

A postcolonial autopsy on Javanese identity through *Campursari* lyrics

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ABSTRACT

Campursari seems to reflect submissive identity, but in deconstructive perspective, the identity is chaotic space. By using postcolonial perspective, this research nails its analysis. The approach used in this research is library research with postcolonial approach. The data are the selected lyrics of Didi Kempot's songs, they are *Cidro*, *Tatu*, *Suket Teki*, *Pamer Bojo*, and *Sewu Kutho*. The technique of data collection is documenting and the technique data analysis is interpretation. The result shows that Didi Kempot's *Campursari* songs affirm the submissive way of loving. *Cidro* represents inferiority, *Tatu* represents surrender, *Suket Teki* represents inferiority, *Pamer Bojo* represents betrayal, and *Sewu Kutho* represents surrender. Those broken love defines Javanese identity which is seen submissive (dominated), but simultaneously, it also exposes a deconstructive point that loving is releasing, and releasing shows non-dominated side.



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I. Introduction

The popularity of *Campursari* music in Indonesia is unquestionable. All generations, including the millennial generation and Gen Z, are fond of this genre. The lyrics of the song represents the mood, especially broken-hearted feeling. The nuance of betrayal, disloyalty, unfaithfulness, releasing, heartfelt, sincere, and other form of broken love schemes touches the heart of the majority of Indonesian listeners. Of course, it cannot be denied the role of social media in living this genre (Achmad et al., 2020). When it hypes, it spreads like virus. It is neither about the used language (the songs mostly use Javanese, while the listeners are from all Indonesians) nor the disloyal market (people like it because it is viral), but it is about the same empirical feeling; broken-heart. The issues implanted in the lyrics also designs a scheme that broken heart is a fate to accept.

One of famous *Campursari* singer and song writer is Didi Kempot (Rahmawati, 2017). He wrote lots of songs and he composed it to his songs. Didi Kempot's songs have quite a lot of fans by all generations, from old people to kids. Although his lyrics are Javanese, his songs' popularity is not only in Java, but in all Indonesian (Widyawati & Santoso, 2020). Sad Boy is a nickname for male fans while Sad Girl is a nickname for female fans, and the community for the fans is known as *Sobat Ambyar* (Broken-heart Friends). Songs like *Cidro*, *Tatu*, *Suket Teki*, *Pamer Bojo*, and *Sewu Kutho* are very popular and those songs are about broken heart. Of course, there are many more Didi Kempot's songs in the same frame of broken heart. The lyrics always narrate of someone's depression of love and how to accept it as if it's a unchangeable fate, not how to show and struggle their love. This is the interesting part of how this research loop its issue about submissive love as colonized identity and how to transform it into a resistance.

This submissive mode of loving actually represents the mode of Eastern identity: excluded, marginalized, and inferior. In contrast, Western identity seems to be more liberal, invasive, and independent. Thus, West is dominant and East is submissive. However, this hierarchal and dichotomic binary perspective seems to juxtapose the eastern to peripheric labyrinth in which their characteristic in loving submissively is slum, destitute, and deprived. Therefore, this research aims at exploring submissive love as a mode of resistance.

Love, we are told, can be felt but not defined (Lundquist, 2019). This undefined condition explains that love is something beyond representation, but its traces can be seen from how we practice it, thus what we love is what we are. Maybe this phrase popularly can explain the simple way to understand the relevance of loving style and the identity culturally. Those cultivate in a space we call body. In the postcolonial framework, body is a construction. Body shades an indelible, ineffaceable, and ineradicable traces of colonial experience. Colonial discourses are embodied through the bodies. Thus, body is a continuance, extension, or prolongation of colonial discourse (Boehmer, 1993). Colonial narrative penetrates the realm of the body and body is the manifestation of colonial order in the form of identity culturally (Upstone, 2013). However, because body is negotiable space, it indicates that any discourse cannot fully take over the control of the body. The negotiation process accumulates what Bhabha conceptualized as mimicry and hybridity (Bhabha, 2016).

