Glocalization

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Abstract


Keywords

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Introduction

One Sunday morning, a middle-class family in Surabaya, East Java, is spending their time together at home. They are now watching a TV, produced by a Japanese company, while doing some other activities. The father is polishing an American-branded pair of shoes. His wife is enjoying a slice of pizza, an original food from Italy. Their eldest son is busy with his cell phone, which is a product of a Korean company. Meanwhile, the youngest daughter is playing with toys made in China. This kind of situation may be familiar and can best describe how globalization has penetrated in the whole aspects of people’s lives throughout the world.

Industrial Revolution in Britain has paved a way to industrialization, which has spread gradually to other countries. Generally, industrialized countries are characterized by the replacement of human labors with the growing use of technology. According to Heryanto (2008), industrialization refers to a system in which manufactured goods are produced, distributed, and duplicated in large numbers. Although human labors are substituted with machines, factories still need labors to operate the machines. This explains why more and more people move from villages or rural areas to the cities which are predominantly occupied by industrial units. Their aims are to
find jobs and to have better standards of living, and this begins the era of urbanization.

Along with the industrialization, globalization has affected economic condition worldwide. Apparently, all countries have their own typical resources, so that it is impossible to produce every single item and service they need by themselves. The solution for this limited amount and kind of resources is by having specialization of products. Thus, to fulfill all the necessities of a country, that particular country is required to import goods they cannot produce. In turn, they need markets for the goods they produce to be exported. In this case, global trade plays a significant role. Prof. Melani Budianta, a lecturer from English Department of Universitas Indonesia, stated that the main feature of globalization is the movement of goods, information, money, and people in rapid speed across the globe. It can be concluded that the world we are living in today is typified by global economy, virtual communication, and global media.

Unexpectedly, as a result of the cross-cultural interaction in the process of exchanging goods, globalization has brought cultural changes. Some people argue that globalization is a new form of capitalism which is called neoliberalism. There are people who are also so convinced that globalization is actually Americanization and tends to homogenize cultures around the world. Even so, one of the effects of globalization is glocalization, a term standing for the intertwined relation between the global and the local. The following sections will discuss how the local cultures in Indonesia are tangled with the global cultures.
Promoting the Local

It is undeniably true that music has become an unseparable part of the urban societies. The development of technology enables people to consume music in many ways. Listening to music with headsets while walking to school or campus, might be a common routine. Those who do not have much money to purchase CDs at music stores can just easily download their favorite songs from so-called file-sharing websites. What needs to be recognized in this phenomenon is not only in what ways people consume music but also in what music they listen to. Is it One Direction or Smash? Is it Justin Bieber or Afgan?

In the midst of globalized music industries in which international bands or singers seem to be more preferred than the local ones, there appeared a music group from Yogyakarta namely Jogja Hip Hop Foundation (JHF). JHF was found by Marzuki Mohamad (a.k.a. Kill the DJ) in 2003. It aims to promote rap music using Javanese language. They began their projects by holding small events, such as “It’s Hip Hop Reunion” and “Angkringan Hip Hop”, which facilitated people to express theirselves through hip hop music. From 2006 to 2009, they had released two compilations albums entitled “Poetry Battle 1” and “Poetry Battle 2”. Interestingly, JHF received positive responses from local, national, and even international music consumers. The local people of Yogyakarta respect JHF as it promotes their local cultures. Indonesian people in general consider JHF’s songs a creative movement in music industry.
The music listeners around the world also appreciate them due to their favor in reserving ethnic cultures. Furthermore, in 2009, JHF performed at Esplanade, Singapore, and in 2011, they were invited to perform in New York and San Francisco.1

The mix of Javanese culture and Western music, which can be found in JHF’s songs, can be seen as a new way to enjoy the local cultures, which seem to have been forgotten by young generation, through the medium of music which is more familiar to them. JHF has proved to be a group of young people who care about preserving Javanese cultural assets. They attempt to filter the upcoming foreign culture, Western music, by adapting some parts of the music and combining it with local cultures in the form of Javanese lyrics and traditional musical instruments—so-called gamelan.

Furthermore, their songs deal with many issues of identity. Particularly in a song entitled “Jogja Istimewa”, it is apparent that JHF shows their pride for being Javanese. The lyric elingo sabdane Sri Sultan Hamengkubuwono kaping sanga, sak duwur-duwure sinau kudune dewe tetep wong Jawa reminds their listeners to always remember their identities as Javanese, regardless their educational backgrounds. At the end of the song, they say Jogja istimewa bukan hanya untuk dirinya, Jogja istimewa untuk Indonesia, emphasizing JHF’s pride of their hometown, Yogyakarta. The song may be an endeavor to persuade the listeners, especially the youngsters, that being Javanese is cool. In addition, their lyrics are mostly in ngoko, a linguistic level in Javanese language which is generally spoken by the lower-class people. JHF seems to have a tendency to speak

1 http://jogjahiphopfoundation.blogspot.com/search/label/About%20JHF?max-results=10
out the voices of the lower-class people which are seldom taken into account in the society. Nevertheless, there is a contradictory aspect concerning the market of their music. At one side, JHF spreads their songs in the Internet for free. This implies that their market is inclusive, and anyone can enjoy their music. On the other hand, the use of Javanese language limits the market. Only those who are Javanese or who understand Javanese language can understand the songs, which may cause the exclusivity of their music.

