The Portrait of Nationalism in The Superman Is Dead's Song, *Jadilah Legenda*

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Abstract: Music is one of medium to convey a message. Through music, people do not only enjoy the beat but also know what is behind the lyric. *Jadilah Legenda* is one of the songs written by Superman Is Dead (SID), Punk Rock pioneers from Bali. In this scientific study, the authors aim to analyse the portrait of nationalism among Indonesian people depicted in *Jadilah Legenda.* The qualitative approach is used to analyze the lyrics of its song. The dataset was taken from SID's official website www.supermanisdead.net and any other journal articles. To support the analysis, the authors apply the Scansion approach from Dennis DeSantis to analyze the stress pattern on the lyrics and Stuart Hall's representation and cultural identity to interpret the message of the song. As a result, the song attempted to portray the nationalism and solidarity of Indonesian people.

Keywords: cultural identity, lyric, Indonesian people, nationalism, representation

Abstrak: Musik adalah salah satu media untuk menyampaikan pesan. Melalui musik, kita tidak hanya menikmati alunannya tetapi kita juga dapat mengetahui cerita di balik lagu yang kita dengarkan. Jadilah Legenda adalah salah satu lagu yang ditulis oleh *band Punk* yang berasal dari Bali bernama *Superman Is Dead* (SID). Di dalam penelitian ini, penulis menganalisis gambaran nasionalisme orang-orang Indonesia yang dimunculkan melalui lirik lagu tersebut. Dalam analisis ini, penulis menggunakan metode kualitatif. Adapun data yang diambil untuk penelitian ini yaitu melalui *website* resmi *Superman Is Dead* www.supermanisdead.net dan artikel-artikel pendukung lainnya. Penulis menggunakan metode Scansion dari Dennis deSantis untuk menganalisa pola dari lirik lagu dan teori representasi dan identitas budaya dari Stuart Hall untuk menginterpretasikan makna dari lagu tersebut. Hasil penelitian ini menunjukkan bahwa lagu Jadilah Legenda berupaya untuk memunculkan gambaran orang-orang Indonesia yang memiliki jiwa nasionalisme dan solidaritas yang tinggi.

Kata Kunci: identitas budaya, lirik, orang Indonesia, nasionalisme, representasi

INTRODUCTION

Music is a form of art in the form of sound in the form of songs or musical compositions that expresses the creator's thoughts and feelings through musical elements, namely rhythmic melody, harmony, form, and structure of songs and expressions so that they become a single unit (Jamalus, 1988: 1). Music has a relatively profound aesthetic value as an extension of human instinct because it is composed of technical experience (talent) and aesthetic experience (experimental psychology). The embodiment of the musical form, both in the original and reproductive senses, depends on the influence of emotions.

Perhaps this influence on particular things serves as a constraint on emotions. In other ways, emotions determine the color of the music created. If a composer creates a piece of music based on personal experience, it will be very personal to the listener's ears (Dyndahl, et.al., 2017).

According to Bonoe in Salsabila (2020: 98), a song is a piece of music composed for singing or playing with specific patterns and forms. These patterns and shapes possess rhythm, melody, and distinct harmony. However, a song may be instrumental or contain lyrics. Typically, a song's lyrics convey a message or an expression to the listener. A

person who listens to the song's lyrics can comprehend its meaning. In addition, the song is a genre of music that relies heavily on non-musical elements, namely song lyrics, to convey a particular impression. The language-based lyrics of the song add a new dimension to the song itself. Singing or listening to the song produces a variety of emotions, including majesty, joy, and sadness. The authors view that song lyrics result from an author's interpretation of a phenomenon occurring at the time.

