

CHARACTER VALUE DISCOURSE IN BALI'S POP SONG AND DENPASAR CITY'S PUBLIC RECEPTION

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Abstract

Character discourse surfaced in response to globalization. Balinese pop songs also contribute to discourse of character values in the context of the mass culture industry. This study reveals the ideology, form, and reception of people in Denpasar on the discourse of character values in Balinese pop songs. Through a qualitative method with a critical discourse analysis approach based on the semiotic theory, deconstruction, and reception aesthetics, it was concluded that the ideology that constructs the discourse of character values in Balinese pop songs includes religious ideology, *Ajeg Bali*, capitalists, and mass media within the scope of industrialization of mass culture. Forms of character value discourse in Balinese pop songs include the value of religious, nationalist, independent, mutual cooperation, and integrity in various song themes. The public reception in Denpasar on the discourse of character values is relatively diverse and ambiguous, both to the meaning of song, capitalist power, producer power, and to the power of the mass media. This study found that the discourse of character values in Balinese pop songs reflects ideological construction in the mass culture industry. There is a tendency to shift from the meaning of the song to the aesthetic and artistic realm in accordance with consumer responses. The theory of moral criticism of mass culture is confirmed that the discourse of character values in Balinese pop songs can be developed by negotiating meaning, aesthetics, and artistic.

Keywords: *discourse, character values, Balinese pop song, reception of community*

Introduction

Globalization struck communities in various parts of the world through five mainstream, namely Ethnoscape, Technoscape, Financescape, Mediascape, and Ideoscape (Appadurai, 2006). Globalization is the process of creation of a single World (Robertson 1995)

and The Infinite World (Borderless World) (Ochame, 1999) thus giving a challenge to the existence of local cultures due to the weakening of the traditional reference system (Abdullah, 2006). The loss of the dominant value creates a sense of personal and alienation (Giddens, 2005). In the end, identity and character are important problems in globalization, although globalization also provides a variety of space for local cultures to articulate themselves. In fact, the character has an important role for individuals and a nation, especially in the global culture, to demonstrate the superiority of cultural values and community personality so as to get positive response from the outside community (Armando, et al., 2008).

The struggle of this character is seen in the popular Bali Pop song Fenonema Nowadays, as in the song Bungan Sandat, Taksu, Ngassumariang Bali, also other Balinese Pop songs in various themes. This confirms that Bali's pop song can be used as a media character forming nation. Although it is not undeniable that the pop culture song as a pop culture contains paradoxical and ambiguous problematics in itself (Lash, 2004). The ambiguous nature and paradoxical culture of pop can be examined from the criticism of Adorno and Hoggart (in Tester, 2003) that following the pop culture at its most favorable point only implications is simple, but at the most detrimental point it can be an attack To the possibility of meaningful enlightenment. Given that pop culture targets the sensational world of audiences that are more aimed at satisfying the eye, rather than enlightenment for human intellectuality and morality. The criticism confirms the importance of community receptions as an audience of Balinese pop songs in the assessment and assess the character value discourse. That is, the success of Balinese pop song in building discourse character value also depends on community reception. Jauss (1974) stated that literary work was an orchestration that voiced new voices among his readers. The difference in understanding and appraisal of a literary work is a necessity for the influence of space, time, and socio-cultural background of its readers (Seegers, 1978). Therefore, the community reception in Denpasar to the discourse of character value in Balinese pop song is also interesting to be examined in depth.

Based on the explanation above can be identified some problems as background of this research. Firstly, globalization provides a challenge for the establishment of cultural identity and community character especially due to the weakening of the traditional reference system. Secondly, character values play an important role for individuals and citizens to manage themselves and their social world. Thirdly, local cultures have the potential to respond to global cultures in order to strengthen character values. One of them is through the

cultural industry of the mass or pop culture, including Balinese pop song, although the pop culture is ambiguous and paradoxical which can precisely inhibit the emergence of enlightenment. Fourth, the pop culture gives audiences greater power to the audience and the Balinese pop song so that it provides a diverse reception. Fifth, the community in Denpasar that has been touched by globalization is seen to have a specific response to the character value discourse in Balinese pop song. On that basis, the research is focused on the ideology of constructing discourse, discourse form, and reception of community in Denpasar against value discourse Characters in a Balinese pop song. With all three problems revealed, this research reached a general purpose and in particular to explain the scientific facts about the discourse of character values in Balinese pop song and community reception in Denpasar City according to the Science of cultural Studies .

