Abstract

HipHop is a youth culture consisting of the four elements rap music, graffiti, MCing and DJing. Originating from black African American inhabited suburbs in the United States around the 1970-ies as a counter movement against the dominating upper class, an anti-violence form of expression catalyzed by battles between territorial rivalry gangs and a growing leisure pastime among young working class African Americans, it expanded its popularity to different parts of the world. The HipHop culture became part of the African American identity, at the same time especially also quickly gained fame and fortune in the music industry. Today the HipHop culture is part of the popular culture and a global phenomenon, where its development, pursuit, interpretation as well as performance vary from nations, societies to places. It is practiced in different ways and dimensions, uniting people from different backgrounds with the same interest. This paper examines the assimilation and acceptance of the HipHop culture in the Indonesian city of Yogyakarta - a city, shaped and characterized by its ancient traditions and norms of the well-known Javanese culture. HipHopDiningrat or better known as Jogja HipHop Foundation (JHF), a foundation projecting itself to accommodate Yogyakarta based rap groups and art crews, is representing the answer to the HipHop scene in Yogyakarta and the state of glocality. Members of this foundation consciously stay true to their cultural heritage by means, artists are using the Javenese 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. 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 believes and environments, modify the use and 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.

Keywords: HipHop culture, Javanese culture, youth, adaptation, glocality

1. INTRODUCTION
1.1 Background

1.1.1 HipHop Culture and Rap Music

It is known that musicians have used music to express their affections and feelings. Besides that music also plays an important role for the youth (Hitzler, Bucher & Niederbacher 2005). That is seen in today’s young generations, where usually certain
kinds of music genres are being liked. If this situation is identified with the social needs of a music genre, then it also arises group dynamics.

This paper focuses on the genre rap music, which originated from the HipHop culture. The HipHop culture was born in the 1970ies in the centre of neo-liberal capitalism, the USA, more specifically in the Bronx, in the city of New York. It arose from within particular cultural groupings that had experienced life in the specific cultural context of the different parts of America in which they had lived and that initially was dominated by Black Afro-American experience and culture. The HipHop culture, which then was also seen as a movement, was catalyzed by the Black African-Americans who mostly were suffering from the deindustrialization in the big cities, where the consequences were carried by the poorer suburbs (Peschke 2010, p. 61). Since the 1980ies, HipHop is also called an urban youth culture (Klein & Friedrich 2003), because it does not only consist of rap music, but includes other elements like graffiti, DJing and breakdancing, which form the HipHop culture as a whole.

Rap music is the element of the HipHop culture, which has been exposed the most and quickly became very popular. That is why, rap is often identified as the whole HipHop culture itself. “Rap ist das bekannteste und kommerziell erfolgreichste Feld des HipHop, seine Proragonisten sind die berühmtesten unter den HipHop-Aktivisten und stehen im Rampenlicht der Medien” (Klein & Friedrich 2003, p. 30). Rap was born in so-called blockparties, initiated by young Black African-Americans, who could not afford spending their leisure in fancy place. The blockparties would be held on the street and rap was used during the musical amusements of a DJ, where a master of ceremony, short MC, would shout into the crowd to warm up the audience and indirectly ask them to participate and dance to the music. The MC would do that by using short and simple phrases, that is why it is called rap because the spoken words are quick and sharp. Rap then developed, the MC started to tell short stories, which grabbed the attention and interest of the audience, since then rap music became very popular among.

Besides rap was used to entertain the audience, rap also became an important form of expression among young Black African-Americans. They would usually rap about their life living in the ‘ghetto’, the struggle they’re going through and their dissatisfaction on their current situations.

One of HipHop’s activists, who played an important role in the spreading of this culture to the world is Afrika Bambaataa. In 1974 he formed a religious and political organization called Zulu Nation, which until now still exists in many countries. The aim of the Zulu Nation is to promote brotherhood among the people living in the ‘ghetto’, so they would have an easier life filled with peace and no violence among street gangs. That is why Bambaataa did not want the HipHop activists to use violence to fight for their territorial power, instead he was telling them to use the art of graffiti, DJing, breakdancing and rap in form of battles. Battling became then an important part to all elements of the HipHop culture, it acted as a catalyst. “Bis heute ist Battle der Motor der Bewegung, der sie am Leben halt... Das ist es was HipHop lebendig und innovative macht” (Verlan & Loh 2006, p. 131).

