

RUSYDIAH

Jurnal Pemikiran Islam

Volume 4 Nomor 1, Juni 2023

ISSN: 2723-4894 (cetak), ISSN: 2723-4886 (daring)

DOI: <https://doi.org/10.35961/rsd.v4i1.824>

INTERACTION BETWEEN JAVA AND AMERICAN CULTURE THROUGH MUSIC GROUP JOGJA HIPHOP FOUNDATION IN YOGYAKARTA

Ali Ridho

STAIN Sultan Abdurrahman Kepulauan Riau

ridhoali975@gmail.com

Thibburruhany

UIN Sunan Kalijaga Yogyakarta

thibburruhany@gmail.com

Sutan Kumala Pontas

PPTQ Muhammadiyah Ibnu Juraimi

sutan95nasution@gmail.com

Muhammad Anshori

IAI Yasni Bungo

mr.anshori23@gmail.com

Abstrak

Interaksi antar budaya pada dasarnya dapat diterjemahkan dalam berbagai kebijakan kebudayaan yang memberikan penekanan kepada realitas keagamaan, pluralitas, dan budaya lainnya dalam tatanan masyarakat. Interaksi berbagai budaya bukan berarti masyarakat dipaksa menerima sesuatu hal baru yang tidak ada dalam konteks kehidupan mereka. Namun, proses interaksi diharapkan dapat melahirkan kesadaran kedua kelompok yang berbeda untuk saling memberikan ruang pemahaman tanpa adanya penolakan yang radikal (baca: keras). Penelitian menggunakan metode kualitatif-eksplorasi terhadap jurnal ilmiah dan media online yang membahas tentang Jogja Hip-Hop Foundation (JHF) dengan pendekatan keilmuan komunikasi antarbudaya. Tujuannya mengidentifikasi secara mendalam bagaimana Jogja HipHop Foundation dapat membawa nilai-nilai akulturasi antara budaya Jawa dan Amerika, serta mengkaji interaksi antara budaya Jawa dan Amerika melalui tradisi musik Hip-Hop yang direpresentasikan oleh JHF. Hasilnya penggunaan Bahasa Jawa oleh JHF bertujuan untuk menanamkan prinsip hormat-menghormati dan model budaya Amerika yang dikenal identik dengan duniawi, ternyata mampu berpadu dengan budaya Jawa yang khas, serta dapat dinikmati oleh kalangan muda.

Kata Kunci: Budaya Amerika; Budaya Jawa; Interaksi Budaya; Musik HipHop

Abstract

Interaction between cultures can basically be translated into various cultural policies that emphasise the reality of religion, plurality, and other cultures in society. Interaction of various cultures does not mean that people are forced to accept something new that does not exist in the context of their lives. However, the interaction process is expected to give birth to awareness of the two different groups to provide space for mutual understanding without radical (read: violent) rejection. The research uses a qualitative method - an exploration of scientific journals and online media that discuss Jogja Hip-Hop Foundation with a scientific approach to intercultural communication. The aim is to identify in depth how Jogja Hip-Hop Foundation can bring acculturation values between Javanese and American cultures, and examine the interaction between Javanese and American cultures through the Hip-Hop music tradition represented by Jogja Hip-Hop Foundation. The result is that the use of Javanese language by JHF aims to instil the principle of respect and the American cultural model, which is known to be identical with the worldly, is able to combine with the distinctive Javanese culture, and can be enjoyed by young people.

Keywords: American Culture; Javanese culture; Cultural Interaction; HipHop Music

INTRODUCTION

The modern civilization model, where the modern world assumes that all forms of freedom are advanced civilizations, everything that has a Western scent is identified with progress is a pattern of thinking that is not accompanied by wise knowledge.¹ Some communication scholars refer to Western culture as popular and sexy culture. John Storey, in his book entitled *An Introduction to Cultural Theory and Popular Culture*, gives an explanation of popular culture as a simple and simple form of culture that is in demand and favored by the world community at large.²

Popular culture is also called mass culture, which means it is produced in large quantities and the goal is to be enjoyed by the masses, and is classified as commercial culture.³ Sunarti in his book *Introduction to Popular Culture*, explains that popular culture or pop culture is a culture that is born through the desire of the media.⁴ Meanwhile, Stuart Hall argues that popular culture is a battlefield (read: arena or place) of war which includes aspects of the birth and survival of

¹ Syarif Hidayatullah, 'Konsep Ilmu Pengetahuan Syed Hussein Nashr: Suatu Telaah Relasi Sains Dan Agama', *Jurnal Filsafat*, 28.1 (2018), 113 <<https://doi.org/10.22146/jf.30199>>.

² John Storey, *Cultural Theory and Popular Culture: An Introduction: Eighth Edition, Cultural Theory and Popular Culture: An Introduction: Eighth Edition*, 2018 <<https://doi.org/10.4324/9781315226866>>.

³ Ira Audia Agustina and Yongkie Angkawijaya, 'Fenomena Swafoto Dan Pengaruhnya Terhadap Budaya Visual Pada Estetika Interior Ruang Komersial', *Jurnal Desain Interior*, 4.1 (2019), 37 <<https://doi.org/10.12962/j12345678.v4i1.5242>>.

⁴ Linda Sunarti and Teuku Reza Fadeli, 'Preserving Javanese Identity and Cultural Heritage in Malaysia', ed. by Samuel Adu-Gyamfi, *Cogent Arts & Humanities*, 8.1 (2021), 1956068 <<https://doi.org/10.1080/23311983.2021.1956068>>.

hegemony.⁵ Among the characteristics possessed by popular culture is the fading and even disappearance of boundaries until the differences that appear real in the eye, as if they have no real form.⁶

For the western world (western), culture cannot be separated from the pattern of rational thinking, the escalation of knowledge that leads humans to create a civilization with tool or material dimensions,⁷ so that at its peak it gave birth to a materialistic fashion model of life and acute hedonism.⁸ The most obvious example is the behavior of consumerism mobilized by the West,⁹ of course it is inversely proportional to Indonesian culture which is full of wisdom.¹⁰ The Jogja HipHop Foundation, which was initiated by Marzuki Mohammad, is a Hip-Hop music community that is different from other communities. Apart from the lyrics that use Javanese as the main language for music, the Jogja HipHop Foundation is also a phenomenon of the successful acculturation of Javanese culture with America. The American Hip-Hop tradition which is thick with liberal-secular lifestyle was transformed into a conservative-traditionalist Javanese locality.¹¹

Research conducted by Mirdina Mughtadi found that members of this foundation consciously stay true to their cultural heritage by means, artists are using the Javanese dialect for expressing their thoughts, adopting Javanese tales in their lyrics and arts pieces as well as implementing traditional Javanese instruments and music in their work.¹² This paper shows how a locally traditional culture is able to modernly step forward by adapting a popular youth culture like HipHop into their prior existing beliefs and environments, modify the use and

⁵ Cahya Tunshorin, 'Analisis Resepsi Budaya Populer Korea Pada Eternal Jewel Dance Community Yogyakarta', *Profetik: Jurnal Komunikasi*, 9.1 (2016) <<https://doi.org/10.14421/pjk.v9i1.1191>>.

