



The Identity of Congrock 17 Semarang Group : Postcolonial Studies

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Abstract

The transformation of identity in the midst of high cultural pluralism is a problem for former colonized nations, such as Indonesia. The identity crisis that hit caused by the political identity factors which used to investigate the backgrounds and the debates on an identity formation. As a former colonized nation, Indonesia comes to a new kind of colonialization era that is no longer physical but mental colonialization. Postcolonial theory used to criticize the power of dominant cultures which help to analyze and build awareness of this crisis situation, namely through the concept of hybridity and mimicry which is used as a form of identity. The Congrock 17 Semarang group brings keroncong rock music as their form of identity which later gives them space to describe the position of Congrock 17 Semarang group. This study focused on the problem of the identity of Congrock 17 Semarang group and postcolonial studies. The problems are later outlined into 2 sub focuses, (1) What factors influence the selection of keroncong rock genre as their identity in terms of political identity phenomenon? (2) What are the results of the Congrock 17 Semarang identity in postcolonial studies? Research objectives (1) To understand the supporting factors of the Congrock 17 Semarang identity's forming process in the political identity phenomenon (2) To analyze Congrock 17 Semarang identity in postcolonial studies. The writer used qualitative research methods. The writer also used several techniques to collect data such as, observation, interview and document studies. Data validation used triangulation technique. Data analysis carried out started from data reduction, data presentation, and drawing conclusions. The result of the research show that (1) Keroncong rock as the identity of congrock music 17 group was formed due to factors of media hegemony in carrying out the strategy of globalization. The media modernization continuous exposure in spreading rock at that time and in a long period of time become one of the strong factors in forming its identity. The social interaction occurs between congrock 17 group with communities in their environment also plays a major role in forming keroncong rock to reach its popularity at the moment. (2) Keroncong rock identity is formed through the unity of mimicry and hybridity to bring up the ambivalent behavior, which is imitating as well as resisting. Congrock 17 music work and performance was performed on stage shows the cultural identity unison between keroncong rock which if formed in third space. The implication given by the research on congrock 17 Semarang group is showing that keroncong rock hybrid identity can be the icon of music art to the communities, fellow musicians and the government in Semarang.

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INTRODUCTION

Keroncong music is a cultural art that reflects the identity of Indonesia, where the country was formerly a colonized nation and up to now still exists, especially in the city of Semarang. Expressed in a book entitled *Indonesia Heritage: Seni Pertunjukan* (Sedyawati, 2002), the city of Semarang is included in the keroncong music distribution map in Indonesia, and it can be said that the city of Semarang is one of the barometers for the development of keroncong music in the country. This is evidenced by the existence of several keroncong groups of Semarang city where they are still surviving. However, due to western cultural consumerism and dominant cultural power that caused an identity crisis, keroncong art has developed. An art can be classified according to its development, including: (1) Traditional art; (2) Modern art; and (3) Contemporary art (Dudung in Lucky Rachmawati, 2016). The impact of state of political identity aroused the enthusiasm of regional artists to make a unique update to develop keroncong music in an effort to establish their identity. One of them is like what was done by the Congrock 17 group in Semarang.

Congrock derived from the words *keroncong* and rock. The mixed music trend between the keroncong and rock rhythms was born to be the identity of a student community of *Universitas 17 Agustus 1945*, precisely on March 17, 1983. There was an agreement and a joint mission to make changes in the form of new innovations in keroncong music to maintain the existence of keroncong as a local culture. These innovations can be seen from several variations of instruments, tones, tempo, and harmonization played by the Congrock 17 group. Congrock music is a free keroncong rhythm. Not a matter of choice of music. However, it is more emphasized to the creativity in processing keroncong music.

Semarang Congrock 17 group in its journey has gained many achievements one of which is a *muri* record of innovation and consistency of its identity. From its inception until now, the Congrock 17 group is still the pioneer of the formation of a new keroncong

group with keroncong innovations but with a different concept. In the midst of the achievement of Congrock 17, pro and contra opinions emerged towards this musical group. Congrock 17 group is considered out of the established standard of keroncong music. .