Setiawan, R., Nurbani, A. N., Nurhidayah, S., Arsyian, A., & Nordin, R.
A postcolonial autopsy on Javanese identity through campursari lyrics

The act of mimicry (imitation of identity) by the colonized gives birth to hybridity (because mimicry refers to similar but quite) in the third space, call it the summit space of West and East; a liminal space, a space depicted dimly like a twilight zone. The third space is a mode of articulating, interrupting, interrogating, and expressing newfangled forms of cultural meaning to distort and disrupt the colonized identity of colonial discourse. The idea of third space conceives the encounter of two distinct social groups where culture is disseminated and cause invention of a hybrid identity (Ikas & Wagner, 2008). In this sense, third space strips off any agenda of colonial discourse in bolding the gap between West and East; a space to invade the dominance of colonial discourse over the body of the East. Identity finally is not what is narrated; it is not about the colonial discourse rooted to the East. Any process of mimicry, which is naively claimed as Eastern submissive characteristic, finally shows its hybridity; an unidentified identity, a deconstructive identity that East can never be West and East is not what West narrated. This resistance toward the submissive identity becomes the spear of this research to explore that submissive mode of loving in the lyrics of *Campursari* songs is actually a deconstructive way of loving for Indonesian.

II. METHODOLOGY

The used approach is postcolonial analysis which operates deconstructive perspective and intertextual exploration to sustain the argument. The data are the fragmented lyrics from Didi Kempot's songs and the sources of the data are Didi Kempot's selected songs. The selected lyrics of Didi Kempot's songs, they are *Cidro*, *Tatu*, *Suket Teki*, *Pamer Bojo*, and *Sewu Kutho*. Those lyrics are from the most popular songs viewed and listened by audiences. The technique of data collection is documenting it is lyrical fragmentations which consist of the substances of this research analysis. On the other hand, the technique of data analysis is interpretation to the data. Steps of interpretation in this research are: 1) holistic and analytical reading, 2) sorting the data, 3) intertextual and referential analysis, and 4) developing finding.

III. RESULTS AND DISCUSSION

There five songs taken as the source of the data; they are *Cidro* (Pain), *Tatu* (Wound), *Suket Teki* (Figurative Phrase for Useless Hope), *Pamer Bojo* (Showing off Partner), and *Sewu Kutho* (Thousand Cities). *Cidro* narrates a story of someone whose heart is broken. It can be seen from these lines: *Wis sak mestine ati iki nelangsa | Wong sing tak tresnani mblenjani janji* (It is supposed to be heartbreaking | Someone I love breaks the vow). It clearly shows that there is someone who is left by his lover. Continuously, he expressed, *"Opo ora eling naliko semana"* (Don't you remember the times we spent?), *"Kebak kembang wangi jroning dada"* (Full of fragrant flowers in the heart). The man asked her to remember the memories and it is carved in the man's heart. Then, he cannot afford it anymore, *"Kepiye maneh iki pancen nasibku"* (Somehow this is my fate), *"Kudu nandang lara kaya mengkene"* (I must bear this pain). This is the first sight of how he expressed that he must accept the reality without any force to struggle for his love. He continued, *"Remok ati iki yen eling janjine"* (My heart is broken if I remember the vow), *"Ora ngiro jebulmu lamis wae"* (I don't think that you are a hypocrite). He expressed that he is in pain if he remembers his lover's vow but uniquely, after he accepts the reality that his lover left him, but in this line, he blames his lover as a hypocrite. It is little bit paradox; how can he accepts the reality while he blames his lover? He continued

Setiawan, R., Nurbani, A. N., Nurhidayah, S., Arsyian, A., & Nordin, R.
A postcolonial autopsy on Javanese identity through campursari lyrics

it by asking, "*Gek opo salah awakku iki*" (What is wrong with me?), "*Kowe nganti tego mblenjani janji*" (Until you break your vow), "*Opo mergo kahanan uripku iki*" (Is this about my life), "*Mlerat banda seje karo uripmu*" (I am poor and you are not). Then, he closed, "*Aku nelongso mergo kebacut tresno*" (I am miserable because of loving you too much), "*Ora ngiro saiki ne Cidro*" (I do not think it would be this pain). Those lines explicitly narrate a simple understanding that the broken-hearted man tries to relieve his pain by releasing his gone lover; it seems to be submissive, but his way to blame his lover's hypocrisy and his poor condition implies a point; inferiority.

