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QUESTIONING RACISM OF ADVERTISING AESTHETICS

In Indonesia Postcolonial-Urban Society Culture

KASIYAN

Educational Staff of Languages and Arts Faculty
Yogyakarta State University
Ph.D Student of Performing and Fine Arts Studies
Gadjah Mada University

Kasiyan1@yahoo.com

Introduction

Discussing the current urban culture phenomenon, it is commonly believed that it has a significant strategic meaning as it meets the reality that there are more than fifty percent of world society currently live in urban cities. Seen from the cultural-sociological perspectives, urban culture phenomenon is mostly the result of modernization phenomenon (Zijderveld, 2009: 51; Parker, 2004: 13) One of the main positive characteristics of the urban city society compared to the rural society is their ability and potentials to take control on the production constuct, reproduction and distribution of knowledge as the main pillar of dinamic process and change of culture.

There have been so many historical-cultural facts showing, a long with the history of this nation's journey starting from the colonial era, the urban's society life and culture which has not only influenced the country life but even become the main founder of a set efforts in building and growing strategic ideas of what so called nationality and freedom awareness which mainly based on a wide perspective of the principal idea of civil society (*masyarakat madani*). *Masyarakat madani*, or commonly considered having similar meaning to 'civil society', is derived from the term 'societas civitas', translated from Latin from Aristoteles idea *koinonia politike*. In Indonesian context, the idea of civil society is mainly proposed by Nurkholis Madjid referring to the historical facts

of Islamic society after Muhammad, the prophet moved to *Madina*, which can be identified from the civilized society having noble characters. The word *madani* is similar to *madaniyah* meaning civilization ((Azra, 2006: 40).

What has been becoming the main concern is the urban's current strategic position and role in the current contemporary culture which often invite sharp criticism as in fact this group of society tends to live in a uncircuit ordinate and circle which cannot be said to be 'enlightening'. This condition is the result of their current culture paradigm which tends to be considered as under the hegemony of the grips of a typical classical curses of the modern age, namely, capitalism and neoliberalism, which tend to have an opaque narration as its main spirit against the enlightening principles of ideal civil society (Santoso, 2006). This phenomenon mainly concerns with, how the values that characterize the classical marker-urban society, seemed to fade slowly amid an atmosphere of contemporary national life.

One crucial issue appears opaque to the fore as the record of contemporary urban culture, although subtle, is associated with the issue of 'racism' which increasingly increased. As one of the ancient diction that can be said to be the most sensitive in the long history of human culture, it turns out that the term-of course with all the typical stereotypes of absurdity that always moisten it-until now barely unmoved from necessity. This racism phenomen in the current era, even, meets its comprehensive justification space, particularly, in urban society with all of its various representations. One of the reflective-comprehensive references which could be used to look closer to this phenomenon, is whenever we relate it to one of the main pillars that construct the city urban society, that is through the advertisement discourse. Hence, before coming to the discussion on the problem of racism within the advertising discourse, it seems necessary to have a little discussion on the urban historical treatise in Indonesian context.

The History of Urban Society in Indonesian Iontext

In Indonesian context, the existence of urban society, which is often closely related to the middle class society, has its most significant history starting from the end of the 19s to the beginning of 20th century, particularly related to the

practice of the Dutch's 'ethical politics'. Within that period, the Dutch's exploitative-dehumanitative stereotype profile, experienced its historical radical orientations, that is, when it noticed treatise concern over the colony (Ricklefs, 2009: 327; Poeze et al., 2008: 25).

One of the various criticism and condemnation to the Dutch Colonial government came from an *Indo Belanda* called, 'Ernest Francois Eugene Douwes Dekker' (Anshoriy and Tjakrawerdaya, 2008: 71), in his novel entitled *Max Havelaar* (1860), followed by C.Th. van Deventer, a lawyer who once lived in Indonesia during the year 1880-97, who published an article in the Dutch journal-*de Gids,* in 1899 entitled 'Een eerschuld' (a debt of honor). All of those criticisms began in 1901, when Queen Wilhelmina announced/declared an overal investigation on the colonial colony inhabitants' welfare, particularly those living in Java island, and at the same time the 'ethical politics' was declared, as one of the solutions ((Ricklefs, 2009: 328).

