Jurnal

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Solo Cultural Festival as an Effort to Counter Cultural Hegemony

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Abstract:
This research was motivated by a debate related to the presence of globalization which considered an agent of 'the hegemony of the superpowers'. Hegemony rise a culture of global consumerism, as well as new socio-political schemes, which often refer to the ideology and interests of Western countries. On the other hand, culture can be a 'soft-power' aspect in the efforts to fight against this foreign hegemony. Solo City was an interesting area because it was trying to maintain cultural identity through the holding of various cultural festivals. This research attempts to map a counter culture hegemony scheme in Solo, through local wisdom that promotes cultural festivals. The purpose of this study was to determine the relationship between cultural identity in its role as a counter culture hegemony. The research method was qualitative with a critical ethnographic approach. The results showed that the counter cultural hegemony in Solo was carried out using soft power tools in the form of local culture, in the form of cultural festivals. Implementation by involving the community strengthens the self-belonging of the community towards local culture. The impact of strengthening local wisdom on foreign hegemony was considered to have a positive influence and was able to strengthen the existence of local culture.

Keywords: Foreign culture, counter hegemony, cultural festival, globalization, solo city

1. Introduction

Globalization contributes to increasing economic, social and cultural complexity and interdependence. Individuals and communities face the same global reality, namely a constant interaction as a process of change simultaneously (Köchler, 2000: 3-18). Globalization affects the nationality, culture and identity of a nation. Tomlinson states that globalization lies at the heart of modern culture, while cultural practices lie at the heart of globalization (Tomlison, 1999: 1). The debate arose when the presence of globalization had various effects. Some think that globalization is another name for 'the hegemony of the superpowers'. The parties accused of being the hegemon are the United States and Western countries so that globalization is often identified with westernization. This hegemony gave rise to a culture of global consumerism, as well as a new socio-political scheme, which refers to Western ideology and interests (Tomlison, 1999: 327).

In globalization, culture became an important aspect that has the potential to act as a counter hegemony. Culture has been described as 'soft-power' (Luce, 1941: 62) against foreign hegemony. It's just that how culture was able to rationalize hegemony as soft power was still very relative (Nye, 2004). According to Miles (2005) the success of cultural development shows the strength of culture itself. The success of cultural development was largely influenced by the sense of belonging of the community towards the culture.

Realizing a cultural approach as a local identity requires an understanding and intense involvement in cultural activities of the surrounding community. The community becomes agents in strengthen social capital in carrying out local wisdom as a counter hegemony movement. The success of cultural development was influenced by the grassroots condition of the community's sense of belonging to that culture. Cultural festivals that carry local wisdom can become social capital in fighting against foreign hegemony. This concept seems to be implemented in the city of Surakarta which is also popularly known as the city of Solo. Solo city was unique in its local area because of its intense cultural activities. In this case, local wisdom becomes a tool in the effort to 'bring the local into the global'. Stephen M Magu (2015) states that the global concept has an impact on local actually applies vice versa. Local identity in the form of culture can not only become a victim of globalization, but can also be an influential party.

Lash and Urry (1994) found that the role of the culture industry was very important to build a strong image. In Solo, the image of a cultural city was unique to be launched globally through various cultural products. One of the efforts to build a cultural image of Solo can be seen from the holding of various cultural festivals as a routine agenda, such as Solo

Batik Fashion, SBC (Solo Batik Carnival), SIEM (Solo International Ethnic Music), and SIPA (Solo International Performing Arts). These various festivals not only involve the local community, but also the international community (Harsasto, 2018: 41). Harsasto's research (2018) showed that cultural resources and local community festivals could contribute to the revitalization of local community identities as well as community mobilization.

The problems that will be examined in this research are (1) 'How was the implementation of the Solo City Cultural Festival as an effort to fight against foreign hegemony?', (2) 'How was the impact of strengthening local wisdom on foreign hegemony?'. The research objective was to determine the relationship between cultural identity in its role as a foreign counter hegemony. The urgency of the research was the hope of being able to obtain a description of cultural festivals as soft power and efforts to strengthen local wisdom.