1.1.2 Yogyakarta and the Javanese culture

Java is an island that is inhabited by a variety of people, who follow different believes and customs. There is one region that is famous for being the guardian of the culture, traditions, behaviors and morals of its ancestors – the city of Yogyakarta and its
surrounding villages. Yogyakarta is situated approximately 500km southeast of Indonesia’s capital Jakarta, and is the capital of the Yogyakarta Special Region Province. Yogyakarta has a long and rich history, documented in Indonesian literature. The city was founded in 1755, when the Sultanate of Mataram was divided by the Dutch East India Company (VOC) under the Treaty of Giyanti into two parts: the Sultanate of Ngayogyakarta Hadiningrat, with Yogyakarta as its capital, and Surakarta Hadiningrat, with Surakarta as its capital. During the Indonesian National Revolution (1945-1950) Yogyakarta played an important role in countering the aggression of the Dutch after World War II. As one of the ancient cities in Indonesia, the spatial development of Yogyakarta can be traced from its ancient origins to the most recent developments.

It is clear that Yogyakarta is rich in traditions with its unique way of life. Kraton, or the Sultan's palace, is the centre of the citizens’ activities in the social political, spiritual and economical spheres. During its development, the location of the Kraton, which is at the centre of Yogyakarta, drove the sprawl of the city in a unique and ordered pattern. Kraton became the cultural centre and in many ways influenced the values and traditions of the society.¹

For the majority of the natives in Yogyakarta, the center of Kraton and the Sultanate are still seen as important guidance or principle to how to order and connect their lives in a constantly changing world. Even though the population of Yogyakarta has grown a lot and also became modern, the people still preserve the customs.²

Before Java was influenced by major religions, the Javanese people already had believes that there is a God who protects them. This religiosity became then even more intense and meaningful when religions such as Hinduism, Buddhism, Islam and Christianity started to spread in Java. This shows that the Javanese culture has huge tolerance to accepted other cultures, and that the process of acculturation is not something new, since the Javanese culture also puts forward reconciliation, respect, tolerance and social justice.³ The spreading of the Javanese people into different parts of the world, but also in Indonesia itself, shows that the Javanese culture actively adjusts itself with globalization.⁴

1.1.3 Rap Music in Yogyakarta and the Jogja HipHop Foundation

The HipHop culture in Indonesia and rap music itself, started to flourish only in the early 1990ies. The first Indonesian rapper, who published a full-length album was Iwa K, who was inspired by Farid Hardja, a singer who practiced the art of speaking a little faster than usual, accompanied by music. That is why, Iwa K. then officially introduced rap music to Indonesia.⁵ Rap then became more popular among certain youth groupings and new rising rappers would try to enter the Indonesian music industry.

¹ http://www.site.virtual-yogyakarta.info/extra-credit on 26 January 2012
³ http://inawandoty.multiply.com/journal/item/14/JATI_DIRI_DAN_KRISIS_BUDAYA_?&show_interstitial=1&u=%2Fjournal%2Fitem on 26 January 2012
One different aspect in the Indonesian rap music scene compared to American rap music was the language. Besides using Bahasa Indonesia, instead of English, most of the Indonesian rappers used polite words, rather than vulgar ones. It was also very rare, that Indonesian rappers would write song or lyrics, which would be about violence or free sex. The early American rappers as an example, would include topics like racism, while Indonesia rappers would put more emphasis on dissatisfaction about the government. But mostly, the topics which were chosen in the Indonesian rap music scene were pointed to the Indonesian youth, like social differences among them.6

As rap music started to grow and spread, the language barriers also slowly vanished, by adapting and using the local dialects that were spoken in the different regions and cities. Yogyakarta was a pioneer in producing rap music with the local dialect, Javanese. In early 2000 the first successful rap song in Javanese came out by a group called G-Tribe. The French scientist Elizabeth Nandiak said that Javanese has great potential in rap music, because the art of singing in a Javanese puppet show, which is full of alliterations and rhymes, fit very well to the art of rapping.