This politics which came into practice in 1902, when Alexander W.F Idenburg became Minister of Colonial Affairs (1908-1909) and then became the Governor General of Hindia Belanda (1909-1916), with its main pillars, that is education, had given a chance to some colonial inhabitants to get an enlighten access. Those inhabitants, later became the first urban generations in the Indonesian history. Their live style totality, taste, awareness, and beliefs within their period can be said to be the main determination of the struggle to get the long historical entity of Indonesia.

However, it can simplicitly say that, it is a history, as we currently deal with difficulties as we have to draw a map of imperial sites of the urban cathedral's achievement in the context of contemporary Indonesia. The contemporary city urban society's traces can only be seen and bemoaned from ruins of houses having the *Art Deco* style which have became unclearly seen. The current contemporary metropolitan urban society have been trapped to a series of tragic epic betrayal (Supangkat, 2005: 2-18).

Racism Aesthetics of Advertising and the Urban Betrayal

One of the betrayal epic treatise of the urban whose comprehensive reflections are the most transparent can be clearly identified as we reflect on the culture

of advertising. Being one of the fenomenal findings in the culture of urban society, advertising has become the most important variable, in terms of its reflection and also in terms of its ability to construct the living awareness of the modern and postmodern urban societies (Brumfield et al., 2001: 125: Schwartz and Przyblyski, 2004: 160). Imagine, in the totality of life and culture of contemporary society, advertising has become a dramatic kaleidoscopic sensation landscape mainly covering the entire face and body awareness of urban sites, that it seems not even a single space is free from its influence and power (Williamson, 2007: 1). Advertising has truly become a kind of sentral institution in modern society (Griff, 1969: 17, 120).

Therefore, it is not excessive as McLuhan has considered advertising as one of the 20th century greatest masterpieces, containing what Raymond William once called 'the magic system' (Williams, 2005: 170), or what Sutherland mentioned as 'the mistique system' (Sutherland, 2008: 3), having an amazing force to persuade or even to construct society's awareness massively-ideologically. Through this context, advertising has become a form of superstructure agent having the powerful force to determine the cultural tendency, trend, as well as mode in the society (Ewen, 2001: 7-8). Advertising is an important category and social key to explain the treatise of the construction of production and reproduction of various supremacist ideology of commodification in this modern era (Goldmand, 1992: 2).

Beyond all the ideological critique of the various negative impacts of advertising discourse, whose traditions much anchored to the base of analysis related to issues surrounding the growing hedonism and consumerism which need to be concerned. The other important impact of advertising also comes from its aesthetic representation which has been deeply contaminated by racism whose main spirit is dehumanism. Racism phenomenon hegemony in advertising as mentioned could be easily verified, by means of two main categories, namely obsessions towards western body or 'Indo' and white skin (whiteness).

First, in relation to obsession towards Western body performance or 'Indo' in this contemporary advertising representation context, can be seen from the hegemony of using the model in terms of the gender: men or women, or the age category: children, adolescents, elders which tend to use those coming from the descendants of Caucasian race or those who are 'Indo' used as the

ilustration attraction of the offered product (Vestergaard and Schroder, 1985: 49-50; Beasly and Danesi, 2002: 22). The Western models or 'Indo' are used as the main attraction, or what commonly called as 'eye catching'/'eye catcher' (Berman, 2010: 2-4; Shimp, 2008: 247-248).

The concept of Western body performance idealization which has implisitly considered as the universal body performance idealization is based on particularly in relation to face proportionality character, resulted from the '*index cephalicus*' (Bakker, 1984: 71). *Index cephalicus* is a concept or theory of proportionality of human structure and face form resulted from a measurement process based on the comparison of the length and width of their head. "The cephalic index (index cephalicus) is numerical expression of ratio between the head width (biparietal) and head lenght (frontooccipital diameter) of a person." This form of measurement results in three very racial human face structure characters, called: 'dolichocephalic' (human face of people coming from Caucasian race and North America), 'mesocephalic' (Afrika), and 'brachycephalic' (Mongolian, Asia) (Naini, 2001; Berkely: 1980: 534).

The result of this face proportionality character measurement is then completed by an observation on other secondary characteristics, such as, the differences in skin color pigment, proportion of body performance, crease of the eye, tissues of hair and feather, which are then become the scientific legitimation to justify this theory of racism (Bakker, 1984: 72). The ideal Western body performance images, which are quite popular, are: white skin, blue eyes, pointed nose, and blond hair. The ideal standard basic measurement of humanity, which has been provoked and manipulated by means of the euphoria-hegemonic Western bias in advertising, has in particular led to problems, since the existance of human beings has been absurdly reduced into the most superficial body performance dimension.