On this basis, Purwanto (2015) argues that the shift in identity in a political culture is caused by an identity crisis, due to the hegemony of the group that dominates so that an agreement appeared that came from a marginalized minority to show / form their identity. The formation of identity in cultural diversity is a problem that occurs in former colonized nations such as Indonesia. This is a marker of colonialism in modern times which in its agreement bring up out of an attitude of ambivalence and this condition is called a phenomenon of identity politics.

Therefore, in this research identity politics was used to look at the factors that influence the Congrock 17 group in the selection of rock genres, whether they are aware or not. Then an analysis of the work and performance of the Congrock 17 group Semarang will be used to answer the debate over the identity of the keroncong rock of the Semarang Congrock 17 group in a postcolonial study.

Traditional and modern are the two same sides, it is almost impossible to talk about it without including the West and East, especially for countries that have a history of colonialism. One strategy to deal with the domination of colonial culture over its colony culture is through hybridity and mimicry which is commonly called the process of imitating and mixing culture. Not only that, of course there are various strategies that can be used in the world of media that seek innovation to voice equality and self-identity in the dominance of the interests of Western-style companies. The intended innovations include exploring the local culture of Indonesia as an icon. (Laksono, Purba, & Hapsari, 2015, p. 15) and (Widiastuti, 2015, p. 20)

Based on explanations from the background and previous research, the purpose of this research is to understand the factors that influence the choice of rock genre as Semarang Congrock 17 identity in the phenomenon of

identity politics and analyze Semarang Congrock 17 identity forms in postcolonial studies. This research is theoretically useful in the discovery of identity forms in postcolonial studies and practically to show the community, local musicians and local government that the identity of hybrid keroncong rock is also able to be involved and become the spokesperson of the group in the context of regional art, especially the city of Semarang, so that it becomes a regional art which remains sustainable.

METHOD

This research uses a qualitative approach. The method used was descriptive analytic. This research design uses case studies. It was one in order to find out in depth the case of forming the identity of the Semarang Congrock 17 group in a postcolonial study. Retrieval of research data carried out starting from March 16, 2019 at *Taman Indonesia Kaya* Semarang. The research objective is the formation of the identity of the keroncong rock of Semarang Congrock 17 group and the form of its identity in the postcolonial study.

In data collection techniques, observations were made 4 times on 14-17 March 2019 at *Taman Indonesia Kaya* and Congrock 17 training sites. Observation was carried out to determine the condition of the research location and see the activities of the Semarang Congrock 17 group directly.

Interviews were conducted at the end of June and early July using free structured interview techniques with interviewees consist of members of the Congrock 17 group, the chairman and manager of the Congrock 17 group, the community and the local government.

The document data collection technique was carried out to obtain archives and photographs related to data in the performance and work of the Semarang Congrock 17 group. Documentation was done to obtain data about the identity of the Congrock 17 group keroncong rock in the form of video recordings at the time the performance takes place, pictures and

interviews that contain the identity of Congrock 17 groups.

The data validity technique was based on credibility criteria, with source triangulation techniques. This means that the reliability check process can be carried out by examining data through various sources. Next, the sources were explained, categorized, and analyzed so that they come to a conclusion. While the data analysis technique was done through using data analysis techniques that follow the stages of Miles and Huberman's interactive model analysis (Rohidi's translation, 2011) which starts from data collection, data reduction according to the problem, then data presentation, and data verification.

RESULTS AND DISCUSSION

Postcolonial Studies of the Establishment of Semarang Congrock 17 group identity.

Influence of Media in the Formation of Keroncong Rock Identity

The establishment of keroncong rock identity in Semarang Congrock 17 group can be seen from two theoretical approaches, namely primordialism and constructivism (Susanto, 2003). Primordialism perspective which explains that identity is formed naturally and hereditary which was also personally handed down by some of the parents of members of the Congrock 17 groups in Semarang. This has become a strong factor that causes some of its members to be very familiar with the genre of keroncong since childhood and feel they have more personal ties. The constructivism approach that views identity as a product that is produced through a comprehensive social process is seen in the selection of the rock genre in the Semarang Congrock 17 group. The selection of the genre of rock was produced through social interaction with the community that occurred continuously, and the media exposure incessantly or massively in popularizing rock music at the time.