2. Research Method

This type of research was qualitative by describing social phenomena that occur in society through observation and field research. The approach used was the critical ethnography approach. The critical ethnography approach seeks to describe and interpret the concept of culture, social groups or systems that can be focused on patterns of activity, language, beliefs, rituals and people's ways of life (Sukmadinata, 2006: 62). The ethnographic approach itself includes empirical and theoretical approaches that were carried out in order to obtain in-depth descriptions and analyzes of culture based on intensive fieldwork.

With an ethnographic approach, researchers want to make thick descriptions related to the plurality of complex conceptual structures, including unspoken and taken-for-granted assumptions in people's lives (Cresswell, 2012: 20). This research was conducted in the Solo City area (Surakarta City), as the center for implementing cultural festivals in order to strengthen social capital through local wisdom in the Solo Raya area. Data collection was carried out using in-depth interviews and observation methods. The informants consisted of three groups, through a data triangulation scheme. The first group consists of four cultural festival organizers, two cultural activists and six general public from various backgrounds.

The final result of the research would be a comprehensive descriptive narrative accompanied by an interpretation of all aspects of life and describes the complexities of that life. For this reason, this research focuses on aspects of cultural festivals held in order to strengthen social capital and local wisdom of the people of Solo.

3. Result and Discussion

3.1. Hegemony

Hegemony was a discourse which simply defined by Jonathan Joseph, as a continuous process between various factors that cause the formation of certain outcomes (Joseph, 2002: 162). When referring to the meaning of etymology, hegemony means 'to lead'. Roger Simon stated that hegemony was not a relationship of domination using power, but a relationship of agreement using political and ideological leadership(Simon, 1999: 19).

Ontologically, hegemony was understood as efforts that appear specifically and were directed to create a certain structure. At this point, hegemony had an objective basis in the form of certain material conditions. Hegemony is based on the main idea to build a social structure that can create the desired conditions (Joseph, 2002: 214-15).

Antonio Gramsci stated that hegemony was a power project carried out by persuasive and coercive methods. For Gramsci, hegemony was not only interpreted as an instrument or strategy of revolution by placing the state as its end point. Hegemony was considered more as a means of understanding society with the aim of changing that society (Simon, 1999: 99).

For this reason, hegemony does not only produce power, but also by building socio-political and ideological alliances, so that in the end a voluntary, independent, rational, and participatory agreement is obtained. Hegemony for Gramsci cannot only be done with capital cannot. Hegemony will spread more quickly when there was culture that spreads as an ideology so that ideology becomes a common thing that was accepted by society (Ratna, 2010: 181).

The results of field observations made on the people in Solo, it is known that the foreign cultural hegemony has clearly influenced the community. This influence can be seen from the clothing that rarely displays local traditional culture. In addition, many people like to speak foreign dialects. Not only that, fewer and fewer people can speak the local language and still use the local language in their daily lives. In fact, this regional language was the mother tongue which before 2000 was very often used in society to show manners.

This was also confirmed from the results of an interview with Joshua Levi Setiawan Putra, an organizer of the Solo City Cultural Festival, Solo International Performance Art. He stated that since the hegemony entered the city of Solo, and the Cultural Festival was not yet busy, 'Culture in Solo is dead, because before the festival was incessant foreign culture so that the Indonesian people used foreign culture. Not only in art culture but also in dress culture, Indonesians have left batik as an example '(interview, 26 September 2020).

The people who were the speakers also mentioned the same thing, that since 2000, foreign cultures have increasingly influenced people's lives in Solo. This foreign culture affects various aspects of the society's socio-cultural life. In the end, this condition has further diminished the existence of local wisdom in Solo. In fact, Solo has been known as the City of Culture from a long time ago. The city of Solo is also known as a city that is a tourist reference because of its culture and the existence of two palaces. Keraton is a Royal Building which until now still uses the system and genealogy and royal rules in it.