⁶ Ilham Fitriyadi and Gilang Alam, 'Globalisasi Budaya Populer Indonesia (Musik Dangdut) Di Kawasan Asia Tenggara', *Padjadjaran Journal of International Relations*, 1.3 (2020), 251 <<https://doi.org/10.24198/padmir.v1i3.26196>>.

⁷ W Ramadan and F Fitriah, 'Materialisme Dan Islam', *Nizham Journal of Islamic Studies*, 2.2 (2022), 110–21 <<https://e-journal.metrouniv.ac.id/index.php/nizham/article/view/5095>>.

⁸ Mohammad Sabiq and others, 'Materialisme Sebagai Penghambat Pembangunan Kesejahteraan Sosial', *Jurnal Dinamika Ekonomi Pembangunan*, 2.1 (2019), 167–71 <<https://doi.org/10.33005/jdep.v2i1.89>>.

⁹ Mendy Hosiana Melkisedek, 'Kafe Sebagai Gaya Hidup Masyarakat Konsumerisme (Studi Kasus Pada Starbucks)', *Nirmana*, 17.1 (2018), 53 <<https://doi.org/10.9744/nirmana.17.1.53-58>>.

¹⁰ R.P. Adiati, 'Kepuasan Hidup: Tinjauan Dari Kondisi Keuangan Dan Gaya Penggunaan Uang', *Jurnal Ilmu Keluarga Dan Konsumen*, 14.1 (2021), 40–51 <<https://doi.org/10.24156/jikk.2021.14.1.40>>.

¹¹ Alfin Zulfikar Rizky, 'Diplomasi Hip-Hop: Sejarah, Muatan, Dan Penggunaannya Oleh Amerika Serikat Di Indonesia', *Hubungan Internasional*, 2017.

¹² Elisa Dwi Wardani, *SASTRA DAN SOLIDARITAS BANGSA*, ed. by Stella Rose Que and Falantino Eryk Latupapua, I (Ambon: Himpunan Sarjana-Kesusastraan Indonesia Komisariat Daerah Ambon, 2015), v.

aim of it and construct new ways and perspectives of seeing the Javanese youth culture in a more global way, without losing its values, importance and loyalty for the roots. In other words, gaining popularity towards a modern form of expression of huge influence and carry on the Javanese culture to the next generation.

The track record of the success of the Jogja HipHop Foundation (JHF) in terms of acculturating Javanese and American cultures does not stop at the field of academic research. In 2012, JHF toured the United States while still bringing the Javanese Hip-Hop music that became its trademark. One thing that is interesting when JHF arrives in the Bronx, New York where Hip-Hop was born, JHF likens this moment to a "pilgrimage" journey for Hip-Hop musicians. Three days later after the international tour, JHF received an award as the Ambassador of Nagari Ngayogyakarta Hadiningrat. This award was given directly by the King of Ngayogyakarta Hadiningrat Sri Sultan Hamengkubuwana X. In addition, JHF has received many appreciations for his works. This has attracted the attention of researchers to study the interaction between Javanese and American cultures through the Hip-Hop music tradition represented by the Jogja HipHop Foundation, within the scope of intercultural communication. Based on the background that has been described, the formulation of the problem used in this paper is how the Jogja HipHop Foundation can bring acculturation values between Javanese and American cultures.

There are several studies on Jogja HipHop, one of which is Farit Usada's *Yogja Ora Didol: Representation of Resistance in Yogyakarta Society: A Case Study of Music Group Jogja Hip Hop Foundation*.¹³ It is against the backdrop of the DIY Government facing many problems that require a critical response from the grassroots community that prompted this research. Yogyakarta's so-called *Warga Berdaya* are made up of communities of artists, cyclists, heritage, street art, and other communities. They flocked to various critical actions, such as Merthi Kutho 1 and 2 and the *Yogja Ora Didol* movement. These movements stemmed from the discomfort of Yogyakarta being taken over by massive capitalism, such as the construction of large hotels and malls that allegedly took away the rights of the community's well water supply. Jogja Hip Hop Foundation is also known as one of Yogyakarta's music groups.

Furthermore, the article entitled *Dialectics of Javanese Cultural Representation: Hegemony of Basic Rules of Javanese Life in Jogja Hip-hop Foundation Song Lyrics* was

¹³ Farit Usada, "Jogja Ora Didol" Representasi Perlawanan Masyarakat Yogyakarta Studi Kasus Grup Musik Jogja Hip Hop Foundation' (Institut Seni Indonesia Yogyakarta, 2015) <<http://lib.isi.ac.id>>.

written by P. Tommy Pamungkas.¹⁴ To explore the ideology of Jogja Hip-Hop Foundation (JHF) members as a mental representation in their minds and then displayed in language representation as a cultural artefact, this research uses a critical cultural studies approach. This research found that society should be able to return to values and behaviours that are in accordance with the basic rules of Javanese life to deal with the negative issues that are becoming familiar to the millennial generation today. The interaction between values and acculturation is what sets this research apart from the two previous studies.

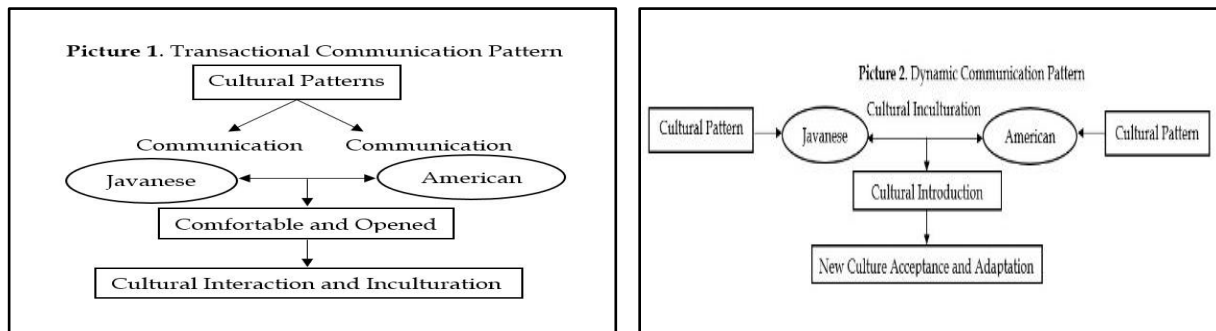
Based on the explanation above, this article aims to study how Jogja HipHop Foundation can bring acculturation values between Javanese and American culture and how Hip-Hop music tradition represents the relationship between Javanese and American culture.

METHOD

This research applies a qualitative-explorative method that explores theories and research results with an analytical method regarding Javanese and American cultural communication through Jogja HipHop Foundation with a communication perspective. Data sources were obtained through various scientific works in the form of accredited national scientific journals, as well as online media that reported about Jogja HipHop Foundation in Yogyakarta City. The specific objective of the research is to identify in depth how Jogja HipHop Foundation can bring acculturation values between Javanese and American cultures. While the general objective is to find out how the interaction between Javanese and American cultures through the Hip-Hop music tradition represented by Jogja HipHop Foundation.

