

IDENTITY ON DULANG KURING 2 MUSIC VIDEO BY SUNDANESE POP SINGGER DARSO

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Abstract: The aim of this research is to explore the identity aspect in the Darso's Dulang 2 music video. Qualitative Interpretative method is used to find the identity in the music video and analyzed using Homi K. Bhabha's post-colonialism theory (mimicry, hybridity, and the *third space*). The research focusing on Place (landscape), Property Setup, and the singer himself on the music video. According to the research, the identity on the music video is ambivalence, every aspect on the music video are supporting that Darso have done mimicry and hybridity and then it created the *third space*. In the *third space*, the ambivalent identities were created. This can be seeing as defensive method to the Western cultural domination strategy.

Keywords: Identity, Postcolonialism, Darso.

1. INTRODUCTION

In Sundanese music video, identity is an interesting artifact due to the content that represent the reality of the local society and culture. That representation has been shaped by a tough negotiation between the past and the present, local and global culture, between the one who used to be colonized and who used to colony. As the result, the identity that showed in the music video becomes very complex. First, it is because, the Sundanese pop music itself is hybrid music. Secondly, it represents the "reality" of Sundanese culture, it a "hybridization" that creates many unique results.

Secondly, "mix breeding" commonly occur in the way those Sundanese cultures representing the "reality". No wonder, Sundanese culture often produces a very unique popular cultural manifestation. As an example: Darso, a Sundanese pop singer. He performs himself as a "pop star" by dressing like a Michael Jackson and also curl his hair like the international pop icon. However, Darso's similarities with Michael Jackson are only in appearance wise. Darso more act like "Don Juan" as he always surrounded by ladies in his music videos.

Darso's music videos are trying to put the local culture (Sundanese) and the global culture on the equal level. This contradiction are shown on Darso's choreography that using jaipong (Sundanese dance) along with modern dance as the background. The music video also taken at 2-contradiction location: some scene showed the beautiful West Java landscape such as beach, hills, Rice field, and garden—also shows the western symbol such as Greek sculpture and Pillar.

Darso's music video entitled "Dulang Kuring 2" indicates the uniqueness that contained mimicry, hybrid, and *third space* element. It is expected that by using the approachment of post-colonialism theory, the results of this research are not only show the relationship of Indonesian colonialism history only, yet also, of the power that created by the relations one that used to be colonized and the one who used to colony which is still be exist until today can deconstructed.

2. THEORITICAL BACKGROUND

Post-colonial term, is understood as it is which mean post (after) and colonial (colonialism) therefore, this theory are the study that focusing on certain region on the certain period of time after the colonization. The aim of the study is to understand the condition cultural race from the colony

that still exist, applied or even modified as the “new local culture”(Lubis, 2015;130). In other word postcolonial studies the impact of the colonialism and the effect on the country that been colonized in social, culture, politic, economy and arts aspects after the day of independent.

Edward Said, Gayatri C. Spivak, and Homi K. Bhabha are *The Holy Trinity* of post-colonialism studies. Edward Said, focusing on the domination matters and the western's manipulations on science and ideology that used as the tool to keep colonizing. Spivak always says about the marginal society groups, the group that often been forgotten. To him, a subaltern is a marginal society group that always being the “object” of the other who has domination and power (both from inside and outside the group) (Lubis, 2015:142). Meanwhile, Homi K. Bhabha, talks about the *third space*. That shaped by the negotiation amongst the culture from the one that been colonized and the colonizer (vice versa). Homi K. Bhabha version as above, is used by this research as the perspective on exploring the identity of “Dulang Kuring 2” music video by Darso. It is used because it is relevancy with the object and it also possible to reconstruct amongst subject in order to appeal the power relation amongst.

3. THE RESEARCH METHOD

This study uses a qualitative method. A qualitative method is research that departs from naturalistic inquiry, the findings are not derived from the statistical calculation procedure (Basrowi and Suwandi, 2008:22). In the qualitative research, the data is classified into (1) a data auditif, (2) text, (3) the audio-visual, (4) visual, (5) artifacts, and (6) social behavior (Hoed, 2011: 8). In this research, text is classified into two kind, the first is the text that represents the experience, which can be analyzed to identify the text elements that are part of the culture and examines the relationship between the elements or text analysis to the contrary from the analysis of the word or text as a system of signs. Then who is to these two texts as an object of analysis by analyzing conversations, narration, or grammatical structures (Hoed, 2011: 8).







Because of it, this research can be define as a interpretative Qualitative because this reasearch analyze and interpret that referred to as marking, coding, serves to obtain the final result, either the findings or understanding (Ratna, 2010: 105). As text, Dulang 2 music video can be analyzed in music, lyric theme, scene setup, venue (place/landscape) aspects. And also the singer himself (Darso). However, this research will be focusing on the singer, venue (place/landscape) and scene setup on the music video with qualitative interpretative approach above.