This phenomenon is not only understood as an understanding of sociology but also a more abstract thing. For instance, in terms of psychological aspects and ideas of thought, even the dynamics of the definitive meaning of music can serve as a point of reference in subsequent literary works. Good song lyrics always involve a relationship between the author's subject of observation and the reader's taste in interpreting the work (Ricoeur, 2006:14) According to Nurdiansyah Chepi (2008: 162), the song's lyrics express human feelings. The song's lyrics contain a message for the composer to convey—the message contained within the song's lyrics. Message content in a song is diverse, ranging from social criticism to feelings of love, sadness, and anger.

Each composer's motivations for creating a musical work are unique. The subjective essence of their work is based on something objective (actual happening). It is possible to say that music represents the composer's soul, similar to the theory of Experimental Psychology, which tested the evidence that a musical composition of high aesthetic value was created by technical experience and a qualified psychological experience. Understanding the aesthetics of musical forms necessitates a specific emotional state for musicians to experience genuine musical enjoyment (Freeborn, 2002).

Born and raised in Kuta Rock City, Superman Is Dead (SID) is the Punk rock pioneers of Bali. Bobby Kool is a lead vocal, guitarist, and graphic designer. Eka Rock is a laid-back bass and backing vocal. Meanwhile, Jrx is a drummer, a hair wax junkie and a Bar owner) are the three-chord attitude-heavy young men. The evolution of the name 'Superman is Dead' began with Stone Temple Pilot's "Superman Silvergun." The name was changed to "Superman is Dead" because they like the notion that there is no such thing as a perfect individual (supermanisdead.net). Some popular songs from SID are Kuta Rock City, Lady Rose, *Jadilah Legenda* and many more. In this study, the researchers view that there is a message that is trying to be conveyed by Superman Is Dead in their song entitled *Jadilah Legenda.* To support the analysis, the researchers apply Stuart Hall's representation theory to interpret the message of the song. The authors view that there is a spirit of nationalism represented in their song.

The first theory that the researchers used to analyze the pattern of the song is the Scansion approach from Dennis deSantis. According to Dennis DeSantis's (2015), on his book entitled Making Music: Creative Strategies for Electronic Music Producers, Scansion is the study of a text's inherent rhythm and the marking of each syllable as being strongly or weakly stressed. Award-winning songwriter and producer Simon Hawkins (2020) stated that Scansion is a general lyric tool that can result in a song with a significantly more substantial emotional impact. He stated that when we read a text or song lyric aloud, we will naturally emphasize or "accent" certain syllables while speaking others more softly. We will indicate strong syllables with a / and weak syllables with a *. (According to the convention, these accents are placed on the first vowel of the syllable) (DeSantis, 2015).

Dennis DeSantis (2015) described that applying these markings can be subjective at times. It could be argued, for instance, that "is" is weakly stressed (although it is probably stressed slightly more than the following "a"). However, now that we have a general understanding of the text's inherent stress patterns, we can directly relate them to the inherent stress patterns of musical beats. Assuming a 4/4 meter, the first and third beats are "strong" or "on," whereas the second and fourth beats are "weak" or "off." This Scansion technique would be the initial method utilized in this study.

According to Craig Calhoun, people have always lived in societies. However, the structure of these groups has varied significantly. They range from families and small bands to clans and other larger kin organizations to villages, kingdoms, and empires. They include religions and cultures, occupational groups and castes, nations, and, more recently, global society to the extent that it binds humanity into one group. In the

majority of these cases, the self-understanding of group members is crucial to the group's existence; a kingdom, a religion, or a caste is both an "objective" collection of people and a pattern of social organization and a "subjective" way in which people understand how they belong together and should interact. This applies to the concept of nation. Without the subjective element of self-awareness, nations could not exist. In addition, once the concept of nation exists, it can be utilized to organize self-understanding and categorizations of others.

The simplest definition of nationalism is the use of this method of categorizing human populations, both as a way of viewing the world as a whole and establishing group identity. In addition, nationalism typically refers to the use of the category "nation" to conceptualize social groups and the belief that national identities and groups are of fundamental importance (and, frequently, that loyalty to one's nation should be the paramount value). Nationalism is, therefore, both a means of group formation and a normative claim. The two sides agree on who belongs in a society and that members have moral obligations to the nation, perhaps even to kill or die for it in a war.

