UNDERSTANDING POPULAR CULTURE IN A POWER FRAME

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ABSTRACT

This paper is a reflection in the field of intersection between popular culture and political domains. Now, in contemporary of Indonesia, the political actors behaviors as you seen in television, reflected a power subliminality. In the edge time closed to presidential election 2014 for example, what can you say about Mr Prabowo (president candidate) presence, in the grand final of Indonesian Idol, and he was proudly give Nowela Aruparay (the winner) a grand prize? And, what can you reflect when, in the television set, the former General Wiranto (that hold four stars in his shoulders) became bus asistance? By the perspective of Freudian psychology, we will reflect and analysis this subject matter deeply. The result of this research show that popular culture is a subliminality of anxiety to reach a power, and in this contect, it's positioned as a tool reach a power exactly.

KEY WORDS: *Popular culture, Politics, Psychology, Power and Subliminality.*

1. INTRODUCTION

Popular culture is an interesting study to observe. Especially when relate to any other fields, for example the political, economic or other realm. The starting point of this reflection actually departed from tickling displays of national political actors, are packing their *desire* to power with the cover of popular culture. Many of us become self-conscious persons, when for example seeing glass-screen events, with such interesting faces. Then unconscious also when in the face-apparently charming, a sharp razor cuts our minds, until what they expect from what they show the show. The viewers expect maximum to us, the audience of glass screens, to deliver the outcomes they are optimistic, and not the ones they worry about.

If it is possible to make a presumption that the Presidential Debate is a manifestation of a popular culture, it has indirectly designed a political and media communication architecture in Indonesia with the basic ingredients of popular culture. Architecture popular culture in the form of Debate Candidates then get a room predominance in the democratic process / political

communication, so if only it was not done, there is less elegant in political recruitment. Even if one candidate / candidates head of the region, for example, are reluctant to show himself on stage debate, the audience, the *postscript of* potential voters, generally will give a certain response, and it tends not / less positive.

An illustration of the other, singing contestation which is often regarded as the most prestigious contest that *Indonesian Idol,* (even though this event is propagated from other countries, such as *American Idol),* present in the presentation that gives rise to a single interpretation. This happened when the presidential candidate, Prabowo Subianto, was present and awarded Nowela Elisabeth Auparay, the contest winner. If Prabowo was the political and territorial representation of *Indonesian Idol* is a representation of popular culture, the show was showing a slice of interest. Although these interests are not necessarily achieved equally, to each side. *Political marketing* for Prabowo and pride for Nowela, may mengerangkai " statement " it.

In the view of Uexküll, " statements themselves " like what is done in *the popular performs* Prabowo is always include a certain goal. *A performance is always an action with a purpose; Action without a purpose does not reveal the action.* So, a show, let alone disseminate more widely and in *real time,* always contains a certain agenda, and if a show is present without a goal, it did not disclose a show. The absence of purpose, negating existence, that's probably another phrase. Reflection will be done by trying to review documents relevant to the issues that are present / presented. In other words the study of this document will dig the data from various sources. The book - a book that discussed the popular culture, review or news-review various types of media (print, electronic and *new media)* and journal articles are the *row material* to be examined in this study.

2. THEORITICAL FRAMEWORK
2.1 Popular Culture and Television

Human life moves so dynamically. Culture encounters its color-shaped form, and it becomes necessary. Both the *avant garde* to the *popular,* each - each filling piece of human civilization from time to time. Popular culture for example, became more widespread of field, even a lot of human interest is " included " to him. According to Dr. Burhan Bungin, popular culture lot to do with everyday problems that many enjoyed by everyone or specific circles as staging a mega star, private cars, *fashion,* home models, body treatments and the like.

Needs a long explanation in discussing popular culture, because of its wide-ranging aspects. So many cultural experts, who dispatch their analysis of the traditional culture that comes first, as Ariel Heryanto said, a lecture from Melbourne University :

> *Most observers of Indonesian culture are often state-sanctioned 'official' versions of national cultures (as often propagated in schools and ceremonies), Or the 'avant-garde' or 'high' cultures of the nation's intelligentsia (as found in the academy, theaters and prestigious galleries). These columns are useful for conceptualizing what we mean by 'pop culture', by highlighting what it is not. (Heryanto, 2008)*

Which sort of segmenting business includes popular culture and what is not, it can not leave its social base, that society itself is undoubtedly stratified. Also the involvement of the state with its *formalism,* and also communities imaged elite who have good taste in art / culture. The terrific, elegant, and majesty deeds would be the starting point. There, in fact, an explanation comes into its own about a society, with all its life activities, and it is definitely within it that is agreed upon as a culture.

