

## Popular Culture, Politics and Power Sublimation

Yulianto Sudrajat

*Student at Master Degree Program of Communication Studies, Faculty of Social and Political Sciences, Sebelas Maret University – INDONESIA.  
Email: juliantosudrajat2015@gmail.com*

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### ABSTRACT

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The popular culture that prioritizes packaging rather than substance, becomes even thinner " soul / spirit ", especially when other "passengers" are infiltrated into their fragile bodies. The vulnerability opens up wide opportunities for accommodation of other interests, which are always present in people's lives. Popular culture itself is poor substance, will become more banal with relationships with other fields. So the popular cultural relation with politics enters in " ideology " is inevitable. Popular readings on popular politics and culture permit other findings, but in this study we see that humans instinctively have a desire to rule, it worries that they are not achieved. Sublimation is done so that the release of anxiety can still be done, so that the desire of power is expelled. Popular culture gives space for it.

Keywords: Politics, Popular Culture, Sublimation Power.

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### 1. INTRODUCTION

Popular culture is an interesting study to observe. Especially when relate to attractions that spin around it, for example the political, economic or other realm. The point of departure for this reflection actually departs from the intriguing look of national political actors, which packed their desire for power with the cover of popular culture. Many of us become self-awakening individuals, when for example seeing glass-screen events, with such interesting faces. Then unconscious also when in the face-apparently charming, razor sharp cut our minds, until what they expect emerged from the show they show it. The viewers expect maximum to us, audiences of glass screens, to deliver the outcomes they are optimistic about, and not the ones they are worried about.

To some extent, television is such a magnificent stage, providing space for " culture-popular " freely. Television eventually becomes a political stage, in which television power shapes reality above reality. Television is the result of human creativity, a work created from human choice, a cultural decision and social pressure. Television shapes the reality of what is trending and deserves to be done. The reality of reality is multi-layer, not a single reality layer (Fiske & Hartley, 2003).

If it is possible to make a presumption that the Capuchin Debate is one of the embodiments of popular culture, it has indirectly designed a political and media communication architecture in Indonesia with the basic ingredients of popular culture. The culture of popular culture in the form of Debate of Presidential candidacy. The president candidate then gained a common room in the process of democracy / political communication, so if it were not done, there is less of steady in political recruitment. Even if one candidate / regional head candidate for example, is reluctant to present himself on the debate, then the audience, that it is a potential voter, will generally give a specific response, and it is less likely / less positive. Another illustration, singing contest which is often regarded as the most prestigious contest of Indonesian Idol, (although this event is a result of propagation from other countries, such as American Idol), was present in a presentation that gave rise to a single interpretation. This happened when the

presidential candidate, Prabowo Subianto, was present and awarded Nowela Elisabeth Auparay, the contest winner. If Prabowo becomes a political territorial representation and Indonesian Idol is a popular cultural representation, then the show shows a wedge of interest. Although the interest is not necessarily achieved equally, to each side. Political marketing for Prabowo and a sense of pride for Nowela, perhaps stringing up the " statement. "

In Uexkull's view, " self-statements " like what Prabowo does in popular performance always include certain goals. A performance is always an action with a purpose; action without a purpose does not reveal the action (Cobley, 2006). So a show, let alone widely dissimulated and real time, always contains a certain agenda, and if a show comes aimlessly, it does not reveal a show at all. The absence of purpose, negating existence, that's probably another phrase.

Another picture, Chairman of the Hanura Party, General Wiranto, like getting the right place to communicate politics. He then washed himself into a popular cultural format, at various events that aired RCTI. His strategy of cooperating with media king Hary Tanoesoedibjo (HT) enables broad access to the media. Wiranto has repeatedly entered the television program on RCTI. Previously this former TNI Commander appeared in soap opera *Tukang Bubur Naik Haji* with his representative HT. This even got a skewed comment. A television viewer said Wiranto was lucky had vice president like Hary Tanoe.

When Prabowo presents prizes for Indonesian Idol champion, Wiranto drives a pedicab or when the President / Vice Presidents candidate " argue " on the screen, in the framework of positive thinking, which comes to our mind is a prospective leader who cares about culture and the little people. At least that's what is visible to the public at large. But on the other side of society as free individuals, also free when responding to the reality of the glass screen.