The example taken for analyzing how a global cultural phenomenon like HipHop interacts with a local culture, will be shown closer by group called Jogja HipHop Foundation. The Jogja HipHop Foundation (JHF) was found by Marzuki Mohammad in 2003 and projects itself to accommodate Yogyakarta based HipHop crews, who mostly use the traditional Javanese dialect in their performances. Despite being called a foundation, JHF is more a group. After being given the opportunity to perform in different events and places, volunteers and sponsors came along to support JHF to promote the Indonesian HipHop scene in Yogyakarta. In 2006 JHF started the Indonesian Poetry Battle, which became a yearly event. This battle started out as a project to combine rap music with Indonesian literature, in other words, Indonesian poems, older pieces originating from the 18th century and newer contemporary ones, would be used as lyrics and rapping them with breakbeats. The aim of this poetry battle was making poems more accessible and better known to the public, and at the mean while, destroying the language barriers and the forms of interpretation of these poems. Also, JHF wanted to promote love and pluralism with their music. As a result of the following Poetry Battles, JHF released their first album in 2007 with the title ‘Poetry Battle 1’, followed by the second successful album called ‘Poetry Battle 2’. Their success as a Yogyakartan based rap group, rapping in Javanese did not stop. In 2011, JHF launched their documentary titled HipHopDiningrat, a film which shows the development of the HipHop scene in Yogyakarta and JHF’s growth itself. Besides having huge success as a group, the five members of JHF also have their own careers rapping in the Javanese dialect. All of them combine traditional music with urban beats.

Marzuki Mohamad alias Kill the DJ or Chebolang, is the founder of JHF. He has already been in the music business before he had his success with JFC, but eventually with other music genres. His current works are associated with the Javanese traditional singer or sinden Soimah Pancawati.

Jahanam is the most famous rap group in Yogyakarta and consists of two artists, Balance and Mamok. The first album they produced in 2003 was a huge success, selling more than 20.000 copies nationwide. Rapping in the Javanese dialect, they especially focused on literary pieces like lyrics from Sindhunata.

6 http://magzhiphopheroes.net/info/knowledge/history-of-indonesian-hip-hop.html on 26 January 2012
Same as Jahanam, Rotra is a rap crew consisting of two rappers, Janu Prihaminanto alias Ki Ageng Gantas and Lukman Hakim alias Rajapati. Ki Ageng Gantas used to be a member of the rap group G-Tribe, like aforementioned, Yogyakarta’s first rap group rapping in the Javanese dialect. Nowadays, together with Rajapati, they focus in rapping about social critics.
I have chosen to analyze rap music, because it is one of the most popular genres in today’s music industry. I would like to deepen this genre, because it also has a huge influence towards today’s youth and their integrity. Besides that, I also like to show the complexity of the HipHop culture itself, especially rap music, how it is used and experienced in a city like Yogyakarta by people coming from a different background, with different traditions and customs, and then initially can develop in a new cultural context. I chose the city of Yogyakarta on purpose, because rap music has visibly develop the most in that city and the language barrier didn’t stop its success of gaining popularity among Indonesia’s youth. It also is a real example of how a global cultural phenomenon influences a local culture, in a way, the local cultural makes advantage of it, without losing its genuineness.

Jogja HipHop Foundation as the most popular rap group performing in the Javanese dialect, has caught my attention because they spread and carry on the Javanese culture in a very youthful way, that is through rap music, which attracts many young people. It shows that even when a global culture is influencing, it does not have to mean that the local character will fade, instead it can make it newer and stronger, hence it offers a positive result of glocalization. Besides analyzing the Jogja HipHop Foundation as an adapting product of glocalization, their representation and identity in the Javanese HipHop scene have also been taken to a closer look through the short documentary film Intel Visibly Smart – Jogja HipHop Foundation and the two songs Jogja Istimewa and Asmaradhana 388.

1.2 Problem

1. What role does the Jogja HipHop Foundation have as a product of glocalization in the Javanese culture?

2. What representation and identity does the Jogja HipHop Foundation have through their works and as part of the HipHop culture in Yogyakarta?