The world of television in Indonesia is so much crowded. After decades of TVRI (a television station by government of Indonesia) being the sole 'ruler' in this country, currently dozens of private television stations have stood, both free and paid. Television has become a new friend for millions of people, presenting a variety of entertainment, knowledge, and sometimes slander. Television produces the properties and abilities that exist in all humans, in interactions with other humans. (Bungin, 2001). The contents of the actual television show is a matter of *encoding* and *decoding.* About this there is an interesting illustration from Stuard Hall, below.

> *The presence of code has the effect of displacing the meaning ... in structure of programe as a whole, the violent episode may contain a message or make a proposistion, not about violence but about conduct, or even about professionalism ... .Thus drawing attention of symbolic The nature of communications, the right from boxing us into the closed and formal universe of sign, precisely opens out into the area where cultural content is transmitted ... the television is a peculiarly complex one, as we know. It's the visual sign wirh strong, seplemenatry aural-verbal support. (Hall, 2002)*

From the thesis of Stuard Hall above, which we can catch then is the issue of the content of television messages (media) can be interpreted / interpreted as something certain, which is very different from one person to another. Similarly, when pop culture is amplified and transmitted by television to the rest of the country. The information dissemination will be responded differently, and will certainly produce different outcomes. We can take the example of public service ads, for example about the government program of Family Planning (Keluarga Berencana) with the slogan " two children enough ". On the one hand invites the community to plan the number of children in married couples. But there is also a view as a state control on the people by working with capitalist manufacturers of contraceptives for example. This then by Vestergaard, that the purpose of public service advertisements as media *charity* and political propaganda.

2.2 Power Sublimation

Anxiety of the individual, one of the triggers is the desire / personal ambition to achieve power. Prospective officers often indulge their ambitions, and seek to achieve their political lust in various ways. However, although efforts have been made, anxiety will always be present along with the continuing political activity. The anxiety is then answered with how to enjoy the political process while adding optimism / hope about victory. Political actors, generally haunted by certain

feelings in connection with eg elektabilitas and popularity.

Enterprises " release " of anxiety is very varied, for example *negative campaign, money politics, repression,* mobilization (including mobilization of bureaucrats) and other forms. The release of anxiety in such a way is generally unacceptable to society. Instead, (all efforts to release it only a *single agenda* of achieving power), sought other models are more acceptable to the public. At this point, Freudian sublimation (intentionally or not) undergoes its function in the political sphere. In that connection, popular culture is blended so much that it seems as though the ambition of power is present in his sweet face, and has the popular sympathy of the masses. Popular culture even creates, then reinforces the identity politics of actors in political contestation, which is treated as a process that is so democratic. On this, Constance Duncombe and Roland Bleiker of the University of Queensland, Australia said:

> *Popular culture, then, is political in the most fundamental sense: it creates and entrenches a politics of identity. Representations of who 'we' are engender an emotional response that reinforces a narrative of national togetherness. How we feel about being part of a greater political community, if we can not possibly know every single person in it, is both contingent upon and reflected by the images we hold of ourselves and of those around us. Movies and television shows and even television advertising campaigns play an important role in presenting identity such that we feel happiness, pride, and even love for our nation.* (Duncombe, 2015)

The excerpts of Australian scientists' thinking above show a political 'romanticsm' which is represented to popular culture. Romanticism when we feel proud to be part of the political community. Television and movies play an important role in presenting our identity in the romatism of popular culture. So when " season " politics arrives, or some piece of time before the television with various *events* involved his desire to amplify the ruling political actors.

The desire for power, as an 'anxiety', is present in the person of a political actor, in which the political actor is abandoned from his social base, the mass of the people inside and with whom the political actor lives. It is also possible that the anxiety comes nakedly to the masses of the people, who are the constituent candidates. Returning to the effort of the release of the " anxiety " of political actors in the framework of achieving that power, it turns out to Budi Hardiman anxiety is the birthplace of existential freedom. But from there also perversion occurs when people run away from anxiety and allow themselves to be dragged by their instincts. (Hardiman, 2005)

DISCUSSION
An Absud Political Contest

Berangakat from a tendency how popular culture is more recreative / entertaining and impressive consumptive, then enter the political paras to the arena. But before, according to Richard Dyer, (During, 1994) the world of entertainment is indeed a personal need of society that has been affected by capitalist structures. The effects of popular culture anesthesia have in some degree rested our consciousness to critically look at other possibilities of mere splendor or overstatement of the wretched matter.