If we consider what the two Generals are doing, it is a virtue or a virtue, perhaps its embodiment is unbroken halfway, decapitated and sporadic. Also, the time frame is in the period of presidential nomination in this country. Framework of space and time, participate meaning or be a calculated variable to assess an action (political). The fact of discontinuity is in contrast to expectations about the prevalence of proper social virtue. It is in this discontinuity that the history (the traces of social virtue of political actors) will be killed offhand and its fundamentals dismantled (Bertens, 2006). At the ideal level, social virtue will be maintained from time to time, and break free from the political spatial / time frame. Social virtue is sporadic, not real social virtue. It is a pseudo social virtue that is subject to the imaging project of a political figure. If the social virtue we regard as a subject, then when the subject is drowned by the image, the subject will be economic value. And this is where the substance is not spoken of, the packaging gets extra attention. (Yulianto in Binawan, 2006).

If the political actor can not be present in his physical form (as they originally drove on popular culture), the presence of initiative, initiative or other thought may serve as a substitute for the hope of sustainable social virtue.

Even if things have been done, and are not provided, then in this long span of time, it is very likely if the media will preach, albeit in a flash so fast. This is the gap or gap that we can feel the vibrations.

This paper intends to reflect on what happens with popular culture in relation to the political sphere. There may also be a direct assessment of how presented on the glass screen, so rough so easy to read, so the goods times of contemplation is not needed. However, reflection or reflection in this paper is more to the description of one of the findings that may be present in the exploration of possible popular cultural relations with politics. This research seeks to present another point of view of imaging politics that uses popular culture as a vehicle that is seen as effective.

One path that will lead to another discovery in exploring possibilities in the intersection of popular culture and politics is to see from the dimensions of the defense of the human ego. In Freudian psychology, one of the ego's defense mechanisms is sublimation. At a time when political actors, such as presidential candidates, are overwhelmed with anxiety about their election and popularity opportunities, attempts at the pursuit of power are sought the frame to look empathy, polite, touch, care or whatever the name, as long as acceptable to society. But explaining the "sublimation practice" must see the id, the ego and the human superego. According to Freud, someone overly controlled by id appears impious, overly controlled by the superego too rigid, and whose weak ego can not balance personal needs and desires with social tasks and limitations of reality (Wade & Travis, 2007).

Reflection will be done by trying to review documents relevant to the issues that are present / presented. In other words the study of this document will dig the data from various sources. Books that discuss popular culture, reviews or stories in various types of mass media (printed, electronic and new media) and journal articles are row material to be studied in this research.

## **2. LITERATURE REVIEW**

### ***2.1 Popular Culture***

Human life moves so dynamically. Culture encounters its color-shaped form, and it becomes necessary. Both the avant garde to the popular, each filling the pieces of human civilization from time to time. Popular culture for example, became more widespread it's dispersion, even a lot of human interest is "included" to him. According to Dr. Burhan Bungin, popular culture has a lot to do with everyday issues that are enjoyed by all people or certain circles such as staging mega stars, private vehicles, fashion, home models, body treatments and the like (Bungin, 2001).

Another perspective on popular culture is expressed by Ben Agger, a professor of sociology from the University of Texas, USA, saying that popular culture can be grouped into four streams. Firstly, culture (popular) is built on pleasure but not substantially and relieves people of work saturation throughout the day. Second, popular culture destroys traditional cultural values. Third, culture becomes a major problem in Marx's capitalist economic affairs. The four popular cultures are cultures that drip from above (Agger, 1992).

What Ben Agger says appears to be trying to explain the existence of popular culture, which in fact fulfills many aspects of human life. The aspect of rigging, binding human life, since they wake up and then sleep again. When you wake up in the morning for example, the eyes are treated to infotainment on television, while eating fried chicken, self-paced with fashionable clothes, go to work with city car, latest smart phone, hang out in the cafe and so on.