3.2. Trend of Globalization

Globalization was defined as the expansion, deepening and acceleration of world interconnection and interdependence in various aspects of life, from culture to crime, finance to spirituality (Archarya, 2013: 937). Every year, along with the rapid development of technology, globalization also grows rapidly. This globalization was often associated with aspects that affect the hegemony transition (Jessop, 2002: 113).

Globalization has become a way of internationalization which has been based mostly on the transformation of capital in a political economy scheme. This condition makes globalization intersect with power structures and ultimately affect the state. Globalization encourages the presence of meta narratives related to national identity. Market integration that takes place in globalization has eroded national and national values and replaced them with a global narrative (Medovoi, 2005: 169).

This process can be categorized into two forms of trends, namely a development that leads to global cultural uniformity, or the existence of overlapping ideologies that reinforce each other. In global interconnection, the strongest influence will be held by the strongest culture. Economic, technological and military values depend on superiority (Koechler, 2018).

In Solo, the influence of globalization has become a manifestation of the hegemony of foreign cultures, especially western culture. Westernization in Solo is seen from the lack of public understanding of local culture, and in fact better understand the concept of foreign culture. A resource person, Fanny Saptosri, who is a teacher and owner of the 'Edi Peni Baluwarti' Cultural Center, stated that 'before the Cultural Festival in Surakarta was busy, the community did not know much about indigenous culture so that there was less filter against the entry of foreign cultures'. (interview, 18 September 2020).

In fact, in the era of globalization, foreign cultures have great potential to enter to a foreign state. The era of interdependence was increasingly being driven by easy access to information and communication technology. In information and communication technology, people can massively access foreign culture. This massive progress can cause an upheaval in the transitioning social-political life to public. Its experience as 'new threats' especially from mass (communal) groups in many aspects, such as religion, ethnicity and certain groups. This condition was a new threat to works of art and art performances in the country and local wisdom. It became a new repressive movement that can threaten the existence of local culture (Kristiyono et al, 2020: 30).

Solo City was also inseparable from the influence of this globalization. People have broad access to various foreign cultural products and western perspectives. Globalization, which was also synonymous with westernization, was easy to enter Solo in various aspects. In the end, the local content fades away and loses traction in the community. This condition must be faced by the people of Solo City. Even so, cultural activists argue that the entry of foreign cultures such as Kpop (dance) and the like was actually a window for us local people. Foreign cultures that enter with the flow of globalization can improve the quality of culture so that it can make the country more advanced. However, of course society must have a filter against the entry of foreign cultures.

3.3. Festival Budaya Sebagai Counter Hegemony

The existing value system of an area can create counter pressure. A class that feels aware of the domination of another class can do something known as a counter hegemony. This awareness will encourage members of community groups to reach a level of equality or reach a more advanced level. Gramsci argues that counter hegemony can work when there was support in the form of an active and accommodating role, as well as the empowerment of civil society (Simon, 1999: 204). Counter hegemony efforts cannot be separated from the conditions that occur at the grassroots, as a forum that legitimizes these hegemonic values.

Taum explained that a counter hegemony can be done in three ways, namely hard resistance, passive resistance and humanistic resistance. Violent resistance was carried out by taking contrary actions against hegemon, passive resistance is carried out by staying silent or not doing the will of the mainstream hegemon, while humanistic resistance is carried out with non-violent attitudes and actions to face mainstream things from the hegemony that is generated (Taum, 2015: 98 - 104).

The government can act as a policy maker to build a counter hegemony. Waruwu and Mudana (2018) explain that the hegemonic practices carried out by the government lie in its policies. However, the counter-hegemonic practice lies in the ownership rights of tourist objects, social capital, and cultural capital. This cultural capital refers to the concept of counter cultural hegemony. Resistance to foreign hegemony by relying on culture as a soft power.

