

JKT48
A new Trick of Neocolonialism

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From JKT48, it could be seen that women have opportunity in the early age to chase their dreams – all of indicators of Indonesia MDGs third goal has been accomplished here. However JKT48 is more like a new trick of neocolonialism because (1) JKT48 is 48 brand from Japan, and (2) because of its franchise format, JKT48 must (be) act (-ed) just like their sisters in Japan (AKB48, etc.). JKT48 Members are labors, that are commoditized (and once again subjected) to fulfill (Japan's) neocolonialism. Here, women are subjected twice: their status as postcolonial subjects eases the commoditization progress towards them. With descriptive qualitative research, I will elaborate this phenomenon.

MDGs should have at least one indicator, which covers these subtler matters, as like the increase number of women's writer, publication by women, and the decline in violence against women.

Keywords: women-commodification, pop culture, neocolonialism, post-colonialism, political economy.

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JKT48: Trik baru Neokolonialisme

Abstrak

Pada JKT48, terlihat bahwa perempuan sudah memiliki kesempatan sejak dini untuk meraih mimpinya, artinya dalam kasus ini semua indikator MDGs tujuan ketiga terpenuhi. Namun JKT48 lebih tepat disebut sebagai trik baru neokolonialisme, karena (1) JKT48 merupakan brand 48 asal Jepang, dan (2) karena format *franchise*-nya, JKT48 harus (di-) bertingkah laku(-kan) seperti saudari-saudarinya di Jepang (AKB48, dll.). Member JKT48 adalah tenaga kerja yang dikomodifikasi (dan sekali lagi ditundukkan) untuk melaksanakan neokolonialisme (Jepang). Di sini perempuan mengalami penundukan berlipat: statusnya sebagai subjek poskolonial mempermudah proses komodifikasi atas dirinya. Dengan penelitian kualitatif deskriptif, saya akan mengelaborasi fenomena ini.

MDGs seharusnya memiliki paling tidak satu indikator yang melingkupi hal-hal subtil seperti peningkatan jumlah penulis dan publikasi perempuan, dan penurunan kasus kekerasan terhadapnya.

Kata-kata kunci: komodifikasi perempuan, budaya pop, neokolonialisme, ekonomi politik.

Idol group, that is the distinction that is provided for JKT48 (read in English) by 48 family from Japan. They refuse to be equated like South-Korean-style girl bands that recently crowd Indonesian mainstream media. The star seems to have its own charm. People crave for soaring name and popularity. To be famous, to have lots of money and to live in a glamorous happiness; perhaps those were on the minds of those who are tempted to be a star.

Idol group is a common terminology in East Asian pop culture. Lee Soo-Man, the founder of S.M Entertainment, the most successful talent agency in South Korea that creates the popular Girls Generation, explains that the formation of pop idol is a form of ‘cultural technology’¹ that needs long progress and investment (Gn 2012). In South Korea, the potential talent is trained in such a Spartan system (*ibid.*), in the discipline environment, for years of period, and will not have their debut before they are ready (Korean Culture and Information Service 2011: 63). They are not instant idols.

The concept is different from Yasushi Akimoto’s, a producer who found the 48 family. Talents under his “kingdom” start to have their own debut since zero – since they are nobody, perform in front of audience almost every day in their own theater, practice in such a Spartan system (too), that their fans are able to witness all

of process of being the real idol. Simply to say, 48 family grows up along with the fans.²

If South Korean idol groups regularly appear in Indonesia by the proxy of movie video (that is watched in youtube, CD, or pirated file that is spread over the internet), magazine, television, and via other non-living materials, Yasushi goes further. He also takes the “live” one – human – to be the proxy of AKB48, the first 48 idol group that was born in Akihabara, Tokyo.