Avant garde culture and popular culture, together live in society. Equally - experiencing dynamics, and people choose their own throne. To some extent, popular culture is becoming more popular, because of its vast manifestations. The popularity of popular culture, it becomes a charm for other aspects of life to approach it and use it. No doubt the politics approached the entertainment stage, reality shows, talk shows and even religious lectures. In some cases even the world of politics sponsors the world of frenetic showbiz.

## ***2.2 Television and Dissemination***

The world of television in Indonesia has been so much crowded. After several decades of TVRI being the sole 'ruler' in this country, currently dozens of private television stations have stood, both free and paid. Television has become a new friend for millions of people, presenting a variety of entertainment, knowledge, and sometimes slander. Television produces the properties and abilities that exist in all humans, in interactions with other humans (Bungin, 2001).

Furthermore, in addition to presenting reality (often pseudo), the presence of television itself is a reality. Then it sees television, meaning seeing reality in (through) reality. In that connection, what then becomes important to see is the content / content of the television itself. This is what sadly expressed by Neil Postman how the media always bring humans on television a world full of nonsense, dangerous and absurd, and every minute fooling humans (Postman, 1995).

Postman Claims, I think can be reduced for example by putting the word " not always " in his statement. In other words, the claim is not always true, because the content of television shows is actually a matter of encoding and decoding. About this there is an interesting illustration from Stuard Hall below:

The presence of code has the effect of displacing the meaning ... in structure of program as a whole, the violent episode may contain a message or make a proposition, not about violence but about conduct, or even about professionalism ... .Thus drawing attention of symbolic nature of communications, precisely opens out into the area where cultural content is transmitted ... the television is a peculiarly complex one, as we know. It's visual sign with strong, supplementary aural-verbal support. (Hall in McQuail's, 2002)

From the thesis Stuard Hall above, which we can catch then is the issue of the content of television messages (media) can be interpreted / interpreted as something certain, which is very different from one person to another.

Similarly, when pop culture is amplified and transmitted by television to the rest of the country. The information dissemination will be responded differently, and it will certainly produce different outcomes. We can take the example of public service ads, for example about the government program of Family Planning (KB) with the slogan "two children enough". On the one hand invites the community to plan the number of children in married couples. But there is also a view as a state control on the people by working with capitalist manufacturers of contraceptives for example. This was later by Vestergaard, that the purpose of public service advertising as a medium of charity and political propaganda (Vestergaard & Schroder, 1989).

How far and wide any television programs shine and as much as any of its audiences, its message effect always reflects as much variation as the audience itself. Broad coverage, simultaneous, and real time, makes this audio-visual media, an important choice for distribution of events. So media event studies become important, at least because of the arguments as Daniel Dayan and Elihu Katz said :

... .why study media events? ... The live audiences in the history of the world ... we are talking about 500 million people attending the same moment at the moment of its emissions. The media power not only to insert messages into social networks but at least momentarily. Conquering not only space but also media time events, media events have uprooted by media events ... .. (Dayan & Katz in McQuail's, 2002).

The fact that television has become such a wide, simultaneous, and real-time medium, convinces the two experts above to emphasize the need to see television from the viewpoint of the event that transfers. In addition to technical reasons as above, non-technical issues such as sociology and economics also strengthen the importance of media event studies.

### ***2.3 Sublimation of Power***

In Freudian psychology is known some concept of individual self-defense. This self-defense is an individual outlet that gets such a powerful impulse to be satisfied, and one of its modes is sublimation. Sigmund Freud defines sublimation as a self-defense effort to prevent / alleviate anxiety by altering and adjusting the cause of anxiety into acceptable / even socially valued behavior. In short, sublimation is a subconscious process in which libido is shown or changed its direction into a more acceptable form of distribution (Freud, 2003). But in fact rarely do individuals use only one defense only. Usually individuals will use multiple defense mechanisms at the same time. There are two important characteristics of the defense mechanism, ie it is a form of rejection or disruption of reality and goes unconsciously.