Second, the other category, which also has sensitive relationship to the racism terminology and hegemony in the contemporary advertising representation is the obsession of having the white skin (whiteness). The main underlying reason for this obsession is the tendency of considering that Western *whiteness* body existance as the only standard for beautiful skin and universal contemporary myth of beauty. This phenomenon can be clearly seen in various advertising of

cosmetic products either those produced by Indonesian or those imported from abroad countries.

In most of the contemporary advertisings for skin cosmetic products, the words, 'white', has become a magic word having a miraculous power to chane the previous words describing beauty commonly used in Eastern countries, not to mention Indonesia, such as: '*kuning langsat', 'kuning gadhing*', '*nemu giring'*, or '*sawo matang'*, which have been becoming the ideological belief in Javanese society and culture.

It can be seen from various cosmetic and beauty products, such as, Sari Ayu Martha Tillar in 2007 promoting a series of cosmetic product called 'putih langsat'; Mustika Ratu in 2008 promoting its product called 'Bengkoang Whitening Series'; and also other cospetic products, namely, 'Viva White', 'Citra White', 'Fanbo Whitening Arromatic'; 'Pixy UV Whitening'; 'Hazelin Natural White'; 'Nivea Pure White'; 'Pond's White', 'L'oréal White Perfect'; 'Revlon Absolut White'; 'Vaselin Healthy White'; 'Shinzu'I'; 'Lux White Glamour', 'Give White', and many others. This phenomenon can also be clearly seen its further derivation, for instance, by looking at how many beauty salon bussinesses established in big cities whose income could reach billion rate.

Based on this *whiteness* hegemony, then, the humans' dispute to survive in this contemporary modern era, is not based on Darwin's evolution theory, that is, '*the survival of the fittest'*, but goes further with an additional term of, '*the survival of the most white'*.

This representation format of advertising aesthetics, in turn, results in aesthetic awareness which can be considered as '*racism aesthetics'*, which can be said to be a relatively new subject in arts discipline, which appears in line with the development of postcolonial theories (Roelofs, 2009: 489). Indeed, it is commonly believed that racism is one of key terms in postcolonial theory (Amoko in Wake and Malpas, 2006: 127; Said, 2003; Fanon, 2008; .Bhabha, 1994; Spivak, 1999). This advertising aestetic typology, stuck in a puddle of racism, can be categorized into '*bad taste advertising*', since its aesthetic representation puts forward the 'aestheticism' concept; that is a form of aesthetics which has no connection with the domains of goodness or truth (Whewell, 2009: 128-130; Foster, 2002; Madoff, 2009: 60-63; Croce and Ainslie, 1995: 87-93).

This model of aesthetics, in particular, can be considered as the anti aesthetics owing to the fact that from its history, the understanding of the word aesthetics either in Eastern or Western countries, cannot be separated from the terminologies of 'beauty' and 'truth'. The term aesthetics, etymologically is derived from the word 'beauty' (English), 'beau' (France), 'bello' (Italian) and 'bellum' (Spanish), which means goodness (Gie, 1997: 17).

In the ancient Greek times, when Aesthetics together with two other philosophical domains, namely Logics and Ethics became an integral concept, the education spirit commonly adopted during the periods was based on the concept of *kalos kagathos* (*kalos* = beauty; *kagathos* = virtuous); aimed at developing smooth taste and at the same time providing young people to became virtuous ones. A similar concept, has implisitly inspired *kakawin* literature, epics written by ancient Javanese writers or those commonly called as *kawi* during 10-15th century. These epics are commonly called as *kalangwan*, whose underlying concept is a combination of beauty, goodness, and truth (Hartoko, 1986: 8).

In Chinese philosophy, for instance, there is only one term representing the idea of beauty and morality taste, that is, *tao,* meaning ways. Those taken the right ways, they will have capability to differentiate goodness from badness, between beauty and ugly (Ibid, 78). Consequently, it is not surprising as Sahakian claimed that "The aesthetic soul, who loves truth and pursues the good" (Sahakian, 1963). In line with that concept, Santayana stated that "The beauty is truth, that it is the expression of the ideal, the symbol of divine perfection, and the sensible manifestation of the good" (Santayana, 2008: 14).