Concepts and Theories

In this study there were three concepts that were operationalized, namely the discourse of character values, Balinese pop song, and community receptions. Character discourse is interpreted as a discourse that functions to build character values, namely religious character, nationalist, independent, mutual assistance, and integrity. Balinese pop songs are popular songs that use the language and background of Balinese culture in composing the lyrics. Meanwhile, the community reception is defined as the acceptance or response of the public (readers or consumers) to a literary work which in this case is a Balinese pop song. These three concepts are operationalized to assert and limit the scope of the discussion. Then, to analyze the data used three theories, namely the semiotic theory, deconstruction, and aesthetic receptions that can be explained succinctly as follows.

First, the semiotic theory is used to analyse the ideologies that construct a discourse of character values in a Balinese pop song in the realm of mass culture so that a semiotic or semiological theory of Barthes (2007) was chosen. Assuming the fundamental theory is that everything represented by the mass culture carries a conotative sign that divides a particular message – as a way of creating myths – so that ideology is naturalized in public consciousness. So, the discourse of character values in Balinese pop songs is never free of ideological practice channeled through language as a sign system. By reading and interpreting signs in the lyrics of the Balinese pop song, the ideology is undoubtedly undisclosed.

Secondly, Derrida's deconstruction theory is used to uncover the form of character value discourse in Balinese pop songs. According to Derrida (in Al-Fayyadl, 2005), deconstruction was a strategy for parsing the meaning of the text by unpacking the hierarchical binary opposition relationships; Reject centralized packaging mode, as well as single-truth claims (logocentric); And that the meaning of the text is open to give birth to other different truths (difference), ambiguous, even unpredicted. So, a discourse of character values in Balinese pop songs can not only be found in songs that are themed on certain characters, but are also found on all theme songs, even those that seem to be contradictory.

Thirdly, the aesthetic theory of receptions or literary receptions is used to uncover community receptions in Denpasar City against the character value discourse in Balinese pop song. According to the Iser (1980), the text always creates gaps (gaps) and empty spaces (blanks) so that readers can use their imagination to fill the gap and the void. The difference in the reader in the literary text is determined by the time, social, and also determined the horizon of hope based on three basic criteria, namely (a) the norms that are reflected in the text read, (b) the knowledge and experience of the reader to Texts that have been read before; and (c) the conflict between fiction and the reality of Life (Seegers, 1978). So, this theory gives the reader greater power to respond to the discourse of the character value in a Balinese pop song.

Research Methods

The study was designed in qualitative research with a critical discourse analysis approach. The research site is Denpasar city with a number of logical considerations. This type of qualitative data is descriptive and narrative-dug from primary and secondary data sources. Data is collected through observation, interviews, and document studies. The informant is determined by the technique of purposif or specified, the informant that has capacity and meets the criteria as a viable source of information. Researchers became a key instrument in this study and supported other instruments, such as interview guidelines, recording tools, and data storage tools. Data analysis is done in three stages: data reduction, data presentation, and withdrawal of sympulsion or verification. The analysis of meaning is done in a descriptive-interpretive basis through interpretation and use (Verstehen) by following the steps of literary text research. Data analysis results are presented in a descriptive-analytical basis to the scientific writing systematics.

Results and Discussion

Based on the data in the field can be described in general that the Balinese pop song entered industrialization in the year 1960-an, namely when the work from A.A. Made Cakra with the son of Dewata band began to enter the kitchen recording. Classical Balinese pop songs took place until the 1990 's, characterized by music technology still Simple. After the 1990 's, the development of Balinese pop song has entered a modern era characterized by the use of more modern music technology in the recording industry. A discourse of character values, arose and drowned in the development of Balinese pop song industry that was energised capitalism and placed it in commodification widest. Based on the analysis of the data in the field according to the problem defined by this research, it can be concluded as follows.