Nationalism is, therefore, the use of the category "nation" to organize perceptions of fundamental human identities, grouping people with fellow nationals and contrasting them with members of other nations. It is influential in fostering solidarity within national categories, determining how particular groups should be treated (for instance, voting rights or visas and passports), and perceiving the world in its entirety. This is reflected in the varying hues of territories on globes and maps and in the United Nations' structure. At the same time, it is evident that the boundaries of nations are less rigid and more permeable than nationalists generally recognize.

The second theory is the representation and cultural identity from Stuart Hall. Hall defines representation as "the process of developing meaning by incorporating language." Thus, discourse analysis, the study of ideology, and representation are intertwined. In other words, the depiction of a particular thing has meaning due to the ideology of that meaning. Stuart argues that conceptions are developed and created through representations, with events taking place both verbally and visually. In the representation system, there are not only individual concepts but also methods for organizing, adding, and grouping ideas or concepts and differing degrees of relationship complexity. As stated by Stuart Hall (Hall, 1997), the representative and the represented become the main focus of representation research (Supandi, 2017).

According to Hall (2003), representation is associated with the meaning of human brain concepts or the linguistic production of meaning. It relates to how meaning is conveyed, something is described, or something is portrayed. Here, representation has never been a detailed or comprehensive depiction of reality; instead, it has always been more than a synthesis of the concepts of numerous elements (Hall, 2003). As he explains further, there is a mixture of the thing itself, such as the opinion of the people doing the representation, the reaction of the individual to the representation, and the context of the society in which the representation is occurring in all representations. Hall believes that representation is a reconstructive rather than a reflective endeavor.

According to Hall (1991:21), "identity is a structured representation that achieves its positive only through the narrow lens of its negative." Before self-construction can occur, it must pass through the eye of the needle of the other. Identity is always a temporary and unstable effect of relations that define identities by denoting differences. Agency, like identity, is primarily about the spatial relationships between places and areas and the distribution of people within those areas. The articulations of subject positions and identities into specific places and domains - fields of activity - characterize agency as a human conundrum (Grossberg).

Individuals' identities are shaped by their interactions with society. The subject retains an inner core or essence that is "the real me," but this is continuously modified by 'outside' cultural environments and their identities (Hall et al., 1996). The subject assumes multiple identities at different times, identities that are not centered on a coherent self. Internally, competing identities pull in opposing directions, causing our identities to fluctuate constantly. If we believe we have a consistent identity from birth to death, it is because we create a reassuring story, or 'narrative of the self' (Hall, 1990). There is no such thing as a fully unified, complete, secure, and coherent identity.

To represent is to carry the identity of an area or group faithfully, honor it, and educate others about it. Representation is a means of communicating and experiencing society (Hall, 2013). In common usage, "representation" refers to processes by which signifying acts appear to represent or describe another item or practice in the physical world. Consequently, representation is a symbolic act that reflects the existence of an autonomous object universe. However, in cultural studies, representation reflects 'things' that exist in an autonomous object world in symbolic form; instead, representations are constitutive of the meaning of the thing they purport to represent (Barker, 2004). He further said that representation confers meaning and intelligibility on material objects and social behaviors. Thus, the study of culture is frequently confused with the study of representational processes. Culture consists of representations, practices, and physical arrangements; however, one could argue that the process of representation gives meaning and significance to behaviors. The researchers believed the film attempted to convey intentional meanings to the audience in this regard. Hence, in this study, the authors are interested in analyzing the portrait of nationalism in the Superman Is Dead's song, *Jadilah Legenda*.