The Sustainable Genealogy Roots

Genealogically, racism roots, have firmly planted in the long intercultural historical treatise. Two anthropologists, Johann Friedrich Blumenbach and Georges Curvier, were those who initially divided human race origin into three parent fathers, namely*: Mongoloid (Oriental), Negroid (Ethiopian)* and *Caucasian (white)* (Herman, 2007). Each of these groups has different physical performance as the result of their origin where they previously lived, that is, Kaukasus mountanious area to the south of Russia, the area of Nigeria, in Africa, and the area of Mongolian in Asia. This reality of physical-biological

difference of each race was then used by Blumenbach and Curvier as the foundation to justify permanently the differences on the domain of psychological ability (Banton, 2000: 55).

The existence of racism ideology, attitudes, and behaviors, have been absurdly recognized by many philoshopers even since the ancient Greek period. Aristoteles, through his book *Politics*, for example, stated that commonly people coming from Asia or commonly called Asian have less capability to think and to compete, that they have been continously under colonialized and considered as labors or even slaves. It is natural that human beings are created having different shape and colour of skin. Therefore it seems very common that some of them were born to be free people, while some others were born to be slaves. He noted that it is a fair division (Aristotle, 2006: ,17-18).

Besides Aristoteles, an ancient historian Herodotus, through his writing entitled "History" in *The Greek Historians,* mentioned the stereotypes of the black Ethiopian people, as people who eat snakes, lizards, and other reptiles,. He also mentioned that these people cannot speak as othe human beings do, and the only thing they can do is producing a particular sound as the one belongs to bats (Herodutus, 1942). In line with these two historians, a famous Roman historical writer, Tacitus, adored the German nation (North Europe) for their physical characteristics (light skin, blond hair, blue eyes), which are considered as the pure race, having no mixture with other races (Tacitus, 2007: 406-410. Downloaded from www.forgottenbooks.org, onAgustus 2011).

Meanwhile, Carlous Linnaeus, a Swedish botanist, in 1758 called the human species formally as *homosapiens'* and at the same time he also suggested a basic racism idea. He divided human races into four sub categories, namely: Red American, Yellow Asian, Black African, and White European. Based on his theory, he also classified the four subcategories further as: (1) *Homo Sapiens Americanus* as those who are 'bad tempered, stubborn, light-hearted or cheerful, free'; (2) *Homo sapiens Asiatus* as those who are stubborn, arrogant, and stupid; whereas, (3) *Homo Sapiens Europaeus* as those who are active, highly intelligent, and inventive (Olson, 2006: 89; Olson, 2003).

Meanwhile, a French, Joseph Arthur Comte de Gobineau, in his book entitled *Essai sur L'inégalité des Races Humaines* (An Essay about the

Differences of Human Races) published in 1853 proposed his views, which tend to be very ultra-Eurocentris and fatalistis, that all humans' civilization come from the white race that he called as 'Arya' (Barzun, 1937: 78). He mentioned that it is the only race having all the beauty, intelligence, and strength (Lobban, 2006: 106-108).

Charles Darwin, through his phenomenal writing *The Descent of Man* (1874) also expressed his legitimation of the question of races, by saying, "At some future period, not very distant as measured by centuries, the civilised races of man will almost certainly exterminate and replace the savage races throughout the world" (Darwin, 1874. Downloaded from www.forgotten-books.org, onAgustus 2011). The term *civilized race* obviously refers to the white skin race, Arya. All of Darwin's evolution theory ends in his masterpiece thesis, which at present tends to be canonical, that is, 'the survival of the fittest' (Darwin, 2010: 93). The Darwin's thesis has similar meaning to the classic *adagium* proposed by the Roman comedy writer Titus Marcius Plautus (254-184 SM), with one of his writings entitled *Asinaria*: '*homo homini lupus'*. In its origina words, it was *lupus est homo homini, meaning that*: 'human beings tend to be wolfs for other human beings.'