2. METHODOLOGY

2.1 Glocalization

When talking about glocalization, then it cannot be far apart from cultural hybridization, which emphasizes the mixing of cultures as a result of globalization and the production, out of the integration of the global and the local (Cvetkovich & Kellner 1997), of new and unique hybrid cultures that are not reducible to either local or global cultural. A cultural hybrid involves the combination of two, or more, elements from different cultures and/or parts of the world.

According to Ritzer (2010) Hybridization itself emphasizes the increasing diversity associated with the unique mixtures of the global and the local. Glocalization then can be defined as the interpenetration of the global and the local resulting in unique outcomes in different geographical areas.

Based on the work of Roland Robertson (2001), the essential elements of the perspective on globalization adopted by those who emphasize glocalization are that the world is growing more pluralistic. Individuals and local groups have great power to adapt, innovate and maneuver within a glocalized world. Glocalization sees individuals and local groups as important and creative agents.
2.2 Representation

According to Stuart Hall (1997), culture is about shared meanings, meanings which are shared in the society. To share the aforementioned meanings, some ‘language’ is needed to act as medium to give meanings. Only the same meaning can be produced by people who share the same ‘language’, that is why ‘language’ plays an important part for meanings and a culture. What is meant by ‘language’ are signs and symbols, which can be in form of sounds, written words, electronical pictures, notes in a music piece or any object, that represents a concept, a thought or a feeling towards an object, a thing or an event to others. With ‘language’, meaning is produced and indirectly a culture is constructed owned by people, who interpreted the world in the same way. ‘Language’ is able to do that because it acts as a representational system.

Almost the same like Hall’s perspective, according to Hartley (2002), representation is a very useful concept because it unites things and parts, which had at first sight no visible relation and were very different from each other. He adds that representation is a social process to understand all systems which have meanings like speeches, writings or songs.

Dyer (1993) also explains that how we are seen by others partly depends on how we are treated. How we are treated by others depends on how we perceive the other, and that we get through representation. Hence, it is not unusual how representation is regulated by different kinds of media, genres and discourses.

2.3 Identity

Kathryn Woodward (1997) believes that identity places us in the world and shows the relations between the people within a society. Identity also gives us thoughts about who we are and how we relate to other people and the world. An identity marks, in one hand, what we have in common with other people with the same identity, but at the other hand, also what we not have in common with them.

Stuart Hall (1996) however, does not believe that identity is something coherent and fixed to someone, instead, he looks at it as something that is constructed and in a never ending process. He also adds that identity is a concept caused by history and culture, and not something that has been inherited from nature. Identity is usually made in specific situations and conditions and cannot be produced by oneself. Identity is build in structures and discourses, which allows and forces the construction of it. That is why identity is seen as a compromise between how we see ourselves and how we are seen by others. Hence, identity is a mixture of interpellation and representation.

When talking about identity in terms of humanities or culture, then identity is seen as cultural identity. The concept of cultural identity can be used in two ways (Brislin 1977).

First, this concept can be interpreted as the reference of self-awareness, which is reflected by a specific group. This is the most common understanding of cultural identity. The cultural identity of a group or specific society is defined by the majority of the group itself, which usually differs from other groups in the daily environment. “The cultural identity of a society is defined by its majority group, and this group is usually quite distinguishable from the minority sub-groups with whom they share the physical environment and the territory that they inhabit” (Bochner 1973, p. 23). The emphasis is put to a specific group, because cultural identity describes the totality of thoughts,
behaviors and characteristics, which is owned by the people in the specific groups, even though each individual differs from the other.

The second concept is that cultural identity is related with the identity an individual has with its culture. In other words, cultural identity is an aspect, which owns functions in someone’s personality as part of its existence, where culture and personality are closely related in terms of the totality of someone’s identity.

Cultural identity can also be a symbol of someone’s experiences, because it represents the perspectives towards the world, the system of values, behaviors and believes of a specific group with oneself.

Hall (1990) writes in his book that cultural identity can be seen from two perspectives.

The first one is cultural identity as ‘identity as being’. By this means, cultural identity is defined by the external factors such as physical appearance.