His relationship with the anxiety of the individual, one of the triggers is the desire / personal ambition to achieve power. Prospective stakeholders often indulge their ambitions, and seek to achieve their political lust in various ways. However, although efforts have been made, anxiety will always be present as the process of political activity

continues. The anxiety is then answered by how to enjoy the political process while adding optimism / hope about victory. Political actors, generally haunted by certain feelings in connection with e.g. electability and popularity. This 'anxiety' release effort varies widely, such as negative campaigns, money politics, repression, mobilization (such as bureaucratic mobilization) and other forms. The release of anxiety in such a manner is generally unacceptable to society. As a successor, (all efforts to release it is only a single agenda that is the achievement of power), look for another model that is more acceptable to society. At this point, Freudian sublimation (intentionally or not) undergoes its function in the political sphere. In that connection, popular culture is blended in such a way that it seems as if the ambition of power is present in his sweet face, and has the popular sympathy of the masses. Popular culture even creates, then reinforces the identity politics of actors in political contestation, which is treated as a process that is so democratic.

The medium of events broadcasted broadly by television, it is good for the wider audience (they are constituents), to provide political references, about which political actors should be elected to gain legitimacy. Popular culture in its various manifestations in media events, giving space for political actors to show who it is, as well as space for the wider community to compare with the behavior of previous political actors. The availability of space for political actors and comparison attempts by television viewers, may also be a kind of "burden" for political actors, because the space is actually "hanted", which is only available for a good condition. It is impossible for example that the event media contains something bad, dirty, fraudulent or anything negatively associated. For an actor whose previously unknown body may not be comfortable also entering this space. According to John Freie, the (first) character of a political actor is very important, as he said below:

A person with good character is a person who is oriented toward hard work and productivity, is flexible and pragmatic, is adaptive, rational, courageous, and possesses high self-esteem; above all, he or she is a person of integrity. Confident in knowing who he is a president seeks power not to satisfy deeply hidden needs to compensate for his own insecurities, but because the exercise of power makes it possible for him to improve the nation and the world (Freie, 2010).

Instead, the emergence of political actors in television programs is a confirmation that the (presidential candidate) seeks power not to meet his hidden needs (the manifestation of anxiety-pen), nor to seek balance for self-insecurity, but the power that makes it possible, (degree) of the nation and the world. So it is a kind of reminder and reinforcement of the main characteristics of political actors. In contrast to political actors who use "provision" of popular culture, purely as an effort to release instant anxiety.

The desire for power, as an 'anxiety', is present in the person of a political actor, in which the political actor is abandoned from his social base, the mass of the people inside and with whom the political actor lives. It is also possible that the anxiety comes nakedly to the masses of the people, who are the candidates for the constituency. So with the technology (information) the anxiety is trying to be presented in the form of his / her different / new.

According to Herbert Marcuse, for that purpose, human dependence changes from personal dependence to dependence on the objective world order (economic law, market and so forth), in which technology becomes the agent of that objectification, which he further says,

For Marcuse, the society that seeks the transformation of nature, which is accomplished today by means of technology, alters the basic principles of domination, which changes its form. Thus, society replaces the personal dependence (the slave's dependence on the master, the bond slaves' dependence on the atheling, the nobleman's on the king) by a form of dependence of an "objective world order" (economic laws, the market etc. ). In this context, technology becomes the main agent of objectification. (Kokkinos, 2016).

Marcuse's way of thinking sees the role of technology as an agent for the attainment of a goal, which composes humans with systems and subsystems within society. Because humans must be dynamically transformed in its entity. Returning to the effort of the release of the " anxiety " of political actors in the frame of attainment of power, it turns out for Budi Hardiman anxiety is the birthplace of existential freedom. But from there also perversion occurs when people run away from the anxiety and let themselves be dragged by natural instinct (Hardiman, 2005). Allowing to be dragged into an instinct, can be described as an individual following one of the bad sides, for example, grabbing something instantly. This is where cultivation does not have to postpone the fulfillment of natural instincts for too long (Supriyono in Binawan, 2006). Until this point we need not be surprised, why the political actors also then take a shortcut for the fulfillment of lust their power, by driving on popular culture, visiting the community through a glass screen. It (forced) is also pursued, since they are limited by the time and space framework, so choosing popular culture is plausible. Using popular culture on television, featuring human narratives, caring, empathy, partisanship (on the poor man or powerless people or in Javanese term is *wong cilik*) etc., is a sublimation that is (still) acceptable to society.