In terms of literary domain, however, Rudyard Kipling, an English controversial poet living in the end of 19th century itu, has once published a very racist poem entitled *The White Man's Burden* (1865). In his poem, Kipling claimed that all dark historical phenomena of Western atrocities against East within the domains of imperialism and colonialism, can be considered as Western white man's burden or a very hard task and at the same time it is also a glorious task for the sake of making Eastern civilized , that he mentions in his poem—in the eight line of the first stanza—as nations and societies:'*half-devil and half-child*'(Hubbell and Beaty, 2008: 92-94).

Meanwhile, the European ocean explorer, Christopher Columbus had also made a racist note as he came back from Caribbien islands (America), mentioning that he met the indigeneous people whose characters are very different from his society coming from the White man race. He considered the indigeneous people as a wild, savage, rude, and cruel group of society (Columbus, 1847: 25-31). In addition, he also mentioned that each of them has nose similar to the one belongs to dogs and they love to eat one another (cannibals), and

they like to behead their enemy and drink their blood (Columbus, 2010: 68; Phillips and Phillips, 1993: 175).

There is also a myth in the form of a legend to strengthen and complete and legitimate Aryan's power and strength. In Europe legend, there is a famous character called 'Mannu'—the son of Tuisto, who is well known as Aryan ancestor. It is from the term 'Mannu' that derives the word 'Mannusa' meaning the descendants of Mannu. As Mannusa has experienced various victory, those who are not the descendants of Mannu are not human. The term *Manusia, Man, Mensch, Hu-Man,* then become the hegemonic term for human. Therefore, it is widely believed among the White race, Aryan that people having other colour of skin are not descendants of Mannu meaning that they are not humans but monsters, demons, fairy, animals, or any other creatures rather than humans, that they deserve to be killed (Sunyoto, 2006: xliv).

Having a long process of research, particularly through a research project known as *Human Genome* conducted by *National Instituties of Health and Department of Energy,* United States of America in October 1990, it has found that there is no human gen known as race (Reardon, 2005: 45; Davies, 2002). It was mentioned that the project spent almost 3 billion US dollar.

Bill Clinton, the president of USA at that time, on June 26th, 2000, as he gave an introduction of the *Human Genome Project* result, stated that "Human beings, regardless of race, are 99,9 percent the same" (Whitmarsh and Jones, 2010: 262).

Consequently, a series of claims proposed by experts to justify race division is false (Ibid, Olson, 89-90). Race claimed as a scientific discovery in the 19th and 20th century, is merely a part of social construction (Landsman, 2009: xvi). Indeed, racism is actually a prejudice that human species have certain characteristics inherited from their ancestors that enable them to be divided into smaller groups by which each of them tends to have different characteristics (Appiah, 1990: 4-5).

This prejudice, is then, becomes more absurd as it meets with the concept of power, that *"Prejudice+power = racism"* (Rattansi, 2007: 2; Back and Solomos 2000: 30). This format of understanding is in line with the statement declared by UNESCO on July 18th, 1950, stating that: "The scholars resist

against any theory which use the racial thesis as an operational tool the interpretation of culture" (Opcit, Bakker, 72). In 1965 UNESCO invited 22 famous scholars from anthropological institution from all over the World to rediscussing the race theory culturally, and the result was that all of the participants supported the UNESCO statement. In addition, Sartre has also mentioned the similar thing that: "That there is no biological, cultural, or metaphysical reality to 'race'; it is a social construct (Marcano in Bernasconi and Cook, 2003: 214–26). Therefore, any campaigns to determine human races, even when they are conducted through scientific methods, are particularly false ways. Race, has rather blurred out rather than explained the multidimentional humans' history (Olson, 2006;90). ▮

However, the scientific discoveries that try to break all theories of race are not sosiologically-culturally enough to construct a new positive perspective towards the present racist issues. Image towards black colour, for instance, including similar clours, such as brown or yellow has strongly constructed in the wide and complex sociocultural spectrum, with its negative and bad stigma mainstream. This colour, is not merely the symbol of negro and slavery, but this term has already been used in daily language with its negative image.

There are some expressions using this words with its negative meaning, such as: 'black death', 'black magic', 'black market', 'bete noir' (bahasa Prancis), and 'schwarz fahrer' (Deutch). Those terms have also been absorbed in Indonesian terms together with their negative meaning or sense, for instance: *pasar gelap*, *padagang gelap*, *pendatang gelap*, *penumpang gelap* (not *pasar hitam*, *pedagang hitam*, *pendatang hita*m, *penumpang hitam*!).