Firstly, the ideology that constructs the discourse of character values in Balinese pop songs includes (1) religious ideology, i.e. belief, views, teachings, and values derived from Hindu religion; (2) The ideology of Bali Ajeg, namely the view, attitude, and the value of maintaining the survival (AJEG) of the environment, social, and culture of Bali; (3) Capitalist ideology, which is the view and attitude of the capital owner (record Industry) on Bali's pop song in the capitalist economic system; and (4) mass media ideology, which is the view and attitude of the owners of the mass media about the Balinese pop song industry, both within the financial and cultural economic sphere. The four ideologies constructed a discourse of character values in the context of the industrialization of Balinese pop songs aimed at influencing and directing consumers according to the interests of the producers so that the exchange of meaning or value, the exchange rate (Change value) for the manufacturer and the use value for the consumer.

Second, the discourse of character in Balinese pop song refers to the values of the nation character in strengthening character education (2017), including: (1) The value of religious character, namely faith and fear to God Almighty, appreciate the difference Religion and worship, as well as maintaining the harmony of relationships between individuals and God, our fellowmen, and nature-environment; (2) The value of the nationalist character, the love of Homeland and nation; Respecting the environment, social, and cultural areas; polite and dignified politics; and placing community interests above personal or group interests; (3) An independent character value discourse, i.e. not relying on others, working hard, creative, professional, and Mencita-citakan a better future; (4) A Discourse of the character value of Gotong Royong, which is to appreciate ethnic and cultural diversity, cooperation, solidarity,

sympathy, humanitarian empathy, please help, and volunteering; and (5) A Discourse of character integrity values, namely moral, honest, disciplined, trustworthy in his thoughts, words, and works, and faithful to the values of humanity. These five character values are found in the lyrics of the Balinese pop song on various themes, either directly or indirectly related to the value of the character referenced. In this case, the values are negotiated with the market acceptance so that the quality of the musical and the popularity of the singers also determines the theme of the song marketed, while the meaning remains the property of the consumer.

Third, the community reception in Denpasar to the discourse of character value in Balinese pop song, includes (1) reception against the meaning of the song that classical Balinese pop songs (1960-1990) tend to be responded positively because of the thicker character value than modern Balinese pop songs (1990 – present); (2) The reception against capital Power that Bali's pop song is prioritizing market demand so that it pays less attention to the character's value. Songs that are worth the character in the production realm depend on the musicality and popularity of the singing, not on the meaning of the song; (3) The reception against the power producers that Balinese pop song producers (songwriters, singers, and musicians) are tied to capital power so it tends to produce the songs of the more accepted recording studios and consumers. Balinese pop songs containing character values are ultimately less prominent in the modern Balinese pop song industry as they are deemed to be less suited to market tastes; and (4) the reception of the mass media powers that the mass media has presented a classical to modern Balinese pop songs that are accessible to all connoisseurs to cater for aesthetic, artistic, and didactical tastes. The public response in Denpasar City to the discourse of character value in the Balinese pop song that was constructed by power of mass media tends to be ambiguous.

Research Findings

First, the discourse of the character value in Bali's pop song is an ideological construction involving capital power, producer, and mass media in the mass culture industry marked the shifting value of the use value to the change value More consumer-oriented (market). This fact affirmed the Althuser ideology theory and the mass culture of Adorno, that the ideology in Balinese pop songs has no legitimacy in itself, but serves as a tool of legitimacy of mass culture production to influence and direct The interests of the ideological group.

Secondly, the study found that character discourse tends to be more viscous in classical Balinese Pop (1960 – 1990) songs, rather than modern Balinese pop (1990 – present) songs. This fact confirms the shift in power from producers (songwriters, musicians, and singers) to capital power and mass media. The tendency to degradation of Balinese cultural elements and character values in the industrialization of Balinese pop songs demonstrates strong influences of modern and global cultures, especially the weakening of traditional reference systems. In turn, the ambiguity and paradoxical meanings cannot be avoided in the acceptance of the community's connoisseur of Balinese pop songs. Ideological groups (capitalistic, producer, and mass media) play a role in creating a single audience like Adorno's views, so that character values are replaced by their dominant trends of aesthetic and artistic value.

Thirdly, Balinese pop song is a text that is open to the reader's response, giving birth to a reception or ambiguous response and paradoxical. Industries that prioritize market acceptance tend to prioritize aesthetic and artistic value so that meanings tend to be ignored. Nevertheless, the public tendencies were found to negotiate an aesthetic, artistic, and meaning in Balinese pop songs so that the Balinese pop songs were worth the character, but were aesthetically and artistically accepted the market. This affirms the view that Richard Hoggart is required to develop moral criticism of the impact of the mass culture of educational critique.

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