As an explanation of the description, let us reflect on what really happened in other political actors also by Prabowo Subianto. Former General Commander of Kopassus were present and gave gifts to Nowela Elisabeth Auparay, champion *Indoensian Idol* on RCTI. One interesting thing is hats worn Prabowo is a typical cap Papua region, *genotype* and homeland Nowela. Given the public already knows that Prabowo was a presidential candidate, his presence in the show is a *subliminal* presence, as a release of anxiety to authority. According to Freud, removing anxiety in *a soft* way, in the sense of not crashing the norms / rules, the ego good retention mechanism.

What Prabowo did, in a subliminal framework, he wanted to " master " Papua through the symbolization of that particular hat, of course by becoming President of the Republic of Indonesia. The passion of power is then sublimated through the presence itself, which is essentially a reflection of the appreciation of art and culture. Coal coupons, armor helmets get their antagonistic pair of soft feather hats. This means that the military leader is depicted in a very bright light, can also like art / culture, a territorial crossing that seems difficult, if only based on love, especially " just like " art and culture.

Another example of subliminal practice in popular territories and culture is the stage for presidential debate. The debate became a mere entertainment stage. Indeed, the substance of debate has the highest place, but it is easy to attract the attention of the senses of the audience precisely the attractions of the political actor who was playing his own anxiety. Style, expression, word selection, clothing, body language, broad knowledge and hairstyle for example, often turn into something that invites laughter, joy or just a small smile on the audience. In a 2014 presidential debate event, for example, there was one session in which the outfit of presidential candidate Jokowi appeared on the edge of a piece of paper. Lately known, it is said that the paper contains prayers - prayers, given by his mother.

In the logic of Freudian psychology, the anxieties present (in political actors for example),

though on the next level are sublimated, their orientation is centripetal. Centripetal orientation is self-centered, with " ignore " the other, even though the anxiety is there with the other. Centripetal orientation guards, draws other styles that go around to the center, that is self political ator itself. What do you think, for example when Prabowo with a graceful smile, his brave body, present on the Indonesian Idol stage, in moments " a moment or a few seconds " managed to beat the grandeur of the stage, and even the champion. There is a 'little' moment in which its presence (political actor), is a presence that (once) defeated the stage. What do you think when you see Wiranto pedals a pedicab? Similarly, the presence of Prabowo, Wiranto's presence, just as well describe the defeat of the glass screen *frame.* Something that stood out then, the figure of mantan Menkopolkam, *beat, reality* itself. Political activity, performed on stage entertainment, in order to explore the possibility of formation of a broader *effect.* Continued with that explanation, which look so interesting political activity, then to Thomas Hobbes answer is simple, which is nothing else to gain power *(power),* the grandeur of self *(self of glory),* and the pleasures of life *(pleasure).* (Hidayat, 2006).

The final words

Based on the exploration of the possibility of some form of popular culture that dipancarluaskan television, *media event* as inevitable composed with various interests. Stage presidential debates, concerts, singing contestation, soap operas, until *reality show,* is also not free from that interest. One of them is political interest. Political, personal, or group interests are actually desires to be feared if they do not get a release. Popular culture / *media event* on television have been selected as the container release of anxiety, because of the strength of his simultansi and massive. The anxiety-release mechanism of power is sublimation. A term in Freudian psychology, as one form of ego defense mechanism.

Political actors feel anxious about themselves, their relationship to popularity and (more) electability. Anxious disublimasi with various *media event* on television, as a socially acceptable measures. Logical effort was pursued because doing *negative campaign, money politics,* and more sarcastic form of violation of the rules that also can not be accepted by society. Popular culture in this regard, to be one of the pedestals of political activity and get a place in the process of achieving that power.

The popular culture that prioritizes packaging rather than substance, is becoming increasingly thinner " soul ", especially when other passengers are infiltrated into their fragile body. The vulnerability opens up wide opportunities for accommodation of other interests, which are always present in people's lives. Popular culture itself is poor substance, will become more banal with relationships with other fields. So the popular cultural relation with politics enters in " ideology " is inevitable.

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