The influence of the media in the formation of rock identity on the group of Semarang Congrock 17 did not last for a short

period of time, but lasted for quite a long time. The media's constant exposure to spreading keroncong over a long period of time is one of the strong factors in rock formation in the Semarang Congrock 17 group. Social interactions that occur between members of the Congrock 17 group and the community in their neighborhood who also enjoy rock also play a big role in shaping the identity of rock until it reaches popularity at this time.

The Identity of the Keroncong Rock Postcolonial Study

The postcolonial theory put forward by Homi Bhabha regarding the formation of identity is inseparable from the hybridity of culture and mimicry, contemporary products provide and create a space "between" / "third" to actualize the culture of marginalized regions. (Wirawan, 2017)

Mimicry and Hybridity

Actions taken by the Semarang Congrock 17 group in the process of creating music with the genre of keroncong rock can be seen as a form of mimicry behavior. Mimicry in this case is seen as an act (performance) which shows the artificiality of all forms of symbolic expression of power.

The Semarang Congrock 17 group showed an ambivalence attitude because on the one hand it wanted to establish an identity of equality by maintaining keroncong, but on the other hand it also wanted to show the difference by including rock music. Colonization in this context is meant as the role of dominant groups who carry out globalization strategies to spread a form of culture, in this case is rock. Inequality or imbalance in spreading information or discourse carried out by the media at that time affected the position of local culture in this case keroncong music became marginalized. It is different with what happens to the type of music that is carried by the dominant group, namely rock music that is spread by the media massively over a long period of time to have a major impact on society. One of the mimicry acts carried out by the Semarang Congrock 17 group is to adopt a rhythmic pattern found in rock, which is then

given the contents of the keroncong rhythm as local culture to give birth to what is called keroncong rock.

The Congrock 17 group now does mimicry in the process of mimicking the style of rock music spread by the media, especially in terms of rock rhythm patterns. But by doing mimicry, the Semarang Congrock 17 group actually also made fun of mocking / parodying rock music trends at the time. Although currently Semarang Congrock 17 group becomes a joke for some keroncong groups, but the keroncong rock that it brought is also a satire for global music trends that are not fully capable of conquering the musical attitude of local musicians. The Semarang Congrock 17 group also showed that it was capable of creating a new 'market'. Keroncong rock presented by the Semarang Congrock 17 group has vaguely removed the cultural boundaries between rock as a global culture, and keroncong as a local culture. The act of mimicry or imitation of the keroncong rock identity which was carried out by the Semarang Congrock 17 group then gave birth to what is called hybridity.

An understanding of hybridity is not just a discourse about cultural mixing, but more than that the concept of hybridity has a cultural political problem that underlies its birth. Keroncong rock genre identity is a hybridity formed one of them because of the media hegemony that occurred in Indonesia. Keroncong rock as a hybrid music is inseparable from identity politics which has a great influence in the creation of Semarang Congrock 17 group works. In the keroncong rock hybridization process, there is also a process of imitation and mimicry in its sustainability. The hybridity in keroncong rock can be clearly seen from the performance and form of music in the works of Semarang Congrock 17 group. But hybridity in this case is not just a mixture of local and modern. The thing that appears on the subject that has been formed by the dominant group through the media is apparently able to apply at the same time playing modernity in discourse and daily life, without having to lose their culture or tradition completely. When the subordinate group appears

to have become modern human, in reality they do not take, adopt, and apply the full truth of the ideology of modern knowledge that is widely disseminated through programs and readings in popular media. (Bhabha, 1984)

Semarang Congrock 17 group in this case also appears with a different reality to create a grey zone contained in rock keroncong. The zone between exoticism and modernity, a form of imitation and shrewdness combining cross-cultural music, self-awareness brings local wisdom and creates cross-cultural entertainment to emerge in the rock keroncong Semarang Congrock 17 group. The Semarang Congrock 17 group does not position rock as a symbol of capitalist power, but merely as a sign where it can freely negotiate locality while articulating modernity but not completely.