The second lyric is *Tatu*. It narrates a story of someone whose heart is broken because of his lover betrayed him. The first lines are: "*Senajan kowe ngilang, ra biso tak sawang | Nanging neng ati tansah kelingan*" (When you're gone away, I can't see you | But you are still in my memory). It clarifies a point that the man's lover left him but the man still has the feeling on her. He cannot move on. The lyric continues, "*Manise janji - janjimu kuwi*" (Your sweet vows), "*Nglarani ati*" (hurts my heart). This is relevant to the main issue in the previous lyric about the betrayal of the vow and the man gets hurt of it. Then, the lyric exposed, "*Senajan aku lara, ning isih kuat nyonggo*" (I am in pain, but I can still bear it), "*Tatu sing ono ndodo*" (| the wound in my heart), "*Perih rasane yen eling kowe*" (it is painful to remember you), "*Angel tambane*" (hard to heal).

These lines explain the feeling of the man that he is in pain. He tries to explain that he is strong enough to bear the pain. Of course, it can be implied that the man complains, moans, and grumbles because he continues to say that it is painful to recall the woman and it is hard to heal the wound the woman had made. These lines are about how the man narrates his hurt feeling, trying to move on, and the unhealed wound in his heart. This lyric is closed with a chorus that accumulates the wound; "*Opo aku salah yen aku crito, opo anane*" (Am I mistaken if I tell the truth?), "*Wong sing neng sandhingmu ben melu krungu, piye tenane*" (So that people around can hear it too), "*Opo aku salah yen aku kondho, opo anane*" (Am I mistaken if I tell the truth?), "*Ceritane tresno naliko biyen, aku lan kowe*" (The past story of love, between you and me). This chorus composes an interesting part that the man requires someone else's pre-existence to explain that he is right and the woman is not. Previously, we are invited to travel his milky-emotional way about how he was betrayed and being left then he accepted it, but in the chorus, he seems to challenge the woman. Between submissive love and dominance; the man hybridizes a complex paradox of how to respond a broken-heart nuance in his heart. However, how much it is cooked in deconstructive horizon, it seems that surrender becomes the most suitable term to situate the man's heart.

The third song is *Suket Teki*. Maybe this song can be said as the most representative meaning of submissive love. This song narrates a man whose relationship is broken because he decides to leave to woman. Although he decides to break the relationship, but it is still a submissive love because the man feels he cannot struggle for it anymore. To make it clear, just take a look at the first lines: "*Aku tak sing ngalah, trimo mundur timbang loro ati*" (Well, I give in, I better get off than get in pain), "*Tak oyako wong kowe wis lali, ora bakal bali*" (I try you but forget me, you will not be back). This is why so called submissive, the man says he better to get off, but seems to beg her to go back. The phrase about she forgets and will not come back to the man, shows that he is not as dominant as he decided to do part. The

Setiawan, R., Nurbani, A. N., Nurhidayah, S., Arsyian, A., & Nordin, R.
A postcolonial autopsy on Javanese identity through campursari lyrics

next verse is, "*Paribasan awak urip kari balung lilo tak lakoni*" (Analogically, my body is just bones and I still work for it), "*Jebule janjimu, jebule sumpahmu, ra biso digugu*" (But your promise, your vow, cannot be trusted).