4. RESULT AND DISCUSSION

Dulang Kuring 2 music video created by Dose Hidayana and produced by DH Production in 2011. The music video tells the story about a man who left by his wife and ask her to come back. Homi K. Bhabha states two theories in postcolonial study, which is mimicry and hybrid. Mimicry is a subject of difference that is always the same, but not quite (Bhabha, 1994:85). Mimicry is not just copying the colonist's culture. Yet, also imitate the system such as economy, law, politic, arts, education, lifestyle, the way of thinking, fashion,etc. mimicry is a double articulation symbol, renewal strategy, regulation and a complex disciplinary which “appropriates” the other as visualizer power (Bhabha, 1994:86). Apart from that, Bhabha idea about mimicry is a strategy to against the colonist that called as a hybridity we will see that kind of “strategy” within the video.

Hybridity is the next step after mimicry, hybridity is simply a combination of the one who used to be colonized and the colonizer in social, culture, politic, economy and also identity ways. Hybridity is a treat for status quo. Because, it can overthrow the boundary between of the one who used to be colonized and the colonizer. Bhabha in Archroft, Et Al: Hybridity is the reversal of the domination process through rebels (Bhabha, 1995:34). In this case, hybridity is a strategy to against the colonizer domination (west) through the reversals and the cultural codes mixture as we can see in the analysis.

Table 1 post-colonialism analysis by Homi K. Bhabha

<i>Scene</i>		
		
		
<p>Dulang Kuring 2 Music video Source: www.youtube.com</p>		
<i>Analysis</i>		
<p>Darso is commonly known as “The King of Sundanese pop” this title was awarded to him as an honors to his effort to revived Sundanese pop genre. Even though, at the beginning he was under estimated and regarded as Sundanese pop destroyer due to his style which is un usual for Sundanese pop singer. On Picture 1, we can see Darso with his Signature move—his signature move (dance) known as “ngbing” which is look like jaipong dance yet randomly move and sometimes he make his tounge out. This Signature move has been coppied overtime by many artist and singer such as: Yayan Jatnika, Asep Darso, Kunkun, and even Sule a.k.a Entis Sutisna. He also dress like Michael Jackson (MJ) “The King of Pop” complete with MJ’s Fedora hat. On Picture 2, Darso wearing an over layered dress like a 80’s hip-hop rapper with dark sunglasses and MJ’s black fedora hat. Those two images show that Darso did a mimicry: copying MJ and wearing western style dress. However, the imitation is not 100% due to the combination with the local (sundanese) identity. Which mean, the imitation is not a plagiarism because he has been creating a new identity based on the hybridity of west and east culture. At this stage, mimicry has become sort of parody which mean, Darso have a resistance on western culture.</p> <p>Picture 3 Darso and Lion Statue, Picture 4 Darso and place (landscape) which is a cooptation between east and west (a big building and horse statue with a random jockey) picture 5a group of modern dressed dancers with a dash of Batik accent on their dress dancing in west java typical landscape. On picture 3 and 4 the appearance of Darso also supporting the local image of the music video. Picture 5 The dancers wearing Batik pattern oh their costumes. Those three aspects show chambers hybridity because it shaped based on western and eastern culture combination. Darso (as symbol) and Batik pattern are representation of the local identity in “western” landscape (space). In postcolonial theory, term “place” is beyond landscape (space) yet it is more focus on the process. Where, space are linked with the meaning, which is related to the subject (audience). (Lo and Gilbert, 1998:10; Aschroft, 1995:391). As the result the Alienation feelings can easily be felt in “the place”(Aschroft et al, 2002:9), picture 6 shows Darso seducing his “wife” to come back to him. The music video illustrates Darso’s wife in a typical sundanese pretty face and sexy with wavy brownish hair and wearing white plain shirt matched with tight pair of jeans. We can clearly see the music video visualised women in very “western” styled yet also shows the local characteristic.</p> <p>Pictures 1, 2, 3, 4, 5, and 6 shows how mimicry has becomes hybridity and how hybridity become the third space: articulate the sundanese culture vis a vis with a western culture and made the “new identity”. Because of that, Dulang Kuring 2 music video in postcolonial could become a cultural resistance and even, could become a strategy against the western culture “domination”. Dulang Kuring 2 music video has shown mimicry, hybridity, and the development of the <i>third space</i> through the mimicry that Darso did, the hybridity that happened, and the <i>third space</i> that become a symbol of a battle field because it can be re-interpreted. Therefore, the music video can be seen as mockery to the westerns culture. Which in this case, can not 100% coming into the local culture. Dulang Kuring 2 has been created a sort of a double identity in it. As the result, ambivalence cannot be prevented when its come’s to Dulang Kuring 2 music video.</p>		

5. CONCLUSION

According to the analysis that has been made, it is clear that identity in Dulang Kuring 2 has double ambivalent identities. Ambivalences shaped by mimicry, hybridity, and the *third space* which are deconstructed by Darso, place (room/ landscape), and properties setup. Darso plays a crucial role as the representation of local identity. So does the “wife” and the Dancers. Meanwhile, the “place” has become a symbols that shows the existence of the *third space*.

We can see how Dulang Kuring 2 music video has become a sort of cultural resistance against the western cultural domination in every levels, because with Darso's dress and appearances hybridity can be regarded as a mockery to the western culture. Darso has created a new ambivalence identity on his music video. A further research is needed in order to sharpening the knowledge of identity construction in postcolonial theory therefor we can explore further regarding how construct identity, how identity constructed and how identity constructed itself. Because at the end of the day, music video will always be seeing in a subjective way culturally.

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