The gray zone of keroncong rock Congrock 17 Group

Rock is a cultural product popularized by the media belonging to dominant groups over a long period of time. Semarang Congrock 17 group as the subject of this research unwittingly also received the consequences of media exposure that spread rock continuously. Rock, which has become a trend among young people and teenagers, has influenced the Congrock 17 group in imitating the clothes, style, and gestures that are displayed on stage to date. The Semarang Congrock 17 group also does mimicry by adopting rock, especially in the aspect of appearance and performance on the stage. The decision of the Semarang Congrock 17 group to keep some local cultures, especially keroncong music, is a cultural strategy as an effort against capitalists in conducting a globalization strategy through the media.

The identity of the keroncong rock Semarang Congrock 17 group can then be understood as the third space or 'between' space where there is negotiation in the keroncong rock hybridity. The attitude of Semarang Congrock 17 group shows that it does not reject the identity or culture carried by the dominant group through the media, but rather shows the dynamics of the formation of identity that is constantly changing

and the strategy 'survive' from exposure to dominant culture, in this case rock. Keroncong rock of Semarang Congrock 17 group is a form of negotiation of cultural identity in the mediation of the third space.

The negotiation between rock and keroncong is a hybridity discourse that takes place in ambivalent behavior, which is to mimic as well as to mock, and not be completely subdued in the cultural discrimination that occurs in the globalization strategy, which is carried out by the media. The performance and musical works of the Semarang Congrock 17 group shown on the stage show the negotiation of cultural identity between rock and keroncong which includes cross exchanges and meetings of cultural display continuously.

CONCLUSION

Keroncong rock is a mimicry and hybridity behavior formed in the politics of cultural identity. The linkage of this phenomenon in the keroncong rock Semarang Congrock 17 group is seen in the magnitude of the impact of the media hegemony which is very influential in the selection of the rock genre by the Semarang Congrock 17 group. The combination of the keroncong and rock genres in the work of the Semarang Congrock 17 group occurs because the formation of identity in the concept of primordialism and media hegemony as a major factor in the selection of genres. But the Semarang Congrock 17 group is not fully aware that the factors behind the selection of the rock genre are the result of the influence of the media in carrying out globalization strategies.

The formation of the keroncong rock is analyzed using the concept of mimicry and hybridity to see the gap in the 'between' space or the third space that can describe the position of the keroncong rock carried by the Semarang Congrock 17 group. Keroncong rock Semarang Congrock 17 group is a form of mixing, integrating, and re-interpretation of a culture. The action of the Semarang Congrock 17 group who wanted to appear differently in their music shows was not completely submissive to the global

currents carried by the media, which at that time became a trend among young people and adolescents. The Semarang Congrock 17 group also showed the ambivalence because on the one hand it wanted to establish an identity in common with the keroncong, but on the other hand it also wanted to maintain its differences by including rock music as accompaniment music. Based on this, it can be understood that the action of Semarang Congrock 17 group is a form of keroncong actualization that is raised with new meanings. The Semarang Congrock 17 group showed the ambivalence between imitating the style of performance and the rhythmic pattern of rock and disobedience to play a kind of keroncong accompaniment.

The selection of the keroncong rock identity as the music genre of the Semarang Congrock 17 group is a form of local cultural negotiation that is evident in its works. The appearance of the Semarang Congrock 17 group on stage became a form of camouflage that crossed cultural boundaries between keroncong and rock. The attitude of the Semarang Congrock 17 group shows that it does not reject the identity or culture carried by the dominant group through the media, but rather shows the dynamics of the formation of a constantly changing identity and the 'survive' strategy of being exposed to dominant culture. Based on the results of research that has been done, it can be concluded that the keroncong rock Semarang Congrock 17 group is a negotiation of cultural identity that is formed in the third space and includes continuous cultural exchanges and meetings.

SUGGESTION

Reflection on this research then raises suggestions related to the academic realm that can be done by researchers who have similar research interests. Popular music that continues to experience change and development can of course be analyzed from a variety of perspectives. In this research it was also explained that the keroncong rock of Semarang Congrock 17 group had experienced changes and developments, both in the form of music and other aspect due to the

influence of the media and public interest. In the future, similar research can be conducted to investigate the influence of the media in the change and development of popular music, including keroncong rock which is also a concern of the public at this time.

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