The concept that has been developed by Yasushi seems technically more profitable (than the South Korean idol group). Indonesian fanatic fans of AKB48 who could not experience their idol growth process directly because of miles away Japan, now are able to have the experience: there is JKT48 whose city base is Jakarta, Indonesia.³

Certainly it is not an effort to dichotomize South Korean idol group vs. the Japanese one, but more than that, I see both of the them are doing the same thing: they see the talents as merely object, that is then formed into idol in order to gain each purposes.

What then interesting is when Yasushi starts to spread his franchise outside Japan, into Indonesia as the first target country (the second is China with SNH48 – based in Shanghai), forms a new idol group within 48 standard and regulation, also along with everything about 48, he then gets his superiority. The relation of this superiority-inferiority, especially with the background of Indonesia that was ever colonized, makes the process of commodification towards JKT48 (and their fans) much easier. Of course, it is not JKT48 who gets the big portion of the cake, because they are no more than a part of neocolonialism’s new trick.

It can be seen that the life of stars, the idols, especially JKT48, has met the indicators of Millenium Development Goals goal three “promote gender equality and empower women”. Although has fulfilled those indicators, it does not guarantee that JKT48 will not be used by some parties as commodification. It means that the postulated indicators do not reflect the real goal 3 of MDGs.

Who is better off (in control) and who is used as tool (as the wheels), will be the main topic of the discussion. The analysis of contents that are spread over the internet and other media about JKT48, and about the brand itself will be done to support this descriptive-qualitative research based.

One of researches talking about identity that is brought by transnational pop culture is Lubabun Ni'am's (2010). Ni'am describes how EDGE Pictures, a group consists of *tokusatsu* lovers (Japanese superhero) in Yogyakarta, tries to show "new" hybrid culture as negotiation result between Japanese (pop) culture with local concept.

Research about nation-state boundary penetration by brand in the global era is discussed in Shinji Oyama's doctoral thesis *The East Asian brandscape: the globalization of Japanese brands in the age of Japanization* (2011); following Arjun Appadurai's five-scape concept (2006: 589): ethnoscaples, mediascaples, technoscaples, financescaples and ideoscaples, he adds "brandscaples" into the concept. Oyama explains that in some cases, brands are "culturally odorless" (he uses Iwabuchi's concept of no origin-nation's culture inside the brands) and sometimes they appear with cultural odor, depending on the country it penetrates. Brands then can easily break the nation's border through "a more flexible organizations of disjunctive forces by increasingly transnational agents such as L'Oréal" (2011: 147).

Japanese Pop Culture in Indonesia

Most of nowadays Indonesian-urban youths have been grown up together along with the presence of Doraemon, Candy Candy, Sailor Moon, Saint Seiya, Dragon Ball, Samurai X, Ninja Hatori, and other Japanese anime TV series⁴ (even Doraemon seems never leave for Indonesian Sunday morning – it still exists on RCTI⁵ and still has no character change). Most of these young people continue to regularly follow their favorite *manga* like One Piece or Naruto: they wait for the new episode every week, as something that will cheer up their "boring" weekdays and sometimes they get so sad when there is no new episode coming. *Manga* and Japanese anime are indeed the earliest East Asian pop cultures that go global (Chua 2012: 145).⁶

In addition to these two products, Indonesian TV viewers have also ever been pampered by the presence of J-Dorama, the name for the Japanese TV series. There was *Oshin* that ever captivated the viewers, aired by TVRI (Televisi Republik Indonesia) at the end of 80s decade (Newline 2011). The advent of Indosiar in 1995 also has a great contribution to the popularity of Japanese drama. The famous dramas in its country were also favored in Indonesia like *Tokyo Love Story* (1991), *Ordinary People* (1993), *Great Teacher Onizuka* (1998) and *One Liter of Tears* (2005) (*ibid.*).