Because the study of intercultural communication has quite diverse forms, this research will focus on transactional and dynamic communication patterns. Transactional communication pattern is a co-operative process between the sender and receiver taking mutual responsibility for the effects and effectiveness of communication. Both experience verbal and nonverbal interactions when sending and receiving messages consistently. Meanwhile, communication pattern is a communication process that does not stop and changes from time to time according to the circumstances that occur at the time of communication.

¹⁴ P. Tommy Pamungkas, 'Dialektika Representasi Budaya Jawa: Hegemoni Kaidah Dasar Kehidupan Masyarakat Jawa Dalam Lirik Lagu Jogja Hip-Hop Foundation', *Jurnal Komunikasi Indonesia*, 2.2 (2017), 111–18.



RESULT AND DISCUSSION

Definition of Communication

Everyone who lives in society, from the moment he gets out of bed until he goes back to sleep, is naturally involved in communication. The occurrence of communication is as a consequence of social relations "social relations".¹⁵ Human life in the world cannot be separated from communication activities because communication is an integral part of the system and order of social life of society and humans in general.¹⁶ Activities in communication can be seen in every aspect of human daily life, namely from waking up until humans go back to sleep at night. So that it can be ascertained that most of human activities use communication, both verbal and non-verbal communication.

The results of research published by Adhim, from waking up in the morning to lying back down towards midnight, 70% of waking time is used to communicate. This means that people's quality of life is largely determined by how they communicate with each other.¹⁷ Meanwhile Ujang Mahadi, in her publication explained that communication is done to convey feelings, opinions, thoughts, information, advice and others.¹⁸

¹⁵ Ali Ridho, Mohammad Sujud, and Nurul Izzah S.M. Aksan, 'The Urgency of Understanding Digital Literacy In The Flow of Digitalization of Communication And Information', *Journal of Islamic Communication*, 3.2 (2022), 199–219 <<https://doi.org/https://doi.org/10.21154/qaulan.v3i2.4664>>.

¹⁶ Afna Fitria Sari, 'Etika Komunikasi', *TANJAK: Journal of Education and Teaching*, 1.2 (2020), 127–35 <<https://doi.org/10.35961/tanjak.v1i2.152>>.

¹⁷ Giri Indra Kharisma and Faizal Arvianto, 'Pengembangan Aplikasi Android Berbentuk Education Games Berbasis Budaya Lokal Untuk Keterampilan Membaca Permulaan Bagi Siswa Kelas 1 SD / MI.', 9.2 (2019), 203–13 <<https://doi.org/10.25273/pe.v9i2.5234>>.

¹⁸ Ujang Mahadi, 'Komunikasi Pendidikan (Urgensi Komunikasi Efektif Dalam Proses Pembelajaran)', *JOPPAS: Journal of Public Policy and Administration Silampari*, 2.2 (2021), 80–90 <<https://doi.org/https://doi.org/10.31539/joppa.v2i2.2385>>.

Definition of Culture

Culture or culture comes from the Sanskrit language, namely *buddhayah*, which is the plural form of *buddhi* (read: reason) which is interpreted by the mind and intellect possessed by humans. In English, culture is also called the term culture which means to process or work.¹⁹ Culture is fundamentally related to attitudes and beliefs, economic, social, political, educational, and legal. The cultural environment includes factors related to ethnicity, religion, social status, and background of religious experience.

In Turnomo Rahardjo's view in his journal, culture is defined as a comprehensive lifestyle. Culture is complex, abstract, and broad. From these cultural aspects, it will ultimately determine communicative behavior. The socio-cultural elements in it are able to spread and cover various aspects of humanitarian social activities. Culture is created, shaped, translated, absorbed, learned through communication and vice versa, communication practices are created, shaped, and transmitted through culture.²⁰ Then, Indri Margaretha Sidabalok, quoting Larry A. Samovar's opinion, defines culture and communication as interrelated, so it is easy to think that communication is essentially culture and culture is communication.²¹ Rogers and Stainfatt in explaining the notion of culture that culture can be given limitations as the total way of life of humans (the total way of life) which is composed based on patterns of behavior, values, norms, and material objects that humans learn and exchange.²² Although culture is a very general concept, culture has a strong impact on individual and group behavior, including its impact on communication. Culture is not only owned by certain national or ethnic groups, but also includes communities, organizations, and other systems.

Culture that is owned by certain individuals or groups has a big role in determining how their model communicates, because culture is a way of life that is developed and shared by human groups and is passed on to subsequent generations continuously. Cultural characteristics that have been firmly

¹⁹ Chusnul Chotimah and others, 'Analisis Penerapan Unggah Ungguh Bahasa Jawa Dalam Nilai Sopan Santun', 3.2 (2019), 202–9.

²⁰ T. Sari, F. P., Suprihatini, T., & Rahardjo, 'Adaptasi Budaya Dan Harmoni Sosial (Kasus Adaptasi Budaya Ikatan Mahasiswa Berbasis Etnisitas Di Yogyakarta)', *Nteraksi Online*, 1.4 (2013).

²¹ Adirini Pujayanti and Myanmar Dari, 'Interfaith Dialogue Soft Power Diplomasi Indonesia Dalam Isu Rohingya (Interfaith Dialogue Indonesian Soft Power Diplomacy On Rohingya Issues) Majemuk , Sekaligus Negara Terbesar Ketiga Di Dunia , Bagian Dari Solusi Permasalahan Global . 1 Kekuatan Dipl', 23.4 (2018), 295–309 <<https://jurnal.dpr.go.id/index.php/kajian/article/view/2117/935>>.

²² Hendra Mustafa, 'Prinsip-Prinsip Komunikasi Dalam Penerapan Pada Konteks Budaya', 8.2 (2018), 191–204 <<http://ojs.stit-syekhburhanuddin.ac.id/index.php/mauizhah/article/view/10>>.

entrenched since they were small and forged by their environment make it difficult to remove and ultimately affect communication patterns in their relationships with other groups.

Definition of Intercultural Communication

Intercultural communication is communication that occurs between people who have different cultures (can be racial, ethnic, or socioeconomic, or a combination of all these differences). Culture is a way of life that develops and is shared by a group of people and lasts from generation to generation.²³ Guo-Ming Chen and William J. Sartosa said that intercultural communication is a process of negotiation or exchange of symbolic systems that guide human behavior and limit them in carrying out their functions as a group. Furthermore, intercultural communication is carried out through:

By negotiating to involve humans in intercultural meetings that discuss a theme (delivery of themes through symbols) that is being contested. Symbols do not themselves have meanings but they can mean something in a context and those meanings are negotiated or fought for;

Through the exchange of a system of symbols that depends on the agreement between the subjects involved in the communication, a decision is made to participate in the process of assigning the same meaning;

As a guide to cultural behavior that is not programmed but is useful because it has an influence on our behavior;

Shows the function of a group so that we can distinguish ourselves from other groups and identify it in various ways.²⁴

The essence of intercultural communication is twofold, the first is enculturation and acculturation. Enculturation refers to the process by which culture (culture) is transmitted from one generation to the next. We learn culture, not inherit it. Culture is transmitted through learning, not through genes. Parents, groups, friends, schools, religious institutions, and government institutions are the

²³ Agus Setiaman Khoiruddin Muchtar, Iwan Koswara, 'Komunikasi Antar Budaya Dalam Perspektif Antropologi', *Jurnal Manajemen Komunikasi*, 1.1 (2016), 113–24 <<http://jurnal.unpad.ac.id/manajemen-komunikasi/article/view/10064>>.