Again, and again, there is betrayal with vow as the instrument to commit the broken relationship. Then, it goes to the chorus, "*Wong salah ora gelem ngaku salah*", (If you are mistaken but you never admit it), "*Suwe-suwe sopo wonge sing betah*" (who can bear it?), "*Mripatku uwis ngerti sak nyatane*" (I see it with my bare eyes), "*Kowe selak golek menangmu dewe*" (you are too selfish), "*Tak tandur pari jebul tukule malah Suket Teki*" (I plant hope but it is in waste). This chorus explains a simple point that the man blames the woman and he thinks that he is in waste struggling this love. Of course, it is the accumulation of his heartbreak and it implies the man's anger. First as submissive then as anger. It is not a paradox of how feeling is contradictory; anger is a sort of accumulation of submissive on the reality, but for sure, he cannot make the woman loves him, then he cannot accept it (that he is inferior) and it makes him angry until finally he gives up.

The fourth is *Pamer Bojo*. This song narrates a heartbreak of betrayal and it peaks when the man knows that his woman has been with another man. The first lines are about the feeling of the man, "*Koyo ngene rasane wong nandang kangen*" (This is how the feel of belonging), "*Rino wengi atiku rasane peteng*" (Every night I feel dark), "*Tansah kelingan kepingin nyawang*" (I still remember and want to see), "*Sedelo wae uwis emoh tenan*" (even a second you do not want it). It is obviously clear to see that the man feels missing and he really wants to see the woman but the woman does not want to see him; poor man. The next lines are "*Cidro janji tegane kowe ngapusi*" (Pain of vow, no heart to lie), "*Nganti seprene suwene aku ngenteni*" (I have been waiting this far), "*Nangis batinku nggrantes uripku*" (My crying soul ravages my life), "*Teles kebes netes eluh neng dadaku*" (My tears rain watering my chest). These lines narrate the man's heartbreak because of, again, betrayal of the vow. He said that the woman has no heart doing it, lying and leaving while he waits for her. Tears run down on his chest become the symbol of the pain. It seems to parade a continuity of how the man can do nothing and just see the fact that the woman has left him; a submissive way of loving. The chorus elevate it to the peak of this point, "*Dudu klambi anyar sing neng njero lemariku*" (It is not about the new clothes in my cupboard), "*Nanging bojo anyar sing mbok pamerke neng aku*" (But it is about the new man you show off), "*Dudu wangi mawar sing tak sawang neng mripatku*" (It is not about the rose fragrant I feel it in my eyes), "*Nanging kowe lali nglarani wong koyo aku*" (But it is about how you hurt this sick man), "*Nengopo seneng aku, yen mung gawe laraku?*" (Do you think I am pleased when you hurt me?), "*Pamer Bojo anyar neng ngarepku*" (You show off the new man in front of me). This chorus clearly states that what makes the man's heartbreak peak up is how his lover brings someone else in front of him. He feels that she betrays him, he cries for it, only complaining and blaming of the broken vow; it is how the submissive love becomes the mode and identical spectrum of this man's character.

The last song is *Sewu Kutho*. This song can be claimed as the most popular song. Its lyric narrates a man whose heart is broken because his woman left him. He looks for her in many cities but it is in vain. The interesting part is how he also inserts expressive phrases that if the woman is happy and successful, he would be happy too and releasing her. The first verse is

Setiawan, R., Nurbani, A. N., Nurhidayah, S., Arsyian, A., & Nordin, R.
A postcolonial autopsy on Javanese identity through campursari lyrics