Through the soundtracks of those Japanese anime and drama, Japanese Pop Music (J-Pop) and Japanese Rock (J-Rock) was then entering Indonesia. Those who followed began intivated with the music, style, and the self-appearance. J-rocks (name of a band) is one of Indonesian J-Pop/J-Rock bands that is quite successful (Prodita 2008). In 2004, there was Swaragama FM (radio in Yogyakarta) that is well known for its close with students, had its own program for Japanese youth music named “Swaragama J-Pop” (Ni’am 2010).⁷

And there was time when Japanese Literature (Sastra Jepang) became a trend over universities in Indonesia – also in high school included. Universitas Gadjah Mada itself has had Japanese Literature for twenty years.⁸ The fact that we could see it in academic realm means an effort to introduce Japanese culture (more) to Indonesian youth.

The sequence of explanations above tells us that although the real form is miles away separated from the archipelago, Japanese pop culture has been so close with Indonesian people since years ago, especially with the younger generation born in 80s/90s (who lived in Java).

Then when *Korean Hallyu* (Korean Wave – I rather call it South Korean wave) happened in Indonesia; when youths enthuse for its pop culture: its TV drama, girl bands and boy bands; when imagination of living a la South Korean pop stars is in many young people’s heads (Kamil 2012), Japanese pop culture seems receding (from mainstream media).

In 2011, one of (new forms of) J-Pop (was) appeared in Indonesia. JKT48 was formed as the first overseas sister-group of AKB48 (AKB stands for Akihabara),

a so-popular idol girl group in Japan.⁹ Yasushi Atsumoto, who has been discussed at the beginning of this paper, is a producer who found AKB48 and later 48 family. AKB48 concept “idols you can meet”¹⁰, means daily accessible idols (by fans) in their own theaters. This concept also brings the idea to have the “replicas” of AKB48, that later can be the ambassadors of AKB48 in each different city base – of course at first Yasushi adapted his franchise format only inside the country. AKB48 members consist of large number of girls range in age from early teens to mid-twenties. The number of the members ever reached 92, and even now (September 2013), it still holds the Guinness World Record for the Largest Pop Group¹¹. Its large number of members makes the implementation of the franchise format possible.

AKB48’s city base is Akihabara, Tokyo. Their first ambassador in Japan is SKE48 (Sakae, Nagoya), then HKT48 (Hakata, Fukuoka), NMB48 (Namba, Osaka), and SDN48 (Saturday Night, AKB48’s adult verse, has ended in 2012). Yasushi’s first transnational pop culture project was the formation of JKT48 of which theatre is based in Jakarta.¹² This project seems to be so inspired by the popular expansion of Mc. Donald, KFC, and such.

After two years of its formation, now JKT48 has two teams: team J (22 members from first generation), team KIII that was just created on 25 June, 2013 (18 members)¹³, and 10 trainees. This idol group can be seen every day in their theatre in fourth floor of fx Sudirman mall, Jakarta. They have released the debut album *Heavy Rotation*, and three singles.¹⁴ Nabilah Ratna Ayu is the youngest member (13 years) and Rica Leona as the oldest (22 years).

Japanese pop culture has been close with Indonesia and is one of important capitals for JKT48’s popularity in this country (that absolutely has been predicted by Yasushi¹⁵). Various companies have used this idol girl group as commercials. TV programs also often invite them to come. Loyal fans always wait for the hand-shake event¹⁶. Then what sounds as the “coolest”: having performed in some international stages; or what people usually drone as “*go international*”.

Postcolonial Subject and Neocolonialism

Superiority and inferiority of long-time ago colonialism is not yet over only by the independence declaration of a colony – the declaration which ended the colonialism in the region (Gandhi 2006: 7-9). Subordination always left the haunting dark shadows: a “pathology of this postcolonial limbo between arrival and departure, independence and dependence” (*ibid.*: 9). By those who have ever been colonized, these dark shadows are always blocked, are suppressed in the name of independence – in the name of erasing the past colonial for a new fresh sheet (*ibid.*: 5).

Yet apparently, what has been repressed is often dangerous. It impacts into some inexplicable activities that is not understand by the conscious. The inferior subject is then back in the ambivalent behaviors: hating but admiring (*ibid.*: 15). Unfortunately, the same thing also happens to the superior subject, which does not make this condition better. The superior memory is still strongly stuck on their head.