In the Indonesian context, racism has become a crucial and hard issue regarding to the curse of postcolonial syndrom, as the result of the long history of the White men colonialism, particularly those coming from Dutch. It is widely known that all of the narrations, either in the form of fiction or scientific, concerning the colonialism experienced by this country in the past are always connected to the tragic stories of racism and dehumanization. This fact has been experienced not only by those originally coming and born in this nation but also by people commonly called as 'Indo' , that is, those born from intermarriages between the local and Dutch people. The long stories of racism and dehumanization in this colonialism era, spread in almost all of references

about colonialism studies in Hindia Belanda, either those written by Indonesian or Dutchman. Some of them can be seen in Sastrowardoyo (1983) telling the racism phenomenon in literature (Hellwig, 2007; Bosma and Raben, 2008; Thosibo, 2002; Gouda, 2007; Baay, 2010).

Ironically, although all Indonesian have experienced a hard colonialism trauma, which has put them into deep misery over generations they cannot even stay away from the Western enchantment with all its great narrations. This is what commonly called as the ambivalence curse, that becomes one of the unexplained key words in postcolonial theory (Budiawan, 2010: vii-xxii). In one side, we do hate the White men but at the same time, we do miss and adore them.

One of the example showing the madness of Western image or Indo, and obsession of having white skin can be clearly seen in advertising. Through this context, we have becoming the victims of Western beauty theory, which mainly based on a superficial perspective, that is on the physical appearance towards the meaning of beautiful body, which becomes a rational modernity tradition "Conventional beauty is often as a commodity keep only for those who are perceived to be incredibly attractive and good-looking" (Listowska and Nicholson, 2011: 1).

In fact, in our culture, not to mention in Javanese culture, for a long time, it has ideologically been believed that the meaning of beauty must be put in a whole frame between physic and non-physical beauty, between body and soul, and also manners of treatment to get the harmony, which in ancient Javanese term called as '*Rupasampat Wahyabyantara'* (Tilaar, 1999: 24). The concept of beauty concerning mainly on the outside domain, is not the real beauty, as its meaning is mostly connected to the comodification projects. "Beauty is only skin deep is not beauty of all, because a pretty face, hair, and body, or nice clothes are all surface attractiveness, with no depth. Societies stereotipical thinking has created an unrealistic idea of beauty to sell produc*t*" (Tompkins, 2010: 1-2).

When the Urban Society Become *New Ambtenaar*

This phenomenon of the dominantly represented racism aesthetic hegemony in the awareness of Indonesian's contemporary advertising tends to lead to a

very deep concern as it is seen from those who become the actors and agents of the hegemony. Those roles are not played by the Western people but rather by ourselves, the urban society. This prototype of the present cultural colonialization tragedy, reminds us to the ancient Dutch colonialization modus called the indirect method, through the 'priyayi' group coming from the local Indonesian and commonly called '*ambtenaar*'. *Ambtenaar* is a Duch term meaning, the government official, particularly under the Hindia Belanda government. The term *ambtenaar* tends to have negative image (Anderson, 1998: 30-31; Cook, 2002: 32), people who were loyal to Dutch. In the long history of Dutch colonialism historiography, it was through these *ambtenaar,* the destruction and radicality of Dutch colonialism was effectively carried out.

At present, these *ambtenaar* have changed their performance into the contemporary urban society and covered themselves with the jargons of modernization and capitalization, living in certain sites and metropolitan habitats. Similar to *ambtenaar* in the colonialization era, the *new ambtenaar,* the contemporary urban society, have the same performance in cultural perspective as terrifying. Their position and roles are no longer as the leaders of agents of social and cultural change and enlightening projects, It happens as the urban society is placed in its ideal meaning, that is, as the educated society whose position and roles are said to be '*berumah di angin*' mentioned by WS Rendra (Hartoko, 1980), on the contrary, they tend to be the main compradors of anti-civilization. It reminds as with the intelectuals' betrayal, urban-intellectuals in France, the one mentioned by Julien Benda (2009). This book was firstly published in French entitled *La Trahison de Clercs* in 1927.