RESEARCH METHOD

This research analyzed the portrait of nationalism among Indonesian people, Jadilah *Legenda*. The theory of Representation and cultural identity from Stuart Hall were used for this study. To figure out how Indonesian people nationalism is, the author analyzed it by applying several stages. First, the authors analyzed the lyrics of the song, *Jadilah Legenda*. The authors broke it down into several lines and analyzed it using the Scansion approach from Dennis deSantis. Second, the author applied the theory of representation and cultural identity from Stuart Hall to interpret how the spirit of nationalism portrayed in *Jadilah Legenda*. The last, the author concluded the whole observation of *Jadilah Legenda.*

RESULT AND DISCUSSION

Result

In this study, the researchers used the lyrics of the song, *Jadilah Legenda* taken from supermanisdead.net.

Hembus angin yang terasa panas
Keringat menetes di dada
Tiada henti kau bekerja keras
Berjuang demi cinta

Untuk Indonesia, teruslah bertahan
Walau dihancurkan, disakiti
Kau tetap berdiri di sini
Untuk Indonesia, jadilah legenda
Kita bisa dan percaya

Lihat laut dan indahnya ombak
Gemulainya pohon kelapa
Para gadis yang mulai menari
Kibarkan merah putih

Untuk Indonesia, kita punya semua
Seribu budaya dan kekayaan alam
Yang takkan terkalahkan
Untuk Indonesia, jadilah legenda
Kita bisa dan percaya

Darah Indonesia, akulah halilintarmu
Darah Indonesia menggelegar 'tuk selamanya
Darah Indonesia, walau badai menghadang
Kau takkan pernah hilang
Walau badai menghadang

Lihat laut dan indahnya ombak
Gemulainya pohon kelapa
Para gadis yang mulai menari
Kibarkan merah putih

Untuk Indonesia, kita punya semua
Seribu budaya dan kekayaan alam
Yang takkan terkalahkan
Untuk Indonesia, jadilah legenda
Kita bisa dan percaya

Darah Indonesia, akulah halilintarmu
Darah Indonesia menggelegar 'tuk selamanya
Darah Indonesia, walau badai menghadang
Kau takkan pernah hilang
Walau badai menghadang

The first observation we did was using the Scansion approach from Dennis DeSantis (2015) in order to see the stress pattern.
/ * / * / * / */ *
Hembus angin yang terasa panas
/ * / * / * / * /
Keringat menetes di dada
/ * / / * / * / * / *
Tiada henti kau bekerja keras

/ * / * / * /
Berjuang demi cinta

/ * / * /*/ * / * /
Untuk Indonesia, teruslah bertahan
/ * / * / * / */*
Walau dihancurkan, disakiti
/ */ * / * / * /
Kau tetap berdiri di sini
/ * / * / */ * / * / * /
Untuk Indonesia, jadilah legenda
/ * / * / / * /
Kita bisa dan percaya
/ * / * * / * * / *
Lihat laut dan indahnya ombak
/ * / * / * / * / *
Gemulainya pohon kelapa
/ * / * / * / * / *
Para gadis yang mulai menari
/ * / * / * /
Kibarkan merah putih
/ * / * /*/ * / * / * /
Untuk Indonesia, teruslah bertahan
/ * / * / * /*/*
Walau dihancurkan, disakiti
/ */ * / * / * /
Kau tetap berdiri di sini
/ * / * /*/ * / * / * /
Untuk Indonesia, jadilah legenda
/ * / * / / * /
Kita bisa dan percaya
*/ * / */ */ * / */ * / *
Darah Indonesia, akulah halilintarmu
*/ */ * / */ * / * / * /
Darah Indonesia menggelegar 'tuk selamanya
*/ * / */ * / * / * / * /
Darah Indonesia, walau badai menghadang
/ / * / * / *
Kau takkan pernah hilang
/ * / * / * /
Walau badai menghadang

Discussion

The next observation is finding out the meanings and messages from the lyric using the theory of representation and cultural identity from Stuart Hall. The first analysis is taken on the first into the fourth line.