It is not surprising then, that now in globalization era, the superior is still searching for the “new world”. The words are still the same in the name of *civilizing mission* (in Varma 2010: 44) – one dreary jargon. Yet of course, this *civilizing mission* is no more than an excuse for the growth of the further liberalism: neoliberalism. According to Susetiawan’s thesis in his working paper (2009: 5-6), while liberalism “let the market work free and naturally” (that is absolutely so utopian), neoliberalism puts its principal upon “market expansion by political intervention, is formed and *is directed* according to the need of *winning* the competition” (emphasis added). There is once again an interest of subordinating appears from neoliberalist. This will appears likely because their confused mind by the shadows of superiority that they once ever gained when colonized others (in the past).

Neoliberalism is also what mentioned by Lenin as imperialism, the highest level of capitalism (Loomba 2003: 7 – it is certain that his prophecy of imperialism war that will cause the devastation of capitalism is so far wrong). Ania also points out ‘neo-imperialisms’ or neocolonialism to describe this type of colonialism that has no official colony (*ibid.*: 7-9).

JKT48 – the Postcolonial Subject that is more and more Inferior

The trauma of colonial oppression surely can be reduced by making peace with the past: by simpler disinterment of the miserable memories, to uncover the devastating and lasting of colonial violence, to make it (the memory) friendlier, more able to approach and it will bring to the understanding of the ambivalence of the self (Gandhi 2006: 13-14). However, Indonesia is still far away from this level. The inferior mental is not only stuck to those who directly experienced the colonial era, but also embodied to the next generations, including nowadays generation. Of course it is not genetic that could be inheritable. This mental is reproduced on and on, in so long period of time (since the colonial era), and well institutionalized that is embodied to the nation character. Inferiority is one of repeated discourses taught in schools: “that we have ever been colonized for 350 years by Dutch, along with its humiliating *Rodi* Java forced labour, and the next three years by Japan, with the brutal subjugation, along with its the *Romusha* which is more deadly than *Rodi*, and so on.” Not only in schools, it is also repeated in television, in newspaper, at home in family. Now the inferiority is intertwined with the pseudo complex identity that globalization brings, creating complicated-inexplicable-looked scenery.

The result can be seen in about 1,200 girls who followed the audition for JKT48 members.¹⁷ Not only them, but also the big portion of Indonesians, the policy makers, the students of university, high school, the media, and etc. Inferiority emerges when seeing what labeled as “foreign” is better, is greater, is cooler, and is more everything.¹⁸ So now, we understand enough that it is easy for the youths to fall into the pseudo life ala K-Pop stars; to be so obedient working for multi-national company without (intention to) knowing its vision and mission; easy to crave living abroad and easy to dream being loved by green-eyed-mysterious person.

This kind of character that then (more) eased Yasushi to get the human resources for his new group. I imagine the flaring-up desire from 1.200 girls to be the idol group that would often have international performances because of its country origin.

If what embodied to most of Indonesian people is inferiority, what embodied to Japanese is on the contrary: superiority against (South) Asian nations, particularly because of its historical discourse (for instance its “*Nippon Cahaya Asia* – Nippon

the Light of Asia” in World War II). Then the superior “civilizing mission” was started immediately after the selection of the 28 first-generation members. In the introduction page of JKT48’s official website (<http://jkt48.com/about/jkt48>), there is statement:

“Kami ingin menciptakan tempat bagi para perempuan Indonesia untuk mewujudkan impian mereka [...] kami ingin membuat Idola Orisinal Indonesia. Inilah inspirasi utama kami meluncurkan JKT48.”

“We want to create place for Indonesian women to make their dreams come true [...] we want to make *The Genuine Indonesian Idol*. This is our primary inspiration to launch JKT48.”(emphasis added).