### **3. DISCUSSION**

#### ***3.1 Subliminal (political) contests***

Meanwhile, in today's Indonesia, popular culture increasingly shows its extraordinary variations. He experienced strong amplification and dissemination by the mass media (television). Its relationship to power, popular culture has a " strategic " position because it is always ogled to " participate ". But it can also be in a subordinate position, because it is always exploited by political actors for the release of the anxiety of the desire to rule.

Start from a tendency how popular culture is more entertaining and impressive consumptive, then enter the political face into the arena. But before, according to Richard Dyer, the world of entertainment is indeed a personal need of society that has been affected by capitalist structures (During, 1994). Thus, in its glorious appearance, graceful, beautiful, melancholy, tragic, merciful, merciful, proud, and other kinds of visions, we are cultural connoisseurs, we are only treated to them as sensations. The effects of popular culture anesthesia in some degree rest our awareness to critically look at other possibilities of mere pomp or overwhelming dullness.

As an explanation of that description, let us reflect on what really happened in the political actors, the reality show "Indonesia Picking the Dream" (Solopos.com, 2004) which aired RCTI about 2014 ago. In the event, Presidential candidate General Retired Wiranto disguised himself as a pedicab driver, porter until the drivert helper city bus, in Major Bus Station in Mangkang - Terboyo, Semarang town. In the action, usually end with the gift / material to the "opponent play". Opponents play is always sought people from the poor people or wong cilik, in which the distribution of work as mentioned above.

Wiranto's "fate" activity that Wiranto plays as a manifestation of his empathy to the wong cilik with the role of "typical of the proletarians", is relatively acceptable to society (of course) with its plus minus. This means that such ways are better than for example direct money politics, gathering constituents and handing out money, or negative campaigns by making negative publications against political opponents and so on. Nevertheless, the activity still happens as an unavoidable excess.

Reality show "Indonesia Picking a Dream", is a popular culture form that aired on private television / RCTI, whose cast is a political actor, who is running for president. Of course political actors want to increase their popularity, which is expected to ultimately increase electability on selection later. The event is an expression of anxiety about the powdered power, and this is where the sublimation of power emerges so clearly.

Wiranto's background does not show people at random. In the military, he has reached the top position, which was once served as Commander of the TNI. In political office, he has held the responsibility as Minister of Political and Security Coordinator. It is also natural as humans have a desire to in power, then when "there is a vacancy" president in this country, the impulse of power is tried to be realized. Establishing a political vehicle (Hanura party) and communicating to the public is one way of liberating for his anxiety about power.

Then when we, the Indonesian people witnessed its appearance on television by acting out the brute work of the wong cilik, I think it can be accepted, and not at all contrary to any rules. Although it is a 'campaign' manifestation, for example, it is still better than money politic or negative campaign behavior, which clearly breaks the rules. Maybe it will only be a little frown, when we as audiences and prospective voters, treated to the roles of the general appearance of the general. In other languages, is this the application of camouflage techniques as taught in military campuses?

Previously, in 2013 Wiranto has also shown publicly in a glass screen. At that time in RCTI there was a contest titled X-Factor Indonesia. The singing contest whose slogan was searching for the x-factor, named Fatin Shiqia Lubis as the first winner. Wiranto attended the final event, and was asked to hand the prize to the winners (tribunews.com, 2013). From there it shows how the passion of power is present in him, and take the road "soft campaign" through the event X-Factor Indonesia. The moment is like warming-up, for a marathon run event reaches a long peak of power.



Other sublimation practices of sublimation are also done by Prabowo Subianto. Former Commander General of Indonesian Special Forces (Kopasus) was present and handed the prize to Nowela Elisabeth Auparay, the Indonesian Idol champion in RCTI (tribunews.com, 2013). One interesting thing is the hat worn by Prabowo is a typical hat of Papua, genotype and Nowela's homeland. Considering the public already knows that Prabowo is a presidential candidate, his presence in the event is a subliminal presence, as one of the dismissal of anxiety over power. According to Freud, releasing anxiety in a soft way, in the sense of not crashing into the norms / rules, is a good ego-defense mechanism.