> *Hembus angin yang terasa panas*
> *Keringat menetes di dada*
> *Tiada henti kau bekerja keras*
> *Berjuang demi cinta*

It is stated that the warm breeze blows. Chest dripping with perspiration, you never stop working hard, struggle for love. In further analysis, the authors view that those lines describe the character or the identity of Indonesian people. The line mentioned "you never stop working." The word "you" portrays Indonesian people that keep working hard for their love, either for their family or nation. They do not care about the hot weather. The idea is they keep working, even though it is hard. Thus, the researchers view that SID is trying to portray how Indonesian people are.

The next analysis is taken on the following lines.

> *Untuk Indonesia, teruslah bertahan*
> *Walau dihancurkan, disakiti*
> *Kau tetap berdiri di sini*
> *Untuk Indonesia, jadilah legenda*
> *Kita bisa dan percaya*

It is stated that, "for Indonesia, hold on despite its destruction and pain. You are still standing here. Be a legend in Indonesia. We have the capability and faith."

In a closer context, we see that those lines attempt to encourage all Indonesian society to help each other, to keep stronger together. It aims to make Indonesia always exist. Indonesia could be a legendary country. We believe and we can. This spirit affects the listeners or audience to love more to Indonesia. No matter the condition is, we need to love Indonesia. All Indonesians must be united. Thus, the authors view that those lines attempts to convey a spirit of nationalism, a sense of belonging to Indonesia.

The next observation is taken on the following lines.

> *Lihat laut dan indahnya ombak*
> *Gemulainya pohon kelapa*
> *Para gadis yang mulai menari*
> *Kibarkan merah putih*

From the lines above, we can interpret that Indonesia has beautiful seas with the beautiful waves. In a further observation, Indonesia has many beaches and islands, such as Gili Meno island, Derawan island, Ngurtafur beach and many more. Indonesia, the world's largest archipelago, comprises more than 18,000 islands; consequently, there are a plethora of incredible sights to see, with many of its beautiful beaches ranking among the best in the world. To see the beauty of Indonesia, we can take a look at Ngurtafur beach in Maluku.

Figure 1. Ngurtafur Beach in Maluku (*Source:* https://www.touropia.com/best-beaches-in-indonesia/)

Ngurtafur Beach, which stretches for two kilometers into the Indian Ocean from Warbal Island, resembles more sandbank than a beach, as turquoise waters border its narrow strip of sand. Its remote location means that we will frequently be utterly alone amidst the breathtaking scenery – there are not many other places like it in the world. The island can only be reached by chartered boat, and there are no hotels or restaurants in sight.

Island hopping is a beautiful way to explore the surrounding area. Most people use Debut Port as a base to visit all the idyllic beaches, secluded islets, and jaw-dropping natural wonders that this incredible part of the world offers.

The lines above also stated that there are a lot of girls dancing and some of them flying Indonesian flag (Red and White).Those colors represent Indonesian flag and it shows that Indonesian people must be proud of. Indonesian flag is our identity. Thus, we must love Indonesia. That is the interpretation that the authors could try to show in those lines.

To get further analysis, the author observed the history of Indonesian flag below, Figure 2.
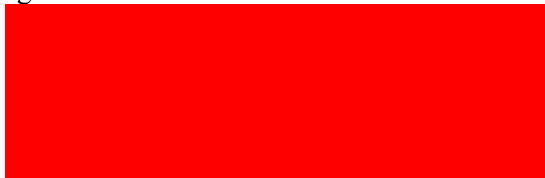

Figure 2. Indonesian flag, Red and White (*Source:* https://www.fotw.info/flags/id.html)

The Indonesian national flag is called "*Sang Saka Merah Putih*." Following Article 35 of the Constitution of 1945, the flag consists of two colors: red on top of white. Its width is two meters by three meters or two-thirds of its length. It is flown in front of the presidential palace, government buildings, and overseas Indonesian diplomatic missions. On the day Indonesian independence was proclaimed, the first flag was courageously flown amid Japanese occupation forces. Since then, it has been flown during Independence Day ceremonies in front of the presidential palace in Jakarta, the capital city. The last time this historical flag, or "*bendera pusaka*" was flown was on August 17, 1968. Since then, it has been preserved and replaced with a pure silk replica woven in Indonesia. Hence, the authors view that those lines attempt to show the beauty of Indonesia with its Indonesian flag which is used as a symbol of Indonesian identity.