The word “*Orisinal*” (Genuine) so far only means: most of its members are native of Indonesia, and the city where they grow is Jakarta. Because beyond of those two, what 48 management does to JKT48 is only forming them to be a half: neither Indonesian, nor Japanese.

It is common in colonial context that the colonial educates the colonized (read: turn the colonized into half) in order to make him/her as the tool for exploring – as soft power to approach the colonized people. The well-known article of Macaulay “*Minute in Indian Education*” (in Varma 210: 30) describes how England colonial wants “*Indians in blood and colour, but English in taste, in opinions, in morals, and in intellect*”. Colonist gives the education merely to emphasize the inferiority of the colonized (Loomba 2003: 34), because “the half-making” mission to the colonized has the imitation strategy inside. The colonist intentionally “surrenders” himself to be imitated only to underline the inferiority of “the others”. This imitation is called mimicry, which looks similar but *different*.

Yasushi also does the same way to JKT48. He intends to create AKB48’s “replica” in Jakarta. He gives the facilities to the talents: dance lessons, vocal, public speaking, and once again “to make their *dreams* come true”. Although it is “replica”, Yasushi will not let JKT48 *equal* to AKB48. There is only one ambiguous self of JKT48, where (until now) they must sing the AKB48 song in Indonesian (cover song), memorize the original Japanese lyrics for some overseas performance, and of course, learn Japanese culture.

One of illustrations of what Yasushi does in order to accomplish JKT48's ambivalence is by take a look into the lyrics. I take "*Hikougumo – Jejak Awan Pesawat*" in the album *Heavy Rotation*:

“Di antara musim gugur dan dingin kita bersama
Berniat mengambil jalan pintas
Melupakan belokan masa depan dan kebaikan dan juga melupakan sang
angin”

Autumn and winter are only available in four-season country. Logically, people who sing this translated-into Indonesian lyric will be reckoned to be hallucinating. It is so obvious what Yasushi wants to create is not a *Genuine Indonesian Idol*. If so, Yasushi should give JKT48 the song that more “culturally odorless”.

One more example is in this lyric: “*Majulah ke depan!* (Got it!)/ *Janganlah berhenti!* (Got it!)/ **Tujuan tempat matahari terbit**/ *Ayo langkah di jalan harapan!*” (River in River single, bold added). The lyric “tujuan tempat matahari terbit” (destination where the sun rises) refers to *Nippon*, to Japan – the “Land of the rising star” itself.¹⁹ So far the *Genuine Indonesian Idol* is totally just a delusion.

Then in November 2012, three months before the launching of the first JKT48 album *Heavy Rotation*, the 48 family management transferred two AKB48 members into JKT48 as *study abroad* program.²⁰ The transfer of these two AKB48 members, Aki Takajo and Haruka Nakagawa indicated as if Yasushi did not quite “agree” if it was “pure” JKT48 (the *genuine Indonesia* – minus Rena Nozawa of course), the “inferior”, who debuts the album. He seemed wanted to underline that the JKT48's success in “replicating” AKB48 was only because there were two former AKB48 members in JKT48 – an effort to avoid *equality*.²¹

Bhabha (1985: 34) ever said about this case. He stated that in practice, colonialism always failed in stressing the white and black of the dichotomy “colonized/colonizer”, or “uncivilized/civilized”, or “superior/inferior” (or such) of himself and the self of “the other”. This statement explains why Yasushi transferred Aki Takajo and Haruka Nakagawa in November last year.

It is JKT48, a postcolonial subject who keeps the embodied subordination history, who then meets the parties into whom the superiority has been internalized, who control the franchise format that is unfortunately only gives so narrow gap of freedom for creating hybrid culture with the home one. The encounter of Japan, by here I mean AKB48, with Indonesia, JKT48, is already hybrid-ed in format, so that it will be difficult to place JKT48 as the first subject.²²

The Commodification of “the Inferior”

Commodification, with its product of commodity, is the main process in important map of political economy. The second process is spatialization that is identical to the commodity penetration of national boundary, and the last is structuration. Mosco mentions the three that are commoditized in the analysis of communication political economy; they are: content, audience, and labour (Mosco 2009: 11). “The Inferior”, in this case JKT48, is the commoditized labour.