The second one is cultural identity as ‘identity as becoming’. This means that cultural identity is defined by the internal factors such as feelings or affections to each other among a certain group.

2.4 Production

Production in the cultural context is known as cultural production. According to Du Gay (1997) cultural production relates to the individual, culture itself or an industry, who represents itself. At a certain point, the cultural production is being continued by a culture, which exist in the society, without realizing what actually is being reproduced. In cultural production, meaning is always produced and shared, being passed on to and spread in each social interaction (Hall 1997).

3. ANALYSIS

This chapter shows what factors cause the Jogja HipHop Foundation to be called a product of glocalization and what role the JHF has in the Yogyakartan HipHop scene. This will be analyzed by looking at glocalization as a process of combining two cultures, which then result in one interpretation of these cultures in a newer but still genuine way. Besides that the JHF gives a youthful example of how glocalization can work in places with longtime history and customs.

Apart from analyzing JHF’s representation and identity through their background, the analysis will be strengthened by a short documentary film Intel Visibly Smart – Jogja HipHop Foundation, which has major importance in determining the cultural production of the JHF as an example of glocalization.

3.1 Jogja HipHop Foundation as an adapting product of glocalization

Ritzer (2010) says that glocalization can be defined as the interpenetration of the global and the local resulting in unique outcomes in different geographical areas. The HipHop culture as a global cultural phenomenon was consciously adapted by the Jogja HipHop Foundation as a foreign culture, which they knew would be very different from their own cultural heritage the local Javanese culture. But as part of the young generation, living in Yogyakarta, a place very attached to its ancient traditions, they felt that modernity has become ever more present in their live. A lot of influences are coming in, and in times like these, it sometime might be difficult to stick to their own
cultural heritage. That is why the Jogja HipHop Foundation wants to step forward, but consciously carry on their Javanese culture.

In doing so, the Jogja HipHop Foundation realized and felt, that there also might be some similarities between a global culture and a local. The short documentary shows, that actually puppet masters in a puppet show, have a special form of telling the tales. It is very spontaneous, at the same time also structured. It tells stories from the everyday life of someone living in the Javanese culture. The member of the Jogja HipHop Foundation could see the same thing with the work they did, by adapting the HipHop culture.

Realizing how there might be similarities, the Jogja HipHop Foundation initially found also their way to combine part of the globally HipHop culture, with their own traditions. In the short documentary film, it shows how the traditional music instruments of gamelan can harmoniously interact with the typical breakbeats of rap music.
The Jogja HipHop Foundation did on purpose adapt traditional tales and saying from the Javanese literature. Despite knowing that the original HipHop used rap music as a form of expression of their dissatisfaction, the Jogja HipHop Foundation mostly focuses on how to promote their own cultural richness, by putting the Javanese culture in center of their work. Even though they are adapting global culture, understanding their own cultural heritage, and that the next generation also understands that, comes at first place.

When the young generation are proud of their culture and understand their history.

The Jogja HipHop Foundation knows, that they consciously have adapted a global culture, and what they have done with it, is their own personal interpretation. It is their own personal interpretation of the HipHop culture, hence a combination of two cultures, a product of glocalization.
Kill the DJ itself says that Java is like a sponge, it absorbs traditions from different religions, but interprets it differently from the origin. The same can be said about the HipHop culture in Yogyakarta, it has been influence by a foreign culture, but the way Yogyakarta perceives and interprets it, cannot really be compared, but the quality stays the same.7

3.2 Jogja HipHop Foundation’s representation as part of the Javanese HipHop culture

JHF representation as being part of the Javanese HipHop culture can be seen from certain factors. The first and clearest one is that all members of the JHF are rappers, as known previously that being a rapper is certainly part of rap music, is one of the elements practiced in the HipHop culture itself. In other words, the members of the JHF but also the JHF as a whole are representing rappers with their rap music.

The next factor, why the JHF is seen as part of the Javanese HipHop culture is, that all members originate from Yogyakarta, hence grew up, are familiar and mostly practice the customs and traditions of the Javanese culture.

Related to the factor before, the third factor is also very crucial to determine JHF’s representation as part of the Javanese HipHop culture, that is the Javanese dialect that is mostly being used in their lyrics and during their performances.

