 3 factors in the formation of a struggling group in the "*Sahabat* Holic" group, namely (1) intense communication between individuals with the same fate, (2) the presence of a leader who leads, organizes, makes group policies, and (3) the existence of an assumption of group legitimacy towards the wider environment.

Colleagues or relations with external parties also become agents of the "*Sahabat* Holic" community in communicating with the public. Communication with external parties carried out by the "*Sahabat* Holic" community is a message transaction process to build relationships with other parties to expand the scope of inculcating the values, attitudes, and behavior of the audience.

The implementation of the function community relations will help the "*Sahabat* Holic" community in building public reputation and trust.

Communication media is certainly an important aspect of communication, namely as a means used in conveying messages, both informative and persuasive. Media in communication can also be explained as a tool in producing, processing, and expanding communication messages. In communicating, the "*Sahabat* Holic" community uses several media, both offline and online.

Offline, the "*Sahabat* Holic" community communicates through movement media. They take advantage of external media such as dancing together at concerts, dancing when attending invitations, or participating in holic dance competitions. The use of external media such as the dance competition which was held at the Gabusan Art Market and Jogja City Mall is used by the "*Sahabat* Holic" community as part of increasing their own existence and interest from the community. Coupled with the t-shirt attribute that became the identity of the "*Sahabat* Holic" community.

In addition to communicating through movement, "*Sahabat* Holic" also uses face-to-face verbal communication which is applied when establishing communication between members and between groups. Communication in this form occurs when they hold meetings [*kopdar*] with fellow members or with other communities. This agenda is carried out as an effort of "*Sahabat* Holic" in maintaining communication and harmony between members and between communities.

Judging from the rapid development of technology, online media is predicted to be able to publish communication messages that are more external and cheaper. Therefore, the "*Sahabat* Holic" community also uses online media as an effort to streamline the communication process. The online media commonly used by the "*Sahabat* Holic" community are *Instagram, Whatsapp*, and *Youtube*. However, based on interviews that have been conducted, it is stated that social media still cannot be managed optimally. The factor that is the reason for the less-optimal use of online media is the lack of human resources who can manage it. In addition, based on observations from *Instagram* and *Youtube* media also show the ineffectiveness of these social media. It is evident from the minimal number of likes and comments obtained. This may be due to the situation and condition of the majority of people who still live and are scattered in rural areas, thus enabling people to be unfamiliar with online social media.

The communication carried out by "*Sahabat* Holic" expects feedback or response from the communicant. The anti-violence dangdut dance that they show at every dangdut music performance can be categorized as the main strategy of the "*Sahabat* Holic" community in persuading the public. Although it is not a message that is directly transmitted verbally, according to them, forming a message through movement is also a medium for communicating with other audiences. The feedback received from the audience is in the form of nonverbal responses, namely a form of trust in the "*Sahabat* Holic" community, good reception from the community for their existence, and receiving the message conveyed. When viewed further, the nonverbal responses received by the "*Sahabat* Holic" community are known as proxemics. According to Sendjaja et al. (2002: 6.18) the meaning of proxemics is a way how people involved in nonverbal communication try to feel and use the space of the communication process.

In terms of the internal communication process, the "*Sahabat* Holic" community applies communication through verbal messages. Verbal messages that are applied are two-way, for example in meeting activities and off-line meeting because there is an exchange of opinions,

information, and discussions in it. For example, when holding a "routine gathering" (off-line meeting), the members of the "*Sahabat* Holic" community need opinions and other information to find out the latest developments in dangdut *koplo* music to the nearest schedule for the dangdut *koplo* concert they will attend. According to Sendjaja et al. (2002: 3.8), the interactive relationship carried out by "*Sahabat* Holic" shows that there is an effort from a group to maintain and maintain the social relations of its members by gathering, entertaining, and exchanging ideas with each other.