this: "*Sewo kuto uwis tak liwati*" (I have travelled thousand cities), "*Sewu ati tak takoni*" (I have travelled thousand hearts), "*Nanging kabeh podo rangerteni lungamu neng endi*" (But there is no one knows where you go), "*Pirang tahun anggonku nggoleki*" (It has been years I look for you), "*Seprene durung biso nemoni*" (But I still cannot find you). This verse exposes a situation that the man travels many places to find his woman. Of course, explicitly, the woman left her. It is the main point to emphasize: a man whose woman left him. The submissive part explicates in the chorus: "*Wis tak coba nglaliake jenengmu soko atiku*" (I have tried to forget your name from my heart), "*Sak tenane aku ora ngapusi isih tresno sliramu*" (But actually I cannot lie that I am still in love with you). He tries hard to find his woman then he frustrates by trying to forget her, but again, he admits that he still loves her. He tries to move on but he cannot, but his struggle is in waste because his woman left her. His statement about he tries to forget her can be an indication that he has been striving to release and it is ended in the second verse: "*Umpamane kowe uwis mulyo lilo aku lilo*" (If you have been successful, I must have been sincere), "*Yo mung siji dadi panyuwunku aku pengen ketemu*" (I just want one thing, it is to meet you), "*Senajan waktumu mung sedhela kanggo tombo kangen jroning dodo*" (even if it is just a second but it can heal my missing piece). It really shows that the man gives up, surrenders, and quit having his woman again. This pointbreak becomes something to explain that the man's way of loving is submissive.

Based on those lyrics, it can drag a simple point of similarity: all the lyrics thematize broken heart with a color of betrayal, a nuance of being left, and a horizon of submissive love (how the man tries hard to release what cannot be struggle). The way the lyrics narrate the sad story of the broken-hearted man ejaculates a pinpoint that loving is releasing. The question is little bit simple: how can we get something if we do not struggle of it? In love, releasing can guarantee happiness and it is the essence of loving. This is how the way of loving with submissive practices deconstruct a perspective that love is not about domination, but about submission. Moreover, this sort of genre, theme, and lyric (even if its music is composed with joyful rhythmic) is favored by all generation. It indicates that it is so intimate with their identity; it fills the void in everybody's heart. These songs are the mirror of Indonesian identity.

Love simply can be seen as an emotion of powerful fondness and personal desirability. In the context of the philosophy of love, good quality inherits all kindness, feelings of compassion and compassion. To have quality, love needs an active action or practice in the form of self-sacrifice, empathy, attention, compassion, etc. These practices seem to explain that love can make someone bow down in front of it. We cannot love without fall into it while we are falling, we obey, follow, and get dragged willingly. Love in another word is submissive. Moreover, when love falls into broken pieces.

Heartbreak can be said as a general metaphor describe the emotional pain or cavernous sorrow someone feels after losing the loved one, whether through breakup, divorce, or death. For some, it is more painful if it is love rejection than separation. Breakup is mostly about romantic relationship, divorce is mostly about husband-wife, while death is mostly about friendship and family. In the most failed romantic love, heartbreak can be extremely painful (Zisook & Shuchter, 1991) and it can cause problems such as depression or anxiety. Of course, in more extreme cases, it can also cause post-traumatic stress disorder (Goleman, 2011). With this sort of causes, factually, songs with this theme are favorable for most people.

Setiawan, R., Nurbani, A. N., Nurhidayah, S., Arsyian, A., & Nordin, R.
A postcolonial autopsy on Javanese identity through campursari lyrics

The popularity of sad songs with the theme of broken heart in Indonesia can be seen as socio-psychological phenomenon. It is known that music can induce sincere sadness in listeners' void. Negative experiences are burden, the unreleased load that form in bad situation inside. Sad music reinforces in different ways: the mood and music can have interactions. Sad mood and sad music are made for each other (Sizer, 2019). It is like an itch that needs scratch. It may give more pain physically, but it gives pleasure simultaneously. This pleasure reduces the pain unconsciously. In this sense, the popularity of sad songs is the reflection of socio-psychological condition, no exception for Didi Kempot's sad songs in the hearts of Indonesian.

In Freud's perspective, humans have no consciousness of how they feel. Like animals, they are unable to express their feelings in words or any symbolical media in a totality. Words are symbols and symbols are representative so that it is not the feeling itself. Freud once speculated that a man could be in love with a woman for six years and did not realize it until several years later. He had the feeling, but he did not know it. This may sound like paradoxical because when mostly claim that we know when we love as if feeling and thinking are in the same frequency. For Freud, we need to be conscious of the essence of an emotion but we do not know that we can have the feelings we do not know (Fraser et al., 1996). From unconsciousness sphere, feeling can be juxtapose in the process of identity construction.