Solo City was one of the cities that has a unique strategy in this counter hegemony. Solo City Government realizes that western hegemony and globalization have the potential to threaten the existence of local culture. Therefore, the Solo City Government is working with many parties to try to rebuild a cultural literate society in the city of Surakarta. People who are aware of this culture are expected to be able to become a filter for the entry of foreign cultures.

The concrete steps taken are to create various cultural festivals. The Cultural Festival was claimed to be a form of socialization to the community regarding the existence of local culture, and become a magnet for the community towards local culture. Thus, the community was expected to have a desire to learn about culture through studios and schools. Solo City has been known as the City of Culture. This was because the city of Solo has cultural heterogeneity in one basic Javanese culture. Although its existence has begun to be threatened by the presence of foreign cultures, this culture was still alive in some circles.

Therefore, by holding cultural festivals, it is hoped that the government and the community can enjoy various cultural offerings and then preserve those cultures. Since 2009, Solo has started to regularly hold various forms of cultural festivals. This cultural festival is also growing and diverse every year. Several cultural festivals that have been regularly

held in Solo since 2009 are: SIPA (Solo International Performance Art); SIEM (Solo International Ethnic Music); International Gamelan Festival; Solo Batik Fashion; Solo Batik Carnival; IMF (International Mask Festival), SBI (Indonesian Culture Celebration). Mangkunegaran Jazz Festival, Tuesday Legen; SETUPONAN; NEMLIKURAN; KREASSON. The initiation of organizing this cultural festival has started to emerge since 2007. However, its realization only started to be held frequently in 2009.

The process of organizing this cultural festival was a collaborative effort between the government, cultural activists and the community at large. For example, SIPA was a festival under the leadership of Mangkunegaran, in collaboration with the Tourism Office and the Surakarta City Culture Office. In its implementation, it also works with regular sponsors and additional sponsors. The implementation of SIPA was supported by volunteers from the community, especially students.

Dra. R. Ay. Irawati Kusumorasri, M.Sn. as the organizing director of SIPA stated that the initiation of SIPA implementation was 'as a forum for workshops throughout Indonesia as well as international cross-cultural communities, to establish friendship and preserve culture as a stakeholder. As well as providing jobs for art workers(interview, 30 September 2020). This means that the city of Solo tries to be a pioneer for cultural development as a social capital for the community in the context of a counter hegemony. Many cultural activists are involved in organizing cultural festivals, especially SIPA. SIPA does not only involve national cultural activists but also cultural activists in the international arena as fillers and invited guests. In this way, cultural festivals are also able to show that local culture is able to compete with foreign cultures. Local culture also has the opportunity to gain promotion.

3.4. Cultural Identity Sebagai Modal Sosial Masyarakat

Cultural aspects will always be dynamic. Culture will not experience a static condition because it was always changing. This cultural change was not because it abandons existing basic values, but because of an adjustment to this cultural agent, aka humans. Humans have values that make culture a meaningful identity (Zurich, 2018: 1-4). However, the human nature that encourages interaction between other humans has an impact on cultural changes that they embrace. Changes in cultural values can be influenced by various things, such as economy, social, politics, religion, communication and technology (Magu, 2015: 632).

New global technology and civilization have had a lot of influence on cultural logic. In fact, global culture has the potential to establish its dominance over national cultural identity. Marshall McLuhan calls it a 'global village' (Koechler, 2018), which was a condition of cultural identity that was developing so that it was increasingly complex. In the end, this culture will be identified as a new culture because of its new characteristics. This condition was known as 'globality' (Koecler, 2011: 5).

The global environment simultaneously continues to influence culture, thereby eroding national cultural identity. Many have called multiculturalism a threat. Meanwhile, individuals and communities cannot build a shield to avoid global interactions. The influence of global culture on national identity is inevitable. In this condition of global interconnectivity, culture can play a bigger role. Culture can not only be a humanitarian instrument, but can be a tool that shapes the identity of a nation (Köchler, 2018: 1-4).