Moreover, the brief reference to Sri Sultan Hamengkubuwono IX in the song could be a hint of JHF’s political favor which shows their respect to Kesultanan Yogyakarta. This might be related to the political issue in 2010 when the Government of the Republic of Indonesia was likely to demolish Kesultanan Yogyakarta and replaced it with the democratic systems. However, people in Yogyakarta showed strong disagreement which led to the cancelation of the plan.

Another interesting point regarding JHF is a documentary movie named “Hiphopdiningrat: the Tales of Javanese Hip-hop”. Furthermore, the movie is also known as Intel Visibly Smart video since it is a collaboration project with Intel, a global technology company. On the video, Intel plays a role as the sponsor of JHF, facilitating their technological needs. The affiliation between Intel and JHF should be seen as a mutual relationship. By providing financial support for JHF, Intel could get a chance to win the local market in Indonesia. In turn, JHF could take an advantage to endorse the local culture to the global stage.
One of the implications of globalization is the consumerism which emerges when capitalism first appeared. According to Asri Saraswati, a lecturer of English Department who concerns about popular culture, during the period of pre-capitalism, consumption was immediate, and trade was done through simple barter of goods. Meanwhile, in the age of capitalism, markets and profits drive the system, affecting how people consumed. This is closely related to Karl Marx’s idea of production which suggests that all of us are now labors of production, trapped in the master plan of the capitalists without having any ability, or awareness, to get out of the system. Although there is such an alienation from the output of production, the world society also benefits from the therapeutic aspect of consumption.

What is so provoking about consumption is that commodities serve as symbolic markers among the social classes. Muljadi (2001) stated that the urban societies tend to be involved in the class struggle. The class struggle reveals the desire of people belonging to a certain class to be accepted in a higher social class. The saying “We are what we consume” affirms that what is being consumed by a person shapes his identity and social image. The result of the class struggle is false needs. People start purchasing products they do not really need but are so appealing. We are continuously educated to buy prestigious products, not to mention that the parameter of prestige itself is socially constructed.
Nowadays, goods produced in the Western countries are highly esteemed. Those products are more preferred and are believed to bump up one’s social status as part of the international societies. The same case happens to Sour Sally, locally produced frozen yoghurt in Indonesia. The increasing popularity of the brand is not only because of the emerging culture of consumption but also attributable to the media coverage. Specifically, this section will focus on a report from VOA (Voice of America) Indonesia, whose video has also been uploaded to Youtube, in figuring out how Sour Sally produces its image and how the global features of Sour Sally are presented by the media.

In marketing strategy, a brand’s name, as well as a logo or a mascot, is the representation of the company. Using English in its product name, the trademark Sour Sally sounds as if it is an international frozen yoghurt brand. With this in mind, it can be concluded that its target markets are possibly people from middle and upper classes. The outlets of Sour Sally in Jakarta are also located at malls, for example, Pejaten Village and Plaza Indonesia, instead of at traditional markets. It obviously indicates its specific customer. Moreover, the use of English is also found in the menu, such as Shavee Ice Escapade and Smoothie Goodie. Regarding its tagline, “U.S. Premium Non-fat Frozen Yoghurt”, the customers may think that Sour Sally is a product from the United States.

Since frozen yoghurt is apparently not a traditional food from Indonesia, from the video, we know that Sour Sally is actually an adaptation of frozen yoghurt which is commonly consumed in the U.S. Thus, Sour Sally is an imported culture, rather than an imported product. Donny Pramono, the owner of
Sour Sally, brought both the concept of food and the lifestyle of people in U.S. consuming frozen yoghurt to Indonesia. However, the narrator in the video sometimes remind the audience that Sour Sally is a local brand, not to mention that the production of the yoghurt also uses local ingredients and tries to adjust the Indonesian taste. Still, the global image of Sour Sally has successfully attracted more customers, creating an increasing trend towards the consumption of frozen yoghurt in Indonesia, especially in Jakarta.

Paying more attention to the opening of the video, there is some intended connections between the United States and Indonesia. Firstly, the video was produced by VOA Indonesia which broadcasts the news related to the U.S. Secondly, the episode of Sour Sally is part of a VOA Indonesia’s Pop Notes program namely “DC to Jakarta”. The focuses of the video are supposedly not only the positive trend of yoghurt consumption in Jakarta but also how Washington D.C., representing the U.S., influences Jakarta. While in the case of Jogja Hip Hop Foundation, the local culture is accepted by the global societies, Sour Sally proves that the global culture is also accepted by the local people in Jakarta.
Living in Between

Being the capital city of Indonesia, Jakarta, along with its rapid economic growth have attracted more and more people from other regions to migrate to Jakarta in the pursuit of wealth or simply for the sake of better living. Consequently, in term of housing, we realize that the space in Jakarta has become more limited. A monthly report of Social Economic Data from Badan Pusat Statistik informs that in 2010, DKI Jakarta was ranked as a city with the lowest percentage of building ownership, which was 47.45%. It means that only 47.45% of the population in Jakarta have their own houses. What about the rest of the population? Where do they live in Jakarta?