On the other hand, identity can be generally seen as a self-reflection coming from family, gender, culture, ethnicity and the socialization process. Externality becomes the vital term to accommodate any form of construction individual's body. Therefore, identity refers to a reflection of external perceptions of self. Identity turns to culture and it turns to ethnic construction (Nagel, 1994). The point is, identity, as a self-definition, is a process of construction narratively constructed in unconsciousness space and manifested in in behavior, beliefs and attitudes.

Reflexively, Didi Kempot's sad songs majorly and mostly narrate a story of heartbreak including betrayal, being left, breaking the holy vow, and other similar things. Even the selected songs, those all narrate the similar situation. Plus, the projection of the figure of the broken-hearted lover to plead, regret, and cry for the loss implies a single point to lift up: it is submissive. The constructed mentality behind this narrative is how someone must accept the reality, accepts that they are left and betrayed. This submissive character finally bridges the issue that the way Indonesian, and other Eastern nations, in loving someone is not to dominate or struggle for, but by submissive.

In one-sided perspective, it is an accumulation of inferior identity of the colonized society. Characters like sincere, kind, polite, and other defensive reactions are related to the East while the West seems to have the figure and image of dominant, offensive, and superior. In Javanese, for instance, the cultures of greeting, hesitation, submission, language politeness, etc. are reflection of principles (Sudrajat et al., 2018) but it can be a way to trace how inferior mentality is constructed. It is different from West cultures which are more individual, liberal, revoluted, etc. Moreover, Javanese women have much more disciplines, values, and principles, then the feminists claim it as patriarchal traditions (Huda, 2016). These practices can be relevantly said as manifestation of colonial narrative.

Setiawan, R., Nurbani, A. N., Nurhidayah, S., Arsyian, A., & Nordin, R.
A postcolonial autopsy on Javanese identity through campursari lyrics

Colonial narrative flows in the form of discourse and the discourse constructs the mental images dividing the world into us and them. Of course, it is the slice of the construction of identity in various cultural systems and layers of society around the world. Historically, era of Western-European colonialism was not just about violence and exploitation, it was also an agenda of re-writing the world as they have in perspective. Asia, Africa, Middle East, and South America are the assets of the gigantic project of civilization and its effects are massive to this day (Lary, 2007).

West and East are not merely signs of geographical territoriality while white and color are not just shade of complexion. This dichotomy propagandizes a distinctive perspective; hierarchical and oppositional binary perspective. During colonial process, the academics wrote things about the colonized in their perspective. These notes are constructively the source of how West-centralization cultivates its power. West (Occident) is the center and East (Orient) is the periphery. This centralization extents to civilizing projects by narrating the better, modern and advanced of West. It constructs the mentality of the West as the superior and makes their world dominates the other. In other word, the false image of the Orient is fabricated by Western perspective whose note narrates primitive other in contrast with the civilized West (Hamadi, 2014).

Furthermore, in a social structure in which there is an inequality between colonizer/dominant and colonized/submissive, the construction of cultural knowledge is biased on the concept of us and them and this binary opposition is an imperative foundation for performing domination power relations. Racial and cultural differences are preserved to justify the mission of civilization because they (the submissive/the other) must be directed, educated, and civilized in order to be enlightened in using ratio, logics, and reasons instead of myths, occults, and spirituality. However, the intimacy or proximity between the colonizer and the colonized is inevitable preserving the memory of domination. They encounter in what so called third space (Rutherford, 1990). It is a negotiable space which provides power for the powerless. This space also gives rise to ambivalence when the colonized carried out mimicry toward the colonizer.

For Bhabha, mimicry provides a condition that any process of imitating cannot produce the same; it is similar but not quite. This different portion cultivates hybrid identity. Hybrid identity unleashes the colonized identity from the colonial discourse whose narrative constructs them. Therefore, mimicry is simultaneously a mockery, the hybrid identity becomes a way to do mockery (Bhabha, 1994). On the other word, third space is deconstructive trace to power mechanism and it runs a chaos in translating dominant cultural knowledge as the basis for domination. Simply speaking, mimicry is a cultural process providing a break for the colonial agency (Choudhury, 2016). In this way, the other makes self-improvement by being-like colonial models while they are not like the colonizer. This self-improvement can release its resistance from the perspective of the dominated.