²⁴ Jouke J. Lasut, 'Kerukunan Antar Agama Dan Budaya Di Kota Manado (Suatu Studi Keberhasilan Komunikasi Lintas Budaya)', *Jurnal Logos Spectrum*, 5.3 (2010) <http://repo.unsrat.ac.id/631/1/JURNAL_LASUT.pdf>.

main teachers in the field of culture and enculturation occurs through them.²⁵ And acculturation refers to the process by which a person's culture is modified through direct contact or exposure to other cultures. For example, if a group of immigrants later resides in the United States (the host culture), their own culture will be influenced by this host culture.²⁶ Gradually, the values, ways of behaving, and beliefs of the host culture will become part of the culture of the immigrant group. At the same time, the host culture is changing too.

In contrast to other communication studies, intercultural communication has differences, especially in aspects of the experience background of the parties or individuals or groups who communicate (read: communicators) due to cultural differences. Based on the opinions expressed by previous experts, it can be concluded that intercultural communication is communication whose implementation involves people with cultural backgrounds, for example language, ethnicity, customs and traditions, religion, level of education and scientific insight, social status, and even gender sex. In the communication process, especially in intercultural communication, the ability to understand culture, model perspectives, and experiences of other people wisely is the main capital and becomes the basis for building effective and harmonious intercultural communication. It must be realized that each individual and each group has a different way and a different point of view on a problem that exists in the midst of the social order.

Overview of Javanese Hip-Hop

Steinberg explained Hip Hop is an African-American subculture that is embraced by young people in America. Hip Hop was once a form of black protest against the American government which marginalized black people. Initially the lyrics of Hip Hop music, better known as rap, contained strong protests against white Americans and Europeans and their governments that adhered to apartheid (racist) politics, or politics that differentiated skin color based on pigment or ancestry, black people were considered slaves for most people, white people. Black people in America who were made slaves were placed in the suburbs, and in slums. The blacks then threw the words at a fast rhythm then accompanied by

²⁵ Hagai Kuncoro and Robinson Rimun, 'Enkulturası Dan Akulturası Budaya Menurut Paulus', 3.1 (2022), 21–30.

²⁶ Khadijah Binti Mohd Khambali Muhammad Arifin, 'Islam dan Akulturası Budaya Lokal di Aceh (Studi Terhadap Ritual Rah Ulei Di Kuburan Dalam Masyarakat Pidie Aceh)', *Jurnal Ilmiah Islam Futura*, 15.2 (2016), 251–84 <<https://doi.org/http://dx.doi.org/10.22373/jiif.v15i2.545>>.

electronic music that later became part of black people in America. The freedom of blacks was more open when apartheid was abolished. Since the black people are more acceptable to white people in America.²⁷ The abolition also affected Hip Hop music which was growing and could be enjoyed not only by blacks but also by whites and even spread to eastern countries such as Indonesia.

Hip Hop is a youth subculture that has adapted locally around the world, in line with the global rhetoric of the Hip Hop Nation. Hip Hop is also developing in Indonesia by adapting to local culture.²⁸ Hip Hop in Yogyakarta developed by combining Hip Hop music with Javanese Culture. Hip Hop that developed in Yogyakarta proves that Hip Hop can be combined with local culture. Hip Hop with a blend of Javanese Culture certainly creates a unique identity for members of the Hip Hop subculture as well as for society in general. Javanese Hip Hop is also different from American Hip Hop where Javanese Hip Hop lyrics do not only contain social criticism, but also about the philosophy of Javanese life contained in ancient Javanese books such as Serat Centhini and also Javanese poems, while American Hip Hop emphasizes more on the attitude of protest against the existing social conditions.²⁹

Jogja Hip Hop Foundation is a group that builds its identity through Javanese Hip Hop. Jogja Hip Hop Foundation is a community that becomes a place for Hip Hop musicians in the Yogyakarta area. Jogja Hip Hop Foundation is different from other Hip Hop groups, this can be seen from the type of Hip Hop music combined with Javanese Culture. This combination can also be seen as an effort to preserve local culture (Javanese culture) which is packaged in western culture (Hip Hop). Jogja Hip Hop Foundation is a community as a space without walls for Javanese Hip Hop musicians. The typical style of rap singers is wearing sunglasses, sneakers, and hats, which are combined with batik clothes as their Javanese identity, which they always wear when singing.

²⁷ Tanya Saunders, 'Towards a Transnational Hip-Hop Feminist Liberatory Praxis: A View from the Americas', *Social Identities*, 22.2 (2016), 178–94 <<https://doi.org/10.1080/13504630.2015.1125592>>.

²⁸ Nur Anisah Salwa Faisal, 'Budaya Hip Hop di Kalangan Remaja Banda Aceh', *Jurnal Ilmiah Mahasiswa (JIM)*, 3.4 (2019) <<https://jim.unsyiah.ac.id/FISIP/article/view/12954>>.

²⁹ Muhammad Rio Alfian, 'The Impact of Globalization Process of Hip-Hop Music in Semarang as a Reflection of American Pop Culture (A Case Study of Semarang Hip-Hop Community)', 2009, 1–10.

Java and The Clash of East-West Cultures

As already mentioned in the background, the American way of life has always been synonymous with secular-liberal ideology and Java as a staunch holder of eastern customs which is identical with conservative-traditionalist ideology, which are two completely opposite ideologies.³⁰ So no doubt, the battle of values between these two ideologies is often found in every aspect of today's society. Globalization is a key word that is suspected to be one of the strong aspects in viewing the phenomenon of the clash of cultures between liberal-secular and conservative-traditional ideologies. In Indonesia, it can be observed through popular culture products that are becoming a trend at the present time. If you use the logic of the media industry, local cultural products are clearly inferior to Western cultural products.³¹ The impact is clear, starting to shift the traditional cultural values that are the treasures of Indonesia. The reactionary attitude of rejecting the values brought by Western culture is also shown by traditional-conservative groups can be used as an important point to see the extent of the turmoil in the struggle between Western and Eastern ideologies.

The writer Landung Simatupang observes changes are also happening in contemporary Javanese culture.³² He hopes that the roots of Javanese culture will still be preserved, but at the same time he appeals to the Javanese people to open up. Javanese society cannot be separated from the wider community, and takes part in its dynamics, so that they do not live isolated in a condition. Simatupang's hope is that these influences are responded to and taken in accordance with the context of Javanese culture, and that the Javanese people themselves are willing to provide new processed Javanese riches as a form of contemporary expression without leaving their cultural roots behind.³³

Frans Magnis-Suseno sees that the hallmark of Javanese culture lies in its extraordinary ability to allow itself to be flooded by cultural waves that come from outside, and in that flood, Frans maintains its authenticity. Javanese culture does

³⁰ Alda Putri Anindika and Indah Lylys Mustika, 'Pernikahan Adat Jawa Sebagai Salah Satu Kekuatan', 2018.