Through an observation in Tebet, South Jakarta, it is found that the problem related to the limited space for housing is resolved by the existence of petak houses widely spread in Jakarta. Those who cannot afford to buy a house stay in petak houses which share some characteristics in common: small-sized houses, approximately 40 m2 in size, with only one or two rooms. In the front of the house is a narrow space functioned as the living room. Still, regarding its small size, the living room may not serve well so that guests are rarely welcomed.

Nani (58 years old) is one of Jakarta citizens, not urban people, who have never lived in her own house. She has lived in a petak house which located on Bukit Duri Tanjakan I RT 009/RW 012, Tebet, for four years with her husband and five children. According to her, most of people who rent the petak houses in Bukit Duri Tanjakan are families coming from other areas of Jakarta and other regions outside Jakarta. It can hardly be imagined how people live in such a small house, not to mention that the space, such as the streets and distance between
Figure 1:
The outside of petak houses in Jakarta. Photo by the author.
houses which surrounds the petak houses are also limited. Therefore, petak houses are mostly used as places to take a rest at night after working hard in the morning. In addition, the monthly rent of the house is Rp600,000, and it excludes the bill of water and electricity. Those who feel that the cost is too expensive prefer to live in the outer areas of Jakarta, including Depok, Tangerang, Bekasi, and Bogor. In those outer areas, petak houses are also commonly found, and the monthly rent is cheaper.

In contrast, in strategic places in Jakarta, there are a lot of buildings using international architecture designs. Related to those buildings, an article written by Abidin Kusno highlights the emergence of so-called superblocks, for example, Senayan City and the Grand Indonesia. These buildings represent public commercial buildings complex which are usually built by major brands. In a way, the superblocks could be a response to the immigration of foreign workers from other countries since some of the superblocks are integrated with apartments. Nevertheless, those kinds of buildings may function as a place “to see and to be seen”, being a social marker for the visitors. Buildings are like products sold in the malls. While the upper class can purchase the extremely high-priced items at the malls, the middle class could just consume the display of the jet-set dreams, dreams which the middle class should pursue and reach once they are rich enough. Thus, the discourse of wealth is often regulated in the superblocks as well as in the urban life.
Figure 2:
Narrow alley in Bukit Duri Tanjakan, Tebet. Photo by the author.
For sure, the opposing view between the petak houses and the urban kampung with the superblocks becomes an affirmation of the widening social gap among people living in Jakarta. Based on Kusno’s article, this phenomenon was related to the timing of President Soeharto’s fall which more or less affected the architecture at that time and in present days. The economic crisis in 1998 was said to evoke the upper class’s fear of being surrounded by slum houses. This anxiety was followed by the spread of neoliberalism which led to privatization of public resources and places, marking the decline of the government’s power in economy. In the architecture itself, there was a new
paradigm which believed that international recognition was what they called as progressive architecture. Through the designs of the superblocks, the global world is presented and mingled with the urban kampung. Indeed, those superblocks serve as public places in which the upper class regulates the space for the middle and lower class people. The phenomenon depicts that Jakarta has positioned itself on the international stage through the images which are intentionally built by the upper class.

On the other side, though, the existence of petak houses and urban kampung should not be neglected, for they constitute the local identity of Jakarta. Up to this point, the author would like to share some insights from the 2nd International Conference on Futurology held on October 20, 2012 in Djakarta Theater, Central Jakarta. On the third session, there was an intriguing topic presented by Daliana Suryawinata from Indonesian-European Union Architects Association. Her topic was entitled “Superkampung Jakarta 2045: the Leap of the Urban Poor”. In her opinion, the urban poor in Jakarta has outnumbered the upper class people. Consequently, there will be more urban kampungs rather than superblocks.

Anticipating this condition, Daliana and some other architects are now working on a project which focuses on the development of the urban kampung in Jakarta. The idea for the project appeared from the happening fact that some kampungs in Jakarta have had their determined functions for the city. Some of the examples are Bantargebang as a waste management kampung, Penjaringan as a fish kampung, Kebon Sirih as a backpacking kampung, and Rajawati as a herbal kampung. Through particular architectures which are designed on purpose for each kampung, Daliana and her friends envisioned
a new identity of Jakarta which lies upon the power of the urban kampungs, instead of the commercial buildings.

**Conclusion**

Globalization, as well as urbanization, has brought impacts to the economic world. However, social changes are also included in the cultural aspects. Globalization offers not only goods but also cultures. The cross-cultural interaction becomes a key point regarding the phenomenon of glocalization, in which the global cultures are intertwined with the local cultures. The case study in music, food, and architecture in Indonesia reveals the fact that the local people have the ability to filter the coming cultures, rather than unconditionally accepting them. Instead, there seems to be a process of negotiation between the local and the global, resulting in forming a new cultural product.
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