With all due respect, relevantly speaking, Didi Kempot's broken-heart songs (especially the selected ones in this research) dominantly shades a submissive lure. It is similar to the projection of East identity; first it parades weakness and powerless then it exhibits strength and power. For instance, in *Cidro*, it narrates a story of someone whose heart is broken. However, he also blames his lover as a hypocrite. In one side, there is submissive way of

Setiawan, R., Nurbani, A. N., Nurhidayah, S., Arsyian, A., & Nordin, R.
A postcolonial autopsy on Javanese identity through campursari lyrics

loving but on the other side, there is also resistance. In *Tatu*, the chorus simply exposes how the man challenges the woman to tell the truth. In *Suket Teki*. The chorus explains that the man blames the woman and he knows that it is a waste struggling for someone who does not deserve his love. In *Pamer Bojo*, the submissive nuance seems to be clear to see because the man does not blame the woman and just floors how she betrays him. This song is also similar to the last song, *Sewu Kutho*, which shows how the man gives up, surrenders, and quit thus it explains the man's submissive way of loving.

Those songs polish the nuance with betrayal and the lover's heart is broken. Analogically, the broken-hearted man's mode is East-like: submissive. On the other hand, the woman who has left him is the West: dominant. From the surface it is obvious enough to claim that East is weak and its submissive way of loving causes his broken heart. However, if it is framed in the postcolonial perspective, submissive is an alternative way of loving because love cannot be forced. If he tries to insist his love than the happiness can fade away. What is the meaning of love if there is no happiness? How can love is related to compassion if it is not submission? It is the simple logic of how to start discussing this.

The submissive is the relevance to the East and Javanese. In contrast, dominant is the relevance to the West. By defining love is giving instead of demanding, love can be the third space in which the master-slave works in negotiation. The way master lets the slave live is because he needs the slave to do things he cannot do. The absence of the slave can enslave the master in the household things. It means that there no total dimension of domination in the sort of space. If love is about domination, how can someone love without being loved? The more someone is loved the better pleasure he gets. It means that the way the man loves the woman submissively (pleading, crying, etc.) implies the pleasure of the woman. Without having things in return, the man has deconstructed the portion of love he should have received. He is dominated but he gives pleasures like a slave gives pleasure to the master. It is just the matter of time, when the absence of the lover/the slave come, the loved/the master disappear simultaneously. In the simple words, submissive is how erase the pain of the domination. Loving submissively is mimicry; it is how Indonesian defines how to love. Love is not how to have it, but how to react it. Submissive is releasing and releasing is the resistance at its purest instead of keeping the relation with pains inside. Love submissively shows that the third space between the lover and the loved negotiates with no domination in the forced relation. Like the colonizer and the colonized, master-slave, the submissive and the dominant are paradoxical relation that must cultivate another encounter.

IV. CONCLUSION

Didi Kempot's songs narrate the story of someone who is heartbroken, but instead of maintaining self-respect, the subjects in his songs always describe a submissive mode. This submissive side is very relevant to the identity of Javanese, Eastern, or formerly colonized people. In a structural view, this submissive attitude is considered an inferior and dominated attitude, but if it is read in deconstructivity, this submissive way of loving is a form of resistance because by letting go, it explains that the subject does not need abandoning love. In other words, metaphorically speaking, despite loving and being abandoned, letting go is a gallant gesture. This is the most authentic form of resistance, because correlatively, the Eastern

identity that seems submissive is an identity that is difficult to be subdued by the Western narrative that is full of domination.

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Setiawan, R., Nurbani, A. N., Nurhidayah, S., Arsyian, A., & Nordin, R.
A postcolonial autopsy on Javanese identity through campursari lyrics

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