³¹ Novita Wahyuningsih Bayu Ady Pratama, 'Pernikahan Adat Jawa di Desa Nengahan, Kecamatan Bayat, Kabupaten Klaten', *Jurnal Haluan Sastra Dan Budaya*, 2.1 (2018), 19–40 <<https://jurnal.uns.ac.id/hsb/article/view/19604>>.

³² G. R. Lono Lastoro Simatupang, 'Perspektif Antropologi Dalam Seni Dan Estetika', *Acintya Jurnal Penelitian Seni Budaya*, 2010, 1–6.

³³ Dalatina Peloggia Gustianingsih, G. R. Lono L Simatupang, and Wiwik Sushartami, 'Conscientization Dalam Praksis Site-Specific Performance Komunitas Semesta Tari Di Nuart Sculpture Park Bandung', *Kebudayaan*, 16.2 (2021) <<https://doi.org/10.24832/jk.v16i2.406>>.

not find itself and develop its characteristics in isolation, but through the digestion of cultural inputs from outside.³⁴ Hinduism, Buddhism, and Islam were embraced and in the end Javanese culture increasingly found its identity. In the end, the author argues that in the midst of the modernization wave that hit Javanese culture, Javanese culture was still able to find its identity. This can be seen from the phenomenon of Javanese rap, the Jogja Hip-hop Foundation (JHF), where the basic values of Javanese culture are still found in the vulgar thoughts and works of contemporary rap art. According to Tony Mitchell, rap music often goes through recontextualization according to the aspects of space and time they face. Rap music is also a vehicle for channeling aspirations and thoughts.³⁵

Recontextualization in the form of using and repackaging rap music by JHF is the main focus in this study related to their presence as media actors, cultural agents, and artists. Javanese culture, which is strongly bound to JHF, serves as a guide in how JHF recontextualizes. Re-contextualization is carried out on the content of rap music which is generally opposed because of its controversial characteristics especially in the depiction of violence, sex and materialism being local, indigenous and related to Javanese culture. This arises because of the dominance of Javanese culture in the sociocultural reality of the actors, so that then they reproduce it through mediums and forms that are close to them. The social effect of this is that Javanese cultural identity can be maintained through cultural artifacts or JHF works.

Understanding Javanese Culture Through the Jogja HipHop Foundation

Recontextualization is an important process of JHF in strengthening Javanese identity and the process of spreading messages of Javanese traditional values which are slowly being eroded by globalization.³⁶ Many researchers say that JHF is a representation of globalization, where identity hegemony is used to fight back against globalization through globalization itself. In the cultural studies approach, JHF is considered capable of looking for gaps to deal with the large

³⁴ Danur Putut Permadi, 'Ronda Malam Pada Masa Pandemi Covid-19 Perspektif Etika Jawa Franz Magnis Suseno', *International Conference on Islam, Law, and Society (INCOILS)*, 1.1 (2021), 355-.

³⁵ Thomas Solomon, 'Hardcore Muslims: Islamic Themes in Turkish Rap in Diaspora and in the Homeland', *Yearbook for Traditional Music*, 38 (2006), 59-78 <<https://doi.org/DOI:10.1017/S0740155800011668>>.

³⁶ Timbul Subagya, 'Kontekstualisasi, Rekontekstualisasi, Dan Dekontekstualisasi Pertunjukan Wayang Kulit Sebagai Langkah Pembinaan Penonton Wayang Kulit', *Jurnal Pengkajian Dan Penciptaan Wayang*, 18.2 (2017) <<https://doi.org/https://doi.org/10.33153/lakon.v18i2.4116>>.

currents of progress. In the approach of intercultural communication, what JHF has done is an effort to acculturate culture by using methods and methods that are typical of Java, namely by allowing a new wave of culture to flood the body of Javanese culture. In fact, Javanese culture does not find itself and develop its characteristics in isolation, but through the digestion of cultural inputs from outside.



Picture 3. Jogja HipHop Foundation personnel in the album *Hiphopdiningrat*
Source: Jogja Hip Hop Foundation Instagram account, 2022.

Through rap music, JHF has established a milestone in Javanese culture. If we examine the aspect of using elements of American rap music, we will see some fundamental differences, how the process of cultural modification is carried out by JHF. The most visible difference is the use of Javanese as the main language in music. Language denotes nation. Through local languages, JHF spreads the message through rap music. By using the Javanese language which is used as the mother tongue and the everyday language of most Javanese people, JHF messages are not too troublesome if they have to translate them into the form of a behavior or action as a message delivery process. It's different, if you use English as the language of the world community, which is used by many American hip-hop musicians. Of course, this requires codification of the lyrics which will be difficult to do considering that English is not the everyday language of the Javanese people.

In addition, what is still closely related to language is the lyrics. Based on the research on JHF song lyrics conducted by Tommy Pamungkas, it was found that the representation of Javanese cultural identity in song lyrics has various

contexts in JHF songs.³⁷ Concepts such as arrogance in human association, hedonism in children's behavior, and commercialization in art, are raised in their songs. Among them are through “*Kulonuwun*”, “*Gangsta Gapi*” and “*Jula-Juli Lolipop*”. They display these concepts by describing other people's experiences that they tell through songs. Emphasis is given to the nature, attitude, manner of speech and behavior. They offer responses, criticisms, and solutions to these issues and conditions through their lyrics. They say that if issues such as arrogance in human relations, hedonism in children's behavior, and commercialization in art are left alone, then this will lead to consequences in the form of a series of negative impacts, dangers.

This consequence threatens the existence of Javanese cultural identity within these people. The introduction of this consequence is a response to the destruction of social values in society, the destruction of the inner values of children in the family, and the destruction of the value of work as a philosophy of work in Javanese society.³⁸ Next, JHF constructs this issue as something that can be solved by re-applying it to Java values. This is done through the basic principles of Javanese life. Through their lyrics, JHF provides solutions, advice and hopes which in Javanese culture are very in line with the basic principles of life that have been the foundation of Javanese society for hundreds of years. In this way, they emphasize that modern society, in addressing the issues and negative contexts that arise in their midst, returns to the concept of basic values that have long governed the life and interactions of Javanese society.