Consequently, it seems necessary to go back to Levi-Strauss thesis in their books entitled *Tristes Tropiques* (1955), *The Savage Mind* (1962)*,* and *Totemism* (1963), which implicitly mention that the dinamic process of culture is always repeated and tends to be similar.Therefore, the patterns of cultural behaviours of the primitive society and modern one tend to be similar except in its representation. Primitive society is commonly called 'cold society'*,* while the modern society is commonly called 'hot society' (Paz, 1997: ix). Strauss even has concluded that the logics of primitive-myth thinking is particularly the same as the positive thinking in modern science. He noted that it is the same intelectual logics and operation which take control over the two, and the possible

distinctions we could make between the two are in terms of their orientation and objects (Cremers, 1997: 65).

Concerning the racism aesthetics in contemporary Indonesian advertising which based on Western syndrom, this kind of racism is particularly a small reflection of the top reality, as we see it through the perspective of iceberg theory. It means that the problem of Western race syndrom, has in particular haunted almost every domains and infrastructure of our civilization, that it is absolutely influenced our civilization. As a result, the existance of our basic humanitarianism becomes lost. It is by means of advertising that every day we are sitematically, unconsciously and continously colonialized by various ideological Western images and symbols and learn to hate our own natural body performance. We learn to hate the colour of our hair, our skin, our eyes, our form of nose, chin, lips, cheeks, and many others. It is this fact that verifies Anthony Synnot's thesis as he mentions about body performance in social context, which cannot be seen only from its biological domain but also its political domain (Synnott, 1993: 1; Turner, 1996; Gleeson and Frith, 2006: 11, 79).

Even this self hate politics has becomes more completely done, as this covers not only the physical domain but also the psychological and mentality domain, starting from the ways of thinking, feeling, imagining, and even our ways of dreaming. These phenomena are clearly reflected in this simple study context, that is on how Western racism aesthetic hegemony has destructed our power, ability, and awareness to formulate historical treatise and aesthetic historiography which are more Indocentrical, not only in this small context of advertising discourse but also in the whole art domain (Purwanto, 2006).

Starting from this absurd reality, it is commonly believed that it may lead us to be a nation, having great or even absolute dependence to the Western countries, either in terms of managing our body performance, nature, or even our culture. Then, we are going to be the actors as well as the witnesses of one of Bung Karno revolutionary statements declared in his speech on August 17th, 1963, concerning his deep concern of the possibility that we may be the slave or labour country among other countries in the future. "*Een natie van koelies, en een kolie onder de naties*" *(*Utomo, 2004: 3).

Seen from this fact, our awareness as human as well as citizen has completely damaged. Therefore, understanding this racism aesthetic

phenomenon in advertising representation can be effectively and comprehensively used as one of the entrances to comprehend the projection portrait of the big narration of the contemporary Indonesian performance, which seems nearly powerless.

Conclusion

Based on this simple narration, it seems that it is the time for us to find alternative solutions to build our self cultural awareness, and one of the starting point and quite urgent step to do is by breaking the the contemporary urban society's betrayal chain of awareness. The other step that seems very important, strategic and urgent to be carried out is the revitalization of the paradigm that has widely believed by the contemporary urban society in understanding advancement and modernity ideology, whose mainstream often confronts arbitrarily between the spirit of 'rurality' and 'urbanity'. How the concept of *rurality* in the urban society context is considered as a condition that must be and will be left behind.

Based on that perception, *rurality* is seen as having the same meaning and destiny as *traditionality,* which tends to be confronted with *modernity.* This problem in particular, becomes one of the urban society's main ideological problems that needs to be questioned and criticized. Why the contemporary Indonesian's urban society are not willing to and having the capability to think of ways of, for instance, making the 'rurality' terminology, which is identically similar to 'traditionality' as the current and future basic of cultural behavioural patterns?

Our willingness and capability to bring back all the wisdom and goodness, and also the spirit of 'rurality/traditionality'in the contemporary Indonesia's urban in particular, can be developed into a new promising thesis model, that is the one having no longer based on the Darwin's old theory, that is, *the survival of the fittest;* nor *the survival of the most white,* but it would rather based on *the survival of the wisest.*

The ones who will be the winners of the cultural evolution and the future life are no longer the ones who are as wild as the white wolf as commonly believed and proved during the long history starting from the past to the modern era and even contemporary postmodern one but they will be the best and wisest

people in terms of their morality-mentality: no matter whether they have brown, yellow, red, black, or white colour of the skin. This concept needs to be applicable not only in the small context of advertising aesthetics but also in the whole civilization aesthetics.

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