Last but not least, the factor which also plays an important role in determining JHF’s representation as part of the Javanese HipHop culture is, that they are often using Javanese folklore tales or poems in their lyrics. One of the tales they are adapting into their music are parts or phrases from the well known Serat Centhini or also known as Suluk Tambahlaras or Suluk Tanbanglaras-Amongraga. Serat Centhini is counted as one of the biggest literary pieces in Javanese literature and is very well respected. Serat Centhini’s content is mostly about everything that occurs in life, also a lot of science and telling from the Javanese culture, to avoid the culture’s disappearance, that is why everything is written down there. The tales in Serat Centhini are all in poems which have to be partly sung, that is why the writings are also divided according to the genres of those song-like poems.8

7 http://majalah.tempointeraktif.com/id/arsip/2010/12/06/FL/mbm.20101206.FL135261.id.html
3.3 Jogja HipHop Foundation’s identity as part of the Javanese HipHop scene

3.3.1 Analysis of the short documentary film Intel Visibly Smart – Jogja HipHop Foundation

The short documentary film Jogja HipHop Foundation by Visibly Smart was a result of a consumer marketing strategy campaign by Intel Corporation and ASUSTeK Computer Inc., designed by the advertising agency Amsterdam Worldwide. The Visibly Smart campaign, launched in January 2011, included events, games, apps and video content, reflecting emotional experiences of users using a Second Generation Intel Core processor-enabled device, illustrating the benefits of a faster, more connected visual life. The short documentary film Jogja HipHop Foundation was the fourth installment of the Visibly Smart Film series, launched in October 2011 and had viewers from all over the world, because it has been uploaded to the video-sharing website youtube.com.

This five minutes of duration documentary has been chosen to being analyzed, because it gives information about the Javanese rap music the JHF make and also, it gives a concise insight of how a global cultural phenomenon like the HipHop culture is adapted by people living in Yogyakarta and still embrace the Javanese culture at the same time.

Hall (1990) said that cultural identity can be seen from two ways of looking at it, that is identity as being and identity as becoming. Identity as a being are the external factors of the a person, in other words this part of cultural identity is everything which is born in. A point which is valid to all members of the JHF and shows their identity as being a part of the Javanese HipHop culture is that they are seen as foreigners compared to the HipHop culture which originated in the USA. Even though it cannot be said, that their identity are that of a Javanese, but their origins are all Indonesian, where the Javanese is part of it. This is clearly seen in their physical appearance. The HipHop culture originated from the USA and was heavily influenced by the Black African-American and maybe a minority of Caucasians. In other words, their physical characteristics match to those of an Indonesian with Javanese descend.

The second point is the same which, is mention in a earlier stage of representation, that is the Javanese dialect, which is the mother tongue of all members of the JHF. The Javanese dialect, is a very crucial part of the Javanese culture, because everything that is contained in that culture are interpreted in the Javanese dialect.

The cultural identity of the JHF as part of the Javanese HipHop culture, can also be seen from the identity as becoming, that are all factors which are not born in, instead they are influenced by the environment. Besides getting this part of cultural identity through their lyrics and the short documentary, a factor which can be seen in all members of the JHF is the way they dress.

At this point, one can the actually see an effect of glocalization. The members of the JHF always wear Batik during their performances and most of the time also in their leisure. The most famous Batik in the industry of Batik originates from Java. That shows that the members of the JHF still stay true to their cultural heritage. At the same time there is this adaption of the clothing style from the HipHop culture. Even though nowadays, the way of dressing of the rappers or HipHop activists, have gone through other adaptations and changes, but HipHop clothing was always identical to wearing sneaker, baggy pants, a loose shirt and where possible, a cap. During the short
documentary one can see, that this style of clothing has mostly been adapted by the members of the JHF.

During the short documentary, the viewers get to have a closer insight to the way of how the JHF live out the their HipHop culture in Yogyakarta. There are a few characteristics of their identity as part of the Javanese HipHop culture which then eventually are clearly seen.

