

Apropriasi Budaya Bangsa Kulit Hitam di Industri K-Pop: Kasus SM Entertainment = Cultural Appropriation of Black Culture in the K-Pop Industry: The Case of SM Entertainment

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Abstrak

Artikel ini menjelaskan apropriasi budaya Hitam di industri K-Pop. K-Pop telah menjadi sensasi di seluruh dunia, dengan industri bernilai lebih dari USD 5 miliar, disertai dengan basis penggemar global terkemuka yang tumbuh secara eksponensial. Penggemar K-Pop kulit hitam mulai memperhatikan dan mengkritik praktik nyata industri apropriasi budaya kulit hitam dalam lingkungan K-Pop (Luna, 2020). Artikel ini menggunakan kerangka teori Büyükokutan (2011) tentang apropriasi budaya, yang menganalisis praktik melalui Teori Pertukaran Sosial Thibaut dan Kelly (1959). Makalah ini menyelidiki kasus SM Entertainment – salah satu agensi K-Pop terbesar (Statista Research Department, 2021) – yang, secara kebetulan, dijuluki sebagai pelanggar berulang perampasan budaya. Artikel ini mempelajari motif industri untuk melakukan apropriasi budaya melalui diskusi online penggemar K-Pop. Studi ini berpendapat bahwa industri K-Pop mengambil budaya dan artis kulit hitam melalui pertukaran timbal balik. Praktik apropriasi budaya di Korea Selatan–di mana masyarakatnya cenderung homogen–tampaknya dilatarbelakangi oleh kepentingan industri.

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This article explains the appropriation of Black culture by the K-Pop industry. K-Pop has become a worldwide sensation, with the industry valued at over USD 5 billion, accompanied by a prominent global fanbase that continues to grow exponentially. Black K-Pop fans have begun to notice and criticise the industry's evident practice of cultural appropriation and the mistreatment Black creatives face within the K-Pop milieu (Luna, 2020).

This article uses Büyükokutan's (2011) theoretical framework on cultural appropriation, which analyses the practice through Thibaut and Kelly's (1959) Social Exchange Theory. This paper delves into the case of SM entertainment – one of the largest K-Pop agencies (Statista Research Department, 2021) – that, coincidentally, has been dubbed as a repeat offender of cultural appropriation. This