In conclusion, the point of human communication carried out by the "*Sahabat* Holic" community is the same as what was expressed by Schramm in Mulyana (2016: 151) that communication has at least three elements, namely source, message, and target. Communication is an interaction of two parties who encode, interpret, and transmit a message meaning. Therefore, messages in the form of verbal and nonverbal will still experience the process encoding and decoding them. The greater the field of experience shared by the two communicating parties, the more accurate the message will be interpreted.

An interesting point that can be drawn from the interactive communication process of the "*Sahabat* Holic" community is how this community can adapt the messages they carry according to the common experiences of the audience. They can place the ideas they raise as persuasive messages in accordance with the anxiety that is also experienced by the community about the frequent brawls and riots at dangdut *koplo* concerts. The suitability of the form of this message ultimately makes the message easily accepted by the public.

Attempted Influence

Attempted Influence means that messages from the persuasive communication process are intended to influence other people. Even so, persuasion still gives the other party a choice so that it is not coercive. Persuasive messages according to Widjaja & Wahab in Fiske (2014: 57) can be classified in terms of the form of the message, namely informative, persuasive, and coercive. In this context, the "*Sahabat* Holic" community uses two forms of messages, namely informative and persuasive. Coercive communication is not applied by the "*Sahabat* Holic" community because they do not apply coercion to the audience for the messages they convey.

Informative messages are elements of communication that aim to provide new knowledge to the audience. The results of interviews that have been conducted with the "*Sahabat* Holic" community show that the form of the informative message conveyed is about the existence of the "*Sahabat* Holic" community which includes the vision and mission, the idea of the message to be conveyed, and an understanding of how to enjoy dangdut *koplo* music. The informative message is based on the problems that occur in the community, namely the negative stigma of dangdut *koplo* music which is constructed from frequent riots at dangdut *koplo* music concerts. Informative messages are published through social media. An example of an informative message is found on *Sahabat* Holic's social media, which writes #noalkohol and #caramenikmatidangdutmasakini is a depiction of informative messages or referred to as self-disclosure. According to Sendjaja et al. (2002: 2.41), self-disclosure is the process of disclosing personal information to others. Self-disclosure encourages openness between the two parties which will affect the relationship between the two to form social penetration or get to know each other.

Persuasive messages are messages that contain invitations and persuasion to the communicant which is expected to change attitudes following the message conveyed. Based on the results of in-depth interviews, it is known that persuasive communication from the "*Sahabat* Holic" community is in the form of an invitation to avoid actions that trigger chaos at the dangdut *koplo* concert. Implicitly, the "*Sahabat* Holic" community wants to enter the niche of dangdut *koplo* music fans without wanting to dominate and force it. Messages that are tailored to people's interests can attract the masses without coercive forms of communication.

Beliefs, Values, or Attitudes

Beliefs, Values, or Attitudes explain that persuasive communication aims to influence beliefs, values, and attitudes. The audience or communicant is the targeted party to receive a message and is expected to interpret the message from the communicator in the form of changes in beliefs, values, and attitudes. In persuasive communication by the "*Sahabat* Holic" community, the intended audience is the audience of dangdut *koplo* concerts in particular, and the wider community in general.

In categorizing audiences, the "*Sahabat* Holic" community does not classify based on aspects of age, gender, education, or occupation. The Sahabat Holic community is more concerned with maintaining attitudes, behavior, and words so that the wider community can accept their presence openly. A positive image is the goal of "*Sahabat* Holic" to always maintain attitudes, behavior, and words. The strategy in maintaining the image is considered effective in building closeness with the audience, both personally and in groups.

In targeting the target audience of dangdut music fans and the general public, the "*Sahabat* Holic" community applies the nature of always maintaining their attitude and speech so as not to trigger conflict or decrease the level of trust in their community. In addition, this aspect will also make it easier for the community to receive the messages they convey because the community will not be defensive towards the "*Sahabat* Holic" community.