Yet, is it true that this all things are about the dichotomy of Japanes and Indonesian culture? No, of course not, although it seems Yasushi Akimoto (and brand 48) has high level of Japan nationalism. In 2012 new year’s eve event, the two-month-old JKT48 performed along with its sisters in new year’s concert “*Kōhaku Uta Gassen*” (The Battle of Red White Song) in Japan. They (JKT48, AKB48, NMB48, HKT48, SHN48 and SKE48), with the total of 210 girls on stage, performed the sentence **がんばろう日本！！** (in latin: “*Gambarou Nippon!!*” – keep fighting Nippon!!, the favorite sentence of country)²³. JKT48 got the duty to form hiragana letter “N” (ん) that is shown in figure 1 below. Here, JKT48 seemed to be driven into so Japanese.

Figure 1. JKT48 and with Big Family of 48 (total 210 girls) were on *Kōhaku Uta Gassen* concert, in New Year Eve 2012, Japan – forming "Gambarou Nippon" (がんばろう日本！！)²⁴

Then in August 2013, just about few weeks ago, JKT48 launched the music video of *Hari Merdeka*, celebrating the independence of Indonesia. There was also the Japanese Haruka Nakagawa singing the song (shown by figure 2). From both cases, we can see that nationalism, with the identity of Japanness or Indonesianness tends to be diminished, or it was not important yet. By singing together in the video, Haruka had the Indonesia audience's sympathy (there are many positive comments in this video Youtube page). The Japanese would also give their sympathy to JKT48 because they got the spirit from the non-Japanese parties (JKT48). Sympathy, support from many parties, popularity, and the credibility of 48 family, perhaps that was the point of entertainment business.

Figure 2. JKT48's Video Music *Hari Kemerdekaan* (2013) – celebrating Indonesian Independence Day, where Aki Takajo with Haruka Nakagawa also sang the song.²⁵

Back to the statement “the colonial educates the colonized (read: turn the colonized into half) in order to make him/her as the tool for exploring – as soft power to approach the colonized people” that has been described before; JKT48 is indeed the tool for the exploration. JKT48 is somehow a new trick of (Japan) neocolonialism. If usually Japan's neocolonialism is not via pop culture, now Japan tries to promote “soft power” under the logo “Cool Japan” (Chua 2012: 124-126). Also the form of AKB48 franchise is totally “eye catching”. If common exploration of a colony is done “motionlessly”, by wearing some masks to cover it, or through the hidden agents (for instance in Shinji Oyama's research, L'Oréal acquired and used local brands in certain countries as one of brand marketing tricks (2011: 141)), the nowadays Japan market expansion is “so open”.

In the International Business Time web page (2/04/12), there is statement that JKT48 was chosen to be the icon of “Cool Japan”²⁶. It is also stated that Japan can get its economic growth along by the help of Japan product promotion by JKT48 (just like K-Pop stars promoting Samsung, LG or Hyundai to global). JKT48 has been in TV commercials for Japanese brands such as Pocari Sweat, Yamaha, Sharp,

Kao, and etc. In the same web, it is also mentioned that the remarkable Indonesia's economic growth is a tempting market for Japanese entrepreneur (*ibid.*).

As a point to remember, the audience is also commodity. The concept "idols you can meet" opens the opportunity to have good fans, in quality and quantity. Clearly, Japan's neocolonialism strategy is correct, that is by approaching the Indonesia markets through Indonesian face which actually *not that Indonesian*, yet the claps is still everywhere.