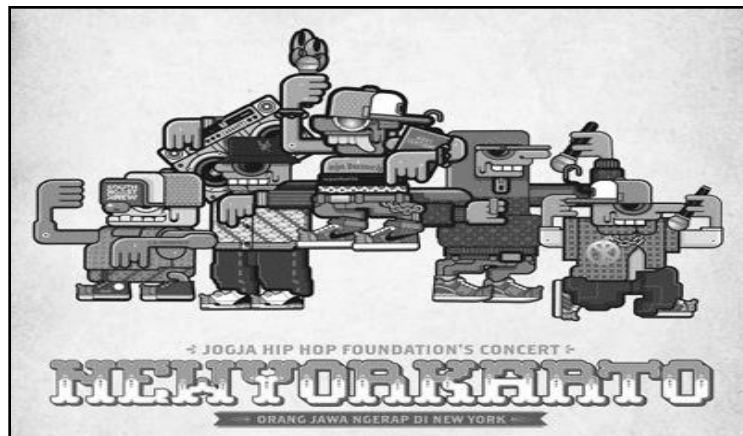
Javanese society is strongly connected with the way of language. The language of manners is a form of respect for the position and degree of others where the higher are respected and the lower are protected and embraced in a fatherly manner and with responsibility. Tips ideal also provides self-congruence based on the principle of respect in their understanding. Being humble or not arrogant, polite, and able to respect other people – whether they are just ordinary people or those who have money, aristocratic descent or position is the value of

³⁷ P Tommy Pamungkas, ‘Dialektika Representasi Budaya Jawa : Hegemoni Kaidah Dasar Kehidupan Masyarakat Jawa Dalam Lirik Lagu Jogja Hip-Hop Foundation’, II.2 (2013) <[http://download.garuda.kemdikbud.go.id/article.php?article=525633&val=10745&title=Dialektika Representasi Budaya Jawa Hegemoni Kaidah Dasar Kehidupan Masyarakat Jawa dalam Lirik Lagu Jogja Hip-hop Foundation](http://download.garuda.kemdikbud.go.id/article.php?article=525633&val=10745&title=Dialektika%20Representasi%20Budaya%20Jawa%20Hegemoni%20Kaidah%20Dasar%20Kehidupan%20Masyarakat%20Jawa%20dalam%20Lirik%20Lagu%20Jogja%20Hip-hop%20Foundation)>.

³⁸ Aditya Revianur, ‘Digitalisasi Cagar Budaya Di Indonesia: Sudut Pandang Baru Pelestarian Cagar Budaya Masa Hindu-Buddha Di Kabupaten Semarang’, *Bakti Budaya*, 3.1 (2020), 90 <<https://doi.org/10.22146/bb.55505>>.

Javanese honor.³⁹ This self-determination and way of speaking, according to them, is summarized in the *unggah-ungguh*, the rules and regulations that apply in Javanese society, which regulates the personality to be more subtle, more tolerant, there is a sense of shame and respect when interacting with parents, and other people.⁴⁰ However, it is the inculcation of the principle of respect for children in the family, and society that makes the difference in the ideal typos of the basic rules of Javanese life.

The distribution of the principles, which are traditionally supported by the feelings of *wedi*, *isin*, and *pakwuh*, is questionable according to the current context because they think it is conservative and not very appropriate. Related to this context, there are several points emphasized by JHF regarding the distribution of values for the basic rules of Javanese life. According to him, Javanese rap is an attempt to help preserve Javanese culture in a new way. He feels that today's young Javanese also experience difficulties in learning Javanese culture, including Javanese ngoko and krama. By using the Java language, he created a new approach that is expected to be easier for young people to absorb. The Javanese language he is trying to distribute will help inculcate the principle of respect if done well. On the other hand, Javanese culture will also be affected by the meaning of values in rap songs.



Picture 4. Jogja HipHop Foundation Concert Poster - NewYorkarto

Source: akun instagram Jogja Hip Hop Foundation, 2022.

³⁹ Chusnul Chotimah, Mei Fita Asri Untari, and M Arief Budiman, 'Analisis Penerapan Unggah Ungguh Bahasa Jawa Dalam Nilai Sopan Santun', *International Journal of Elementary Education*, 3.2 SE-Artikel (2019), 202-9 <<https://doi.org/10.23887/ijee.v3i2.18529>>.

⁴⁰ Khoirin Nida, 'Pergeseran Nilai Unggah-Ungguh oleh Generasi Muda Dalam Masyarakat Jawa (Studi Kasus Masyarakat Desa Getassrabi Kecamatan Gebog Kabupaten Kudus)', *Sosial Budaya*, 17.1 (2020), 46 <<https://doi.org/10.24014/sb.v17i1.9694>>.

In addition to the lyrics and the use of the Javanese language, cultural modifications carried out by JHF are through musical instruments. Hip-hop music is synonymous with the use of rhythms or beats that beat through electronic music or turntable disc jockeys. This standard was not changed by JHF, but adapted to the ideology used, its distinctive booms strung together with Javanese instruments. Typical Javanese traditional music with gamelan and sinden collaborated into JHF music which is always thick with mystical nuances of Javanese music but still feels modern. Not only gamelan, the instruments that characterize the soldiers of the Ngayogyakarta Hadiningrat Palace are not spared from the creative process of JHF music as seen in the song *Jogja Istimewa*. This was also appreciated by the Kraton through the King Sri Sultan Hamengkubuwono X who considered that the song *Jogja Istimewa* sung by JHF was considered capable of representing the special spirit of Yogyakarta considering that D.I.Y's political condition at that time was being hit by the issue of the Privileges Bill.

Finally, one thing that does not escape the process of modifying American culture is fashion. Dominikus Isak Petrus Berek, in his research entitled *Fashion as Sub-Cultural Identity Communication*, revealed that the importance of fashion in the communication process has received the spotlight of various writers, studies on fashion have also been carried out through various perspectives.⁴¹ For example, Nordholt, who assumes that the importance of clothing in a social context becomes clear if we try to imagine how a street or house would look if the people inside were naked, they would lose their familiar appearance and consequently their identity. In other words, fashion can be metaphorized as "our social and cultural skin". Meanwhile, Wilson views fashion as an "extension of the body" (an extension of the body), although it is not really a part that not only connects the body with the social world but also separates the two. In his work *The Silent Language*, Edward T. Hall also mentions the issue of fashion as an extension of the body or, to be precise, a certain part of the body, although his view is somewhat instrumental. While Malcolm Bernard in his work 'Fashion as Communication' explains, "fashion is a cultural phenomenon, in the sense that fashion is the way that a group or individual uses to construct and communicate their identity and people tend to make judgments based on what they wear by someone else".

If American hip-hop uses a fashion identity through blink-blink style or synonymous with worldly luxury. So, the pattern that JHF wants to build is

⁴¹ Dominikus Berek, 'Fashion Sebagai Komunikasi Identitas Sub Budaya (Kajian Fenomenologis Terhadap Komunitas Street Punk Semarang)', *INTERAKSI: Jurnal Ilmu Komunikasi*, 3.1 (2014), 56–66.

through the use of batik as a Javanese hip-hop identity. This also breaks the stigma among young people who think that batik is always synonymous with parental clothes or formal clothes that are only used during formal events. And it is proven, there is a shifting meaning regarding the batik worn by JHF, young people, especially Javanese hip-hop music lovers, are not awkward about using batik to go out to hangout or just hang out at a coffee shop.