The first point is, their close attachment to their cultural heritage. In other words, even though the JHF are adapting the HipHop culture, in this case the rap music, the own traditional Javanese music is still very present in their lives. JHF still likes to collaborate with traditional puppet masters and its show, appreciate the well-known gamelan music, but at the same time give to it their personal touch in rapping the dialogues and storytelling.
The next point is, that they have a willingness to step out of the traditional and adapt the art of making their own beats, which is very different from their customs. This part involves working with newer technology like computer, sound mixings and then eventually distribute their music through social medias to be heard in a wider spectrum. Having the commitment of representing their Javanese culture with new forms and interpretations.

A next very crucial point is, that even though the HipHop culture nowadays is very closely attached to fame and fortune, when the actual reason of making music or living in this culture is starting to vanish, the JHF put their effort and responsibility to carry on and spread their Javanese culture to the youth. That is why also they still wear their batik clothing, adapting tales of old Javanese literature and going to places where they especially can mingle with the Javanese youth. The will to achieve some their success together with their roots and customs.
4. CONCLUSION

The HipHop culture has developed and spread its wings in many countries and places, Indonesia is one of those, especially Yogyakarta, where the HipHop culture starts to have big importance among the youth, who want to express themselves. Consisting of the four main elements graffiti, DJing, breakdance and rap music, this culture is very interesting to have a closer look at because each of the elements have their own significance.

Rap music as the element, which is being exposed the most of the HipHop culture, is being known as the whole HipHop culture itself. This indirectly shows then that rap music also has an important role in the music industry, as well as to young people who come from different backgrounds, like those living in Yogyakarta. Through the development of rap music and its variety of artist, different problems or situations are being shown in each of their own songs and lyrics, which makes rap music important to be analyzed in order to under the young generation, especially in Yogyakarta.

The Jogya HipHop Foundation is a protagonist but also a example of how a global cultural phenomenon like the HipHop culture can meet with a local culture like the Javanese culture. As being a part of the Javanese HipHop culture, they have attract the attention of the public, but also of the younger generation, who these days get influences by different medias. Even though the HipHop culture in Indonesia itself, doesn’t have the same response of popularity compared to other popular cultures and music genres, the Jogja HipHop foundation still finds its way, to make their statement and fulfilling their aim of rapping. That is why the Jogja HipHop Foundation is interesting to be analyzed, why it can still survive with their local culture in a world with many global cultural phenomena.

Besides that, the short documentary film also reflects the live of the Jogya HipHop Foundation, at the same time, it represents JHF’ identity as part of the Javanese HipHop culture as a result of glocalization. How a global cultural phenomenon like the HipHop culture meets a local culture like the Javanese culture, JHF’s representation and identity as part of Yogyakarta’s HipHop culture and how cultural production is formed, are the main focuses which are analyzed in this paper. Besides analyzing the short documentary film Intel Visibly Smart – Jogja HipHop Foundation, this paper also analyzed how the Jogja HipHop Foundation influences its environment. By means, how the Jogja HipHop Foundation attracts the attention of the young Yogyakartan youth, by carrying on traditional tales and and customs through their music. If analyzing Jogja HipHop Foundation’s influence to the environment, the glocalization that happens at first place can certainly not be ignored.

The analysis of the Jogja HipHop Foundation in today’s Javanese HipHop culture, like explained earlier, is done by using different theories, which then are directly connected with the Jogja HipHop Foundation.

First is showing how the Jogia HipHop Foundation is an adapting product of glocalization by looking at their backgrounds, environments, influences and performance as a whole.

The Yogyakartan society, despite their well-known Javanese culture, is not anymore a homogenous society, in fact it is a heterogeneous one with differences and
pluralism. The Jogja HipHop foundation is a product of the so called glocalization, especially it places an important role in the Javanese HipHop culture, as one of the most successful rap groups in Yogyakarta, maybe also in Indonesia itself.

The role of rap music in the Yogyakartan music industry or HipHop culture can be seen as very significant, because it is an important platform, for people, especially for the younger one, who like to know more of their own Javanese culture and who like to carry on their tradition, but to get closer to it through a modern form. The Javanese HipHop culture, can therefore also be seen as a bridge between ancient cultural heritage and modernity.

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