MDGs Goal 3

In the web of Badan Pusat Statistik, there is explanation of some indicators of MDGs goal three "Support Gender Equality and Empower Women" with target 4: Eliminate gender disparity in primary and secondary education, preferably by 2005, and in all levels of education no later than 2015.²⁷ Those four indicators are: (1) Ratios APM of girls to boys in primary, secondary and tertiary education, (2) Ratios of read/write-able of women to men (15-24 years), (3) Share of women in wage employment in the non-agricultural sector, and (4) Proportion of seats held by women in national parliament.

Young Indonesian women that are in JKT48 has fulfilled the indicators of their age: they are studying in good schools, they can write and read, even they have their own salary. But in fact although they fulfill the MDGs goal three, they are still an object of commodification. The discussion before shows how this inferior subject becomes more and more inferior by the hegemony-ing neocolonialism. The indicators of MDGs goal three is not tactical. Not tactical means what it fights for is not the point of the women problem, but more than that, I see there is mission. Because in the case of JKT48, they are studying in school, they can write, read, count; they are talented, but still they are commoditized. Those practical indicators seem to have hidden meaning. It is like the MDGs want to mold the go-to-school labour, to then repeat what has happened to JKT48: becoming the neocolonialism's tools in their own country.

I take back my suggestion in abstract, because it is a bit ambitious. I want to change it into the subtler thing, so subtle but this is what postcolonialism struggles

for. It would be better if MDGs uses the money for “the peace making to postcolonial memory”, which is about understanding the self and making friend with the repressed memory, also supporting the counter discourse of the colonized discourse that have been spread all time by the Republic. It will be much more empowering and right on the target because we finally gain our confidence, women especially.

Conclusion

Appadurai said that,

“the globalization of culture is not the same as its homogenization, but globalization involves the use of a variety of instruments of homogenization [...] that are absorbed into local political and cultural economies, only to be repatriated as heterogeneous dialogue of national sovereignty, free enterprise, and fundamentalism in which the state plays an increasingly delicate role: too much openness to global flows, and the nation-state is threatened by revolt [...], too little, and the state exits the interational stage” (2006: 596).

A statement who left one big question: “Where are we going?”

JKT48 is the next example of the neocolonialism’s agent against their own country, for other nation, even now in such an open way without any mask covering. Proclaiming nationalism without understanding clearly about the decayed self because of the past will only end us up in room stinks of jargons. When will we stop ourselves of becoming the wheels?

To fix the from inside, forgive the past, become the wise postcolonial subject and confident to be stand on our own feet, then become the leader of ourselves, perhaps that is what crucial to do by this nation. It is not a daydreaming, if someday we will be in the control room, riding our own vehicle.

Notes

¹ http://www.koreatimes.co.kr/www/news/art/2012/08/201_88764.html accessed 26 Agustus, 2013.

² <http://jkt48.com/about/akb48?lang=id> accessed 26 August, 2013.

³ <http://edition.cnn.com/TRANSCRIPTS/1201/13/ta.01.html> accessed 26 August, 2013.

⁴ By saying urban, I hope it will coverage them whose parents have television at home.

⁵ Rajawali Citra Televisi Indonesia, one of Indonesian national private televisions; it was nationally aired in August 1990, with SCTV (Surya Citra Televisi) after the air of TPI (Televisi Pendidikan Indonesia – now MNC TV) in the same year (Nugroho 2012: 93). Indonesia has Doraemon firstly in 1989 (Purbaningrum 2013), Saint Seiya in 1987 (Salam 2012), and many others in 1990s (some of them are still aired up to now).

⁶ Pop culture or popular culture? Dominic Strinati in her acknowledgement of *An Introduction to Theories of Popular Culture* (1995: xviii) said that popular culture could not be defined without the theories in which it had been discussed (for example by Frankfurt School or by Gramsci and Althusser). Taking her suggestion, I grab Stuart Hall's definition that has been adopted by Chua (2012) to assert the two terminologies in his book: "the term "popular culture" should be reserved for the larger cultural sphere that encompasses everyday life to the masses in contradiction to and contestation with elite culture, while "pop culture" should be used to *refer to commercially-produced, profit-driven, media-based mass entertainment*; so conceived, pop culture is but one segment of popular culture" (2012: 9, emphasis added).