CONCLUSION

The process of acculturation of Javanese and American culture carried out by the Jogja HipHop Foundation is carried out through cultural recontextualization. Recontextualization in the form of using and repackaging rap music by JHF is the main focus in this study related to their presence as media actors, cultural agents, and artists. The most visible difference is the use of Javanese as the main language in music. By using the Java language, he created a new approach that is expected to be easier for young people to absorb. The Javanese language he is trying to distribute will help inculcate the principle of respect if done well. On the other hand, Javanese culture will also be affected by the meaning of values in rap songs.

The representation of Javanese cultural identity in song lyrics has various contexts in JHF songs. Concepts such as arrogance in human association, hedonism in children's behavior, and commercialization in art, are raised in their songs. Among them are through "Kulonuwun", "Gangsta Gapi" and "Juli-Juli Lolipop". In addition to the lyrics and the use of the Javanese language, cultural modifications carried out by JHF are through musical instruments. Typical Javanese traditional music with gamelan and sinden collaborated into JHF music which is always thick with mystical nuances of Javanese music but still feels modern. Finally, one thing that does not escape the process of modifying American culture is fashion. If American hip-hop uses a fashion identity through a blink-blink style or synonymous with worldly luxury. So the pattern that JHF wants to build is through the use of batik as a Javanese hip-hop identity.

REFERENCES

- Adiati, R.P., 'Kepuasan Hidup: Tinjauan Dari Kondisi Keuangan Dan Gaya Penggunaan Uang', *Jurnal Ilmu Keluarga Dan Konsumen*, 14.1 (2021), 40-51 <<https://doi.org/10.24156/jikk.2021.14.1.40>>
- Agustina, Ira Audia, and Yongkie Angkawijaya, 'Fenomena Swafoto Dan Pengaruhnya Terhadap Budaya Visual Pada Estetika Interior Ruang Komersial', *Jurnal Desain Interior*, 4.1 (2019), 37 <<https://doi.org/10.12962/j12345678.v4i1.5242>>

- Alfian, Muhammad Rio, 'The Impact of Globalization Process of Hip-Hop Music in Semarang as a Reflection of American Pop Culture (A Case Study of Semarang Hip-Hop Community)', 2009, 1-10
- Anindika, Alda Putri, and Indah Lylys Mustika, 'Pernikahan Adat Jawa Sebagai Salah Satu Kekuatan', 2018
- Bayu Ady Pratama, Novita Wahyuningsih, 'Pernikahan Adat Jawa di Desa Nengahan, Kecamatan Bayat, Kabupaten Klaten', *Jurnal Haluan Sastra Dan Budaya*, 2.1 (2018), 19-40 <<https://jurnal.uns.ac.id/hsb/article/view/19604>>
- Berek, Dominikus, 'Fashion Sebagai Komunikasi Identitas Sub Budaya (Kajian Fenomenologis Terhadap Komunitas Street Punk Semarang)', *INTERAKSI: Jurnal Ilmu Komunikasi*, 3.1 (2014), 56-66
- Chotimah, Chusnul, Mei Fita, Asri Untari, and M Arief Budiman, 'Analisis Penerapan Unggah Ungguh Bahasa Jawa Dalam Nilai Sopan Santun', 3.2 (2019), 202-9
- Chotimah, Chusnul, Mei Fita Asri Untari, and M Arief Budiman, 'Analisis Penerapan Unggah Ungguh Bahasa Jawa Dalam Nilai Sopan Santun', *International Journal of Elementary Education*, 3.2 SE-Artikel (2019), 202-9 <<https://doi.org/10.23887/ijee.v3i2.18529>>
- Danur Putut Permadi, 'Ronda Malam Pada Masa Pandemi Covid-19 Perspektif Etika Jawa Franz Magnis Suseno', *International Conference on Islam, Law, and Society (INCOILS)*, 1.1 (2021), 355-
- Elisa Dwi Wardani, *SASTRA DAN SOLIDARITAS BANGSA*, ed. by Stella Rose Que and Falantino Eryk Latupapua, I (Ambon: Himpunan Sarjana-Kesusastraan Indonesia Komisariat Daerah Ambon, 2015), v
- Fitriyadi, Ilham, and Gilang Alam, 'Globalisasi Budaya Populer Indonesia (Musik Dangdut) Di Kawasan Asia Tenggara', *Padjadjaran Journal of International Relations*, 1.3 (2020), 251 <<https://doi.org/10.24198/padjir.v1i3.26196>>
- Gustianingsih, Dalatina Pelligia, G. R. Lono L Simatupang, and Wiwik Sushartami, 'Conscientization Dalam Praksis Site-Specific Performance Komunitas Semesta Tari Di Nuart Sculpture Park Bandung', *Kebudayaan*, 16.2 (2021) <<https://doi.org/10.24832/jk.v16i2.406>>
- Hidayatullah, Syarif, 'Konsep Ilmu Pengetahuan Syed Hussein Nashr: Suatu Telaah Relasi Sains Dan Agama', *Jurnal Filsafat*, 28.1 (2018), 113 <<https://doi.org/10.22146/jf.30199>>
- Kharisma, Giri Indra, and Faizal Arvianto, 'Pengembangan Aplikasi Android Berbentuk Education Games Berbasis Budaya Lokal Untuk Keterampilan Membaca Permulaan Bagi Siswa Kelas 1 SD / MI.', 9.2 (2019), 203-13 <<https://doi.org/10.25273/pe.v9i2.5234>>
- Khoiruddin Muchtar, Iwan Koswara, Agus Setiawan, 'Komunikasi Antar Budaya Dalam Perspektif Antropologi', *Jurnal Manajemen Komunikasi*, 1.1 (2016), 113-24 <<http://jurnal.unpad.ac.id/manajemen-komunikasi/article/view/10064>>