Culture in Solo was promoted as social capital for the community in the context of a counter hegemony. This counter cultural hegemony effort is realized by organizing various cultural festivals intensely. Many people's culture was being promoted again in society. Organizing cultural festivals is a tool to show the diversity and strength of culture that is owned by the community. Furthermore, the reintroduction of this cultural festival can be an attraction for people to want to learn about and participate in preserving local culture.

The cultural festival organizer, Dra. R. Ay. Irawati Kusumorasri, M.Sn. acknowledges that holding cultural festivals has a positive impact on efforts to maintain the existence of local culture. It is like his statement that,

'It is very impactful, but it returns to each individual community. The existence of the SIPA Festival is expected to have an impact on the multiplayer effect. In the implementation of SIPA, there are mascots that change every year and the mascots are Solo artists who are already well-known or not. It is intended that Solo artists can be known in Solo City and outside Solo. Another impact arising from a cultural festival is the appreciation of art, which can be assessed from the widespread popularity of cultural festivals, cultural festivals witnessed by many domestic and foreign people and appreciation in other forms (interview, 30 September 2020)

The informant emphasized that the mission of holding a cultural festival can already be felt. The effort to create a foreign counter culture hegemony in Solo has been going on for about 10 years. This is a long time for a culture that has been forgotten. However, in the end these efforts showed tangible results. The organizer of the cultural festival, Joshua Levi Setiawan Putra, also agreed that, 'After the festival, indigenous culture has started to return. This is shown by compulsory use of batik every Friday, famous songs such as Lathi which mixes foreign culture and Javanese culture, dangdut songs(interview, 26 September 2020).

Cultural festivals were able to be a counter hegemony because the process also involves the wider community. Apart from the community as the target of visitors or connoisseurs, the community is also asked to be actively involved in supporting the success of the activity. Community involvement is very active by maintaining security, observation in their respective environments for the purposes of the performers, providing consumption (catering). The community is also involved as committee volunteer. This process strengthens the self-belonging of the community towards local culture.

Cultural identity is getting stronger because of the target of cultural festivals that can hit the community. The source of the cultural festival organizer, Joshua, stated that 'At the beginning of the entry of K-pop culture, people were like colonized so that not many people knew about indigenous culture. However, after the holding of this cultural festival, people can capture and collaborate between foreign and indigenous cultures(interview, 26 September 2020).

People's interest in local culture has increased significantly. The resource person, Krisnina Akbar Tandjung, M.Sc., a founder of the Warna-Warni Foundation and the Kratonan Cultural House, said that after the holding of a cultural festival that was getting more intense, 'there was an increase in people's interest in culture. With a festival, there is a comparison between one's own culture and foreign cultures. 'Furthermore, the resource person stated that 'many are interested in joining and learning about arts at the Kratonan Culture House.'

From observations made by researchers in the field, the condition of Solo City is increasingly able to show its cultural identity. The collaboration of various parties is able to present Solo as a strong City of Culture. For example, when viewed from the urban village or government office buildings in Solo. Now the building is built with a thick arrangement with the nuances of regional cultural identity. In addition, many residential gate areas were built with cultural touches, such as batik decorations. More and more people are also using batik clothes as a form of love for local culture. Batik has become a regional cultural identity which is increasingly being used and proud of.

4. Conclusion

Counter cultural hegemony in Solo was carried out using soft power tools of local culture. This local culture was manifested in the form of various cultural festivals. The implementation of the Solo City Cultural Festival as an Effort to Combat Foreign Hegemony was carried out with the support of the local government, in collaboration with cultural activists and supported by the wider community. This process strengthens the self-belonging of the community towards local culture. The impact of strengthening local wisdom on foreign hegemony is considered to have a positive effect. This means that cultural festivals are able to strengthen cultural identity in society. The community has enthusiasm to be actively involved in promoting local culture. In addition, people have begun to show interest in learning and showing regional identity in their daily lives. This condition shows that a cultural festival was able to effectively become a tool for foreign counter hegemony and strengthen the existence of local culture.

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