⁷ In the same page, Ni'am explains that the program has changed under the name ICHIGO. I check in Swaragama's web (<http://swaragamajogja.com/new/weekly-show/>), ICHIGO now plays not only Japanese (youth) songs, but also a little bit Korean Pop (K-Pop; which better refers to South Korean Pop), although it has a special weekly program for K-Pop named K-Season.

⁸ <http://www.sastrajepang.fib.ugm.ac.id/test/sejarah/> accessed 26 Agustus, 2013.

⁹ http://www.washingtonpost.com/lifestyle/style/japanese-girl-group-akb48-breezes-through-dc-in-whirlwind-of-cuteness/2012/03/26/gIQAmhwReS_story.html, accessed 26 August, 2013.

¹⁰ <http://jkt48.com/about/akb48?lang=id> accessed 26 August 2013.

¹¹ <http://www.guinnessworldrecords.com/records-8000/largest-pop-group/> accessed 26 August, 2013.

¹² http://www.nikkei.com/article/DGXNASFK08010_Y2A200C1000002/ accessed 26 August, 2013.

¹³ <http://www.hai-online.com/Hai2013/Entertainment/Music/News/JKT48-Bentuk-Team-KIII> accessed 26 August, 2013.

¹⁴ <http://www.jpopasia.com/group/jkt48/discography/> accessed 26 August, 2013

¹⁵ http://www.nikkei.com/article/DGXNASFK08010_Y2A200C1000002/ accessed 26 August 2013.

¹⁶ Officially personal hand-shake event for them who buys CD Theater in JKT48's theater. There the fans can have (so) small talks, and be closer to their favorite members (<http://jkt48.com/about/handshake?lang=id> accessed 26 August 2013).

¹⁷ <http://jkt48fanblog.blogspot.com/p/apa-itu-jkt48.html>, accessed 28 August, 2013. Not all of those 1,200 were natives, yet because I did not get the exact data about it, so I assume the number of non-native was just some, considering from the 28-accepted girls as the first generation of JKT48, there is only one non-native person named Rena Nozawa. She is from Japan.

¹⁸ This "foreign-fever" is not particularly only towards the country that ever colonized Indonesia. Even going to Malaysia, in terms of dominant meaning in this nation is seemed "cooler" than having trip to Papua. Whereas Papua, if it is in case of recreation, has many incredible landscapes than Malaysia.

¹⁹ Also there are many songs of which lyrics are so "Japan". There is one important point: Yasushi realizes of what he is doing. And he realizes also, that adapted/translated lyrics will only be undermined by the fans, moreover it is fanatic fans that I am talking about. In addition, pop culture has never been popular because of the lyrics. It is always well known from its "banality". So I rather stop discussing this lyrics.

²⁰ <http://jkt48.com>, accessed on 29 August, 2013.

²¹ AKB48's level is much higher than JKT48. From an interview with their fans, Geo (on 30 August 2013), she said that AKB48 was more like goddess, and JKT48 was just the beginner.

²² Compare to girl band and boy band ala South Korean, like SM*SH or Cherrybelle, where they have more freedom to articulate their "inspiring" Korean Pop.

²³ <http://news.walkerplus.com/article/27093/> accessed 29 August, 2013

²⁴ http://www.dailymotion.com/video/x12137q_akb48-2011-special-mix-ganbarou-nippon-at-62th-nhk-kouhaku-uta-gassen-111231_music accessed 29 August, 2013 (edited)

²⁵ <https://www.youtube.com/watch?v=3c-84h8pONg> accessed 29 August, 2013 (edited)

²⁶ <http://jp.ibtimes.com/articles/28708/20120402/1333332000.htm> accessed 29 August, 2013

²⁷ <http://mdgs-dev.bps.go.id/> accessed Aug 31, 2011.