- Kuncoro, Hagai, and Robinson Rimun, 'Enkulturasasi Dan Akulturasasi Budaya Menurut Paulus', 3.1 (2022), 21–30
- Lasut, Jouke J., 'Kerukunan Antar Agama Dan Budaya Di Kota Manado (Suatu Studi Keberhasilan Komunikasi Lintas Budaya)', *Jurnal Logos Spectrum*, 5.3 (2010) <http://repo.unsrat.ac.id/631/1/JURNAL_LASUT.pdf>
- Mahadi, Ujang, 'Komunikasi Pendidikan (Urgensi Komunikasi Efektif Dalam Proses Pembelajaran)', *JOPPAS: Journal of Public Policy and Administration Silampari*, 2.2 (2021), 80–90 <<https://doi.org/https://doi.org/10.31539/joppa.v2i2.2385>>
- Melkisedek, Mendy Hosiana, 'Kafe Sebagai Gaya Hidup Masyarakat Konsumerisme (Studi Kasus Pada Starbucks)', *Nirmana*, 17.1 (2018), 53 <<https://doi.org/10.9744/nirmana.17.1.53-58>>
- Muhammad Arifin, Khadijah Binti Mohd Khambali, 'Islam Dan Akulturasasi Budaya Lokal di Aceh (Studi Terhadap Ritual Rah Ulei di Kuburan Dalam Masyarakat Pidie Aceh)', *Jurnal Ilmiah Islam Futura*, 15.2 (2016), 251–84 <<https://doi.org/http://dx.doi.org/10.22373/jiif.v15i2.545>>
- Mustafa, Hendra, 'Prinsip-Prinsip Komunikasi Dalam Penerapan Pada Konteks Budaya', 8.2 (2018), 191–204 <<http://ojs.stit-syekhburhanuddin.ac.id/index.php/mauizhah/article/view/10>>
- Nida, Khoirin, 'Pergeseran Nilai Unggah-Ungguh Oleh Generasi Muda Dalam Masyarakat Jawa (Studi Kasus Masyarakat Desa Getassrabi Kecamatan Gebog Kabupaten Kudus)', *Sosial Budaya*, 17.1 (2020), 46 <<https://doi.org/10.24014/sb.v17i1.9694>>
- Pamungkas, P. Tommy, 'Dialektika Representasi Budaya Jawa: Hegemoni Kaidah Dasar Kehidupan Masyarakat Jawa Dalam Lirik Lagu Jogja Hip-Hop Foundation', *Jurnal Komunikasi Indonesia*, 2.2 (2017), 111–18
- Pamungkas, P Tommy, 'Dialektika Representasi Budaya Jawa : Hegemoni Kaidah Dasar Kehidupan Masyarakat Jawa Dalam Lirik Lagu Jogja Hip-Hop Foundation', II.2 (2013) <[http://download.garuda.kemdikbud.go.id/article.php?article=525633&val=10745&title=Dialektika Representasi Budaya Jawa Hegemoni Kaidah Dasar Kehidupan Masyarakat Jawa dalam Lirik Lagu Jogja Hip-hop Foundation](http://download.garuda.kemdikbud.go.id/article.php?article=525633&val=10745&title=Dialektika%20Representasi%20Budaya%20Jawa%20Hegemoni%20Kaidah%20Dasar%20Kehidupan%20Masyarakat%20Jawa%20dalam%20Lirik%20Lagu%20Jogja%20Hip-hop%20Foundation)>
- Pujayanti, Adirini, and Myanmar Dari, 'Interfaith Dialogue Soft Power Diplomasi Indonesia Dalam Isu Rohingya (Interfaith Dialogue Indonesian Soft Power Diplomacy On Rohingya ISSUES) Majemuk , Sekaligus Negara Terbesar Ketiga Di Dunia , Bagian Dari Solusi Permasalahan Global . 1 Kekuatan Dipl', 23.4 (2018), 295–309 <<https://jurnal.dpr.go.id/index.php/kajian/article/view/2117/935>>
- Ramadan, W, and F Fitriah, 'Materialisme Dan Islam', *Nizham Journal of Islamic Studies*, 2.2 (2022), 110–21 <<https://e-journal.metrouniv.ac.id/index.php/nizham/article/view/5095>>

- Revianur, Aditya, 'Digitalisasi Cagar Budaya Di Indonesia: Sudut Pandang Baru Pelestarian Cagar Budaya Masa Hindu-Buddha Di Kabupaten Semarang', *Bakti Budaya*, 3.1 (2020), 90 <<https://doi.org/10.22146/bb.55505>>
- Ridho, Ali, Mohammad Sujud, and Nurul Izzah S.M. Aksan, 'The Urgency of Understanding Digital Literacy In The Flow of Digitalization of Communication And Information', *Journal of Islamic Communication*, 3.2 (2022), 199-219 <<https://doi.org/https://doi.org/10.21154/qaulan.v3i2.4664>>
- Rizky, Alfin Zulfikar, 'Diplomasi Hip-Hop: Sejarah , Muatan , Dan Penggunaannya Oleh Amerika Serikat Di Indonesia', *Hubungan Internasional*, 2017
- Sabiq, Mohammad, Akhmad Jayadi, Imam Nawawi, and Mohammad Wasil, 'Materialisme Sebagai Penghambat Pembangunan Kesejahteraan Sosial', *Jurnal Dinamika Ekonomi Pembangunan*, 2.1 (2019), 167-71 <<https://doi.org/10.33005/jdep.v2i1.89>>
- Salwa Faisal, Nur Anisah, 'Budaya Hip Hop di Kalangan Remaja Banda Aceh', *Jurnal Ilmiah Mahasiswa (JIM)*, 3.4 (2019) <<https://jim.unsyiah.ac.id/FISIP/article/view/12954>>
- Sari, F. P., Suprihatini, T., & Rahardjo, T., 'Adaptasi Budaya Dan Harmoni Sosial (Kasus Adaptasi Budaya Ikatan Mahasiswa Berbasis Etnisitas Di Yogyakarta)', *Nteraksi Online*, 1.4 (2013)
- Sari, Afna Fitria, 'Etika Komunikasi', *TANJAK: Journal of Education and Teaching*, 1.2 (2020), 127-35 <<https://doi.org/10.35961/tanjak.v1i2.152>>
- Saunders, Tanya, 'Towards a Transnational Hip-Hop Feminist Liberatory Praxis: A View from the Americas', *Social Identities*, 22.2 (2016), 178-94 <<https://doi.org/10.1080/13504630.2015.1125592>>
- Simatupang, G. R. Lono Lastoro, 'Perspektif Antropologi Dalam Seni Dan Estetika', *Acintya Jurnal Penelitian Seni Budaya*, 2010, 1-6
- Solomon, Thomas, 'Hardcore Muslims: Islamic Themes in Turkish Rap in Diaspora and in the Homeland', *Yearbook for Traditional Music*, 38 (2006), 59-78 <<https://doi.org/DOI:10.1017/S0740155800011668>>
- Storey, John, *Cultural Theory and Popular Culture: An Introduction: Eighth Edition*, 2018 <<https://doi.org/10.4324/9781315226866>>
- Subagya, Timbul, 'Kontekstualisasi, Rekontekstualisasi, Dan Dekontekstualisasi Pertunjukan Wayang Kulit Sebagai Langkah Pembinaan Penonton Wayang Kulit', *Jurnal Pengkajian Dan Penciptaan Wayang*, 18.2 (2017) <<https://doi.org/https://doi.org/10.33153/lakon.v18i2.4116>>
- Sunarti, Linda, and Teuku Reza Fadeli, 'Preserving Javanese Identity and Cultural Heritage in Malaysia', ed. by Samuel Adu-Gyamfi, *Cogent Arts & Humanities*, 8.1 (2021), 1956068 <<https://doi.org/10.1080/23311983.2021.1956068>>
- Tunshorin, Cahya, 'Analisis Resepsi Budaya Populer Korea Pada Eternal Jewel

Dance Community Yogyakarta', *Profetik: Jurnal Komunikasi*, 9.1 (2016)
<<https://doi.org/10.14421/pjk.v9i1.1191>>

Usada, Farit, "'Jogja Ora Didol" Representasi Perlawanan Masyarakat Yogyakarta
Studi Kasus Grup Musik Jogja Hip Hop Foundation' (Institut Seni Indonesia
Yogyakarta, 2015) <<http://lib.isi.ac.id>>