The following observation is taken on these lines.

Untuk Indonesia, kita punya semua
Seribu budaya dan kekayaan alam
Yang takkan terkalahkan
Untuk Indonesia, jadilah legenda
Kita bisa dan percaya

From the lines above, the authors interpret that Indonesia has everything including variety of culture, tribes, natural sources etc. Indonesian wealth is beyond others. Indonesia could be a legend nation that inherits lots of nationalists, lots of cultures and tribes. "We can and we believe". The word "we" refers to Indonesian people that believe they can do anything for Indonesia and they also believe, they can preserve all the wealth that Indonesia has.

In a closer context, Indonesia has various cultures and ethnic groups symbolize the abundance of Indonesian culture. At least 300 ethnic groups are dispersed across Indonesia. Every ethnic group has a unique culture that differs from other ethnic groups. The Batak Toba ethnic group, for example, has distinct customs, traditional dances, and languages from those of the Minang, Sunda, and other ethnic groups. This diversity of culture in Indonesia encompasses tradition and language and cuisine, song, dance, musical instruments, architecture, literary works, and way of life (Asfina and Ovilia, 2017).

Indonesia, the world's largest archipelago with over 16,000 islands (Indonesia.go.id, 2018), has been classified as a megadiverse nation (UNEP-WCMC 2020). As

a result of its mega biodiversity, Indonesia is endowed with an abundance of edible food sources. This biodiversity has provided diverse, micronutrient-rich foods for centuries for local diets (Gardjito et al., 2018). More than 80% of Indonesia's marine fish consumption is supplied by its 3.5 million square kilometers of the ocean (Vermeulen et al., 2019). Tropical warm water marine fish, such as those found in the marine waters of Indonesia, are rich in calcium, iron, and zinc (Hicks et al., 2019). Those are the portraits of Indonesia.

The last analysis is taken from thelines below.

> *Darah Indonesia, akulah halilintarmu*
> *Darah Indonesia menggelegar 'tuk selamanya*
> *Darah Indonesia, walau badai menghadang*
> *Kau takkan pernah hilang*
> *Walau badai menghadang*

From the lines above, the authors view that Indonesian blood is symbolized as thunder. In this case, we see that Indonesian people have a very strong bond to each other. Indonesians must preserve Indonesia till the end of their life. Indonesians are never afraid of obstacles. Even though there are some obstacles, Indonesia will never be gone. Indonesia will always exist. Thus, the authors view that those lines strongly show that all Indonesian people must have a strong bond. Indonesians must preserve all wealth that Indonesia has. No matter what obstacles are, Indonesia must exist. Indonesia is a nation and will always be a nation. The spirit of nationalism and belonging towards each other are revealed in those lines. Those lines also attempt to show that it is important to protect Indonesia. Thus, all Indonesian people must have the same perspective in preserving Indonesia.

CONCLUSION

In conclusion, a song not only includes lyrics but also conveys a message. In their song *Jadilah Legenda*, Superman Is Dead successfully evokes the spirit of nationalism. We are Indonesians. We share the same blood, which is vital to the nation's preservation. We must preserve our country's entire wealth. Thus, as a nation with numerous cultures, tribes, natural resources, etc., we must be proud of our country. The existence of this nation is essential. Superman Is Dead's song encourages us to maintain our patriotism and sense of belonging. To put it in a nutshell, being Indonesian is the identity we must be most proud of.

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