What Prabowo did, in a subliminal framework, he wanted to "master" Papua through the symbolization of the distinctive hat, of course by becoming President of the Republic of Indonesia. The desire for power is then sublimated through the presence itself, which is essentially a reflection of the appreciation of art and culture. Copper coupons, soldier steel helmets get their antagonistic pair of soft feather hats. This means that the military leader is depicted with a very bright light, can also like art / culture, a territorial crossing that seems difficult, if only based on love, especially "just like" art and culture.

Another example of subliminal practice in popular territories and culture is the stage for presidential debate. The debate became a mere entertainment stage. Indeed, the substance of debate has the highest place, but it is easy to attract the attention of the senses of the audience precisely the attractions of the political actor who was playing his own anxiety. Style, expression, word selection, clothing, body language, broad knowledge and hairstyle for example, often turn into something that invites laughter, joy or just a small smile on the audience. In the 2014 presidential debate event, for example, there was one session in which the outfit of presidential candidate Joko Widodo at that time, appeared on the edge of a piece of paper. Lately known, it is said that the paper contains prayers - prayers, given by his mother.

Another ceteness in the forum is that almost all television stations in the country, for example, when Prabowo's presidential candidate 'stutter / die word' when asked about the Regional Inflation Control Unit. This is indeed a very technical tool that is applied at the local government level. Ladies at the venue and television viewers, as surprised as Prabowo who did not expect the question. Prabowo's stuttering expression was enjoyed as entertainment for the debate's audience. This is what Ben Agger later revealed that culture (read: presidential debate) is built on pleasure but not substantially and relieves people of work saturation throughout the day (Agger, 1992).

In entertainment culture, meanings can be separated and even apart from the value of an object, and value is not important when faced with the meaning of the object (Bungin, 2006). This is to say, in the presidential debate, the meaning of debate, the substances that the candidates reveal, ultimately regardless of who expresses the substances. And who the person / person who conveys the substances becomes unimportant, when what is delivered is not qualified. Reason, quality of thought, leadership ability and reliability solve problems, may not come from a

general, businessman, academician, activist or anything else. Rather it is open from any figure, though generally expected to come from individuals, for example, as mentioned above.

Developing a sublimation architecture of power in popular culture can also blur the line between entertaining desire and political persuasion. So the impression after watching the reality show, music performs and candidate debates as described above, also publishes the nuances of doubt due to the blurred boundaries.

Politics is a noble profession, but the greed of power and fame has tarnished it. So in fact we need the best and the brightest among the youth to join politics and serve the nation. Politics is not a business but a noble profession with the aim of providing service to the nation. So noble politics, since thousands of years ago Aristotle called it the highest art to realize the common good of a country. The fruit of his thought is summarized in Nicomachean Ethics explains how all other branches of science under control / and will serve the implementation of political science in order to create a comfortable and good social life (Hidayat, 2006).

In the logic of Freudian psychology, the anxieties present (in political actors for example), though at the next level are sublimated, their orientation is centripetal. Centripetal orientation is self centered, with "ignore" the other, even though the anxiety is there with the other. The centripetal orientation of the watch, draws other forces that go around to the center, that is the political self itself. What do you think, for example when Prabowo with a graceful smile, his brave body, present on the Indonesian Idol stage, in a moment "momentarily or a few seconds" managed to beat the grandeur of the stage, and even the champion. There is a 'little' moment in which its presence (political actor), is a presence that (once) defeated the stage. What do you think when you see Wiranto pedal a pedicab? Similar to Prabowo's presence, Wiranto's presence, for a moment also illustrates the defeat of the glass display frame. Something that stood out later, the former figure of Ministry of Politic and Security Coordinator, defeated, reality show itself. Political activity, carried out in the entertainment, to explore the possibility of the formation of a wider effect. Continued with that explanation, which sees so interesting political activity, for Thomas Hobbes the answer is simple, ie no other to gain power, self-purity, and joy (Hidayat, 2006).