Furthermore, to target the target audience such as communities or other organizations, they adopt a friendly and easy-going attitude. Relationships with communities or organizations are built through greeting each other, getting acquainted, maintaining an attitude, and attending invitations to attend events held by other communities/organizations. The broad relationship will be a strong foundation in helping "*Sahabat* Holic" to spread its influence.

In the process of persuasive communication, of course, there must be an effect as an indicator of the success of the message conveyed, namely from changes in aspects of beliefs, values, and attitudes. Persuasive communication has a function as a process of delivering messages to audiences to change previous attitudes and behavior so that they act by what is desired by the messenger. Influence can also be interpreted as strengthening beliefs, attitudes, and actions as a result of the communication process. (Oktavia 2016: 241). Effects can also be a determining indicator of whether the ongoing communication is successful or not. Quoting from Effendy (2004: 7) reveals that three impacts are arising from the communication process, namely

The cognitive impact, namely the impact of increasing information or intellect that arises in the communicant after the communication process. Concerning the "*Sahabat* Holic" community, cognitive effects are conveyed through persuasive communication with the community, either through interpersonal, group communication, or through social media. The effect after delivering

a persuasive message in the community is in the form of a new understanding of the vision and mission, the idea of the message to be conveyed, and an understanding of how to enjoy dangdut *koplo* music. This can be seen when the community has recognized the existence of the "*Sahabat* Holic" community. In addition, it can also be seen from the presence of followers on the social media of the "*Sahabat* Holic" community, which shows that the community has realized the existence or existence of the community.

The affective impact has a higher level when compared to cognitive impact. Affective impact not only affects intellectual power but also affects feelings. At this level, communication touches the feelings and aims to move the communicant's heart so that it determines whether you like or dislike the message conveyed. The effective effect of *Sahabat* Holic's persuasive message leads to positive action by the audience. This can be seen from the audience's appreciation such as serving food and drinks to the "*Sahabat* Holic" community when performing and inviting "*Sahabat* Holic" to attend celebrations or certain events such as weddings and anniversary activities.

The behavioral impact is the highest impact of a communication process. Behavioral impacts are caused to the communicant to carry out behaviors, actions, and activities as a result of the communication process. According to Oktavia (2016: 241), the behavioral effect influences the behavior pattern of the recipient of the message. Changes in behavior patterns that occur in the form of physical and non-physical changes, and can also be positive or negative. Based on the results of interviews, there was a change in attitudes in the community, namely in the form of increasing interest in dangdut *koplo* music fans towards the *Koplo* dance initiated by the "*Sahabat* Holic" community. Behavioral effects are also shown from the increase in the number of "*Sahabat* Holic" community members to more than one hundred in 2017 as well as an increase in sales of "*Sahabat* Holic" t-shirt accessories although in the following years the number of active members decreased due to the lack of variety of activities held.

Conclusion

Violence dangdut music performances are the concept of open violence (overt) and very vulnerable in the delivery of social conflict. The social conflicts that form at the dangdut *koplo* concert can be categorized as horizontal conflicts between groups caused by differences in interpreting the dangdut *koplo* concert, personal and group grudges, to fighting for the existence of the group.
The "*Sahabat* Holic" community exists as a community that aims to reduce social conflicts that have taken root in dangdut *koplo* music concerts through the implementation of persuasive communication as a strategy. "*Sahabat* Holic" Community applies 3 persuasive communication patterns based on Simons's (1976) theory, namely 1) Human Communication, 2) Attempted Influence, and 3) Beliefs, Values, or Attitudes.

Based on the findings, the social media owned by the "*Sahabat* Holic" community are *Instagram, Youtube, and Whatsapp*. However, its utilization is felt to be less than optimal due to the lack of human resources capable of managing it. Therefore, the core management needs to develop divisions/teams that can manage their social media so that they have a maximum impact on the effectiveness of *Sahabat* Holic' persuasive communication. For further researchers, it can be more focus on group communication patterns from the "*Sahabat* Holic" community.

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