### ***3.2 Cultural Reification***

Popular culture, in terms of media events and in this case the relation with the political world, has the opportunity to experience what Fredric Jameson refers to, as a cultural reification. Even this cultural reification becomes inevitable, as a result of capitalistic liberal relations. In Ben Agger's view, culture (popular) becomes a major problem in Marx's view of capitalism. How is the explanation, when related to Fredric's cultural reification?

Looking at popular culture in the framework of Fredric Jameson's thought, we will be led to a critical awareness of how the cultural reification really takes place. According to Jameson there are several symptoms of reification that provide awareness. First, reification as the transformation of social relations into things (the transformation of social relations into things), or the organization of social relations (Yulianto in Binawan, 2006). Social relations are

seen as commodities, which can be traded. All forms of social relations are dominated by market mechanisms/laws. Second, reification as the removal of traces of production from the object itself (the effectiveness of the traces of production from the object itself). Humans, as consumers forget how the product was made. They also forget, for a moment, the people who produce the goods as well as the people who do not reach the product. If not forgotten its presence will disrupt the consumption process and intimate space of ownership. Third is the subaltern, in which there is an inferior feeling before a person or culture is considered superior / superior.

In the Indonesian pop culture stage, cultural reification is also displayed freely. The explanation is that many view the presidential debate, for example, is not a form of tradition of thinking, discussion, or discourse, but an activity of sublimation of anxiety of power, packed as entertainment (pop culture). The material comes when, the event is overlaid with ad slots, because it is considered a commodity that can be exchanged. The value of second-by-second television advertising is really huge, especially in prime-time timing. Media events are still inserted with high-frequency ads, is considered to have a high rating which at that time will siphon the attention of audiences in large numbers. A simultaneous and massive television shake solidifies it.

Forging activity (moment) as a form of cultural reification can be witnessed for example in Indonesian Idol singing contest. In the contest the songs sung mostly are western songs that are notes of English. The contestants (for a moment) forget that he is cultured Indonesia. Contestants keep their feelings with those who can not enjoy the product (the song sung), so that the intimacy with the song is achieved. Moreover, the contestant also forgets that it is an English song, so 'imagined' 'as his mother tongue, in the hope of being able to' enjoy 'the product well and solemnly.

Then, subaltern appears when for example, the existence of the event itself becomes inferior when confronted with General Prabowo or Jokowi, businessman Hatta Rajasa or Jusuf Kalla. The inferior stage of the debate in front of the characters. Especially when the characters are in maximum performance, then they will dominate the event's media strongly. However, simultaneously with it, political actors are also " subalterned ", when political communication should be decapitated by the ad slot. They are substituted by the interests of capitalism that "feed" television corporations.

In another corner, a power sublimation effort via popular culture, can not always be 'accepted' by society. In general, helping people (by acting out their work) is acceptable, rather than paying the person to submit to him. Generally acceptable when political actors come to congratulate and hand over gifts, rather than intimidating the stage to submit to it, or creating songs and singing it is acceptable attempts, rather than giving negative campaigns to other groups. However, there is also another necessity, how it all becomes insignificant, because it does not have any continuous and sustainable effects in society. In addition, the selection of " popular culture models " will be " politicized ", and also the " politicizing " manner that generates mixed responses.

#### 4. THE FINAL WORDS

Based on the exploration of the possibility of some form of popular culture that television broadcasted, the media event seemed inextricably mixed with various interests. The stage of presidential debate, music concerts, singing contestations, soap operas, to reality shows, is also not out of the interest. One of them is political interest. Political, personal, or group interests are actually anxious desire if they do not get a release. Popular culture / media event on television is chosen as a container for the release of anxiety, because of its simultaneous and massive power. The anxiety-release mechanism of power is sublimation. A term in Freudian psychology, as one form of ego defense mechanism.

Political actors feel anxious about themselves, their relationship to popularity and (more) electability. Anxiously sublimated with various media events on television, as an act acceptable to society. The logical effort was taken because doing a negative campaign, money politic, and other sarcastic forms violate the rules that are also unacceptable to the public. Popular culture in this regard, to be one of the pedestals of political activity and get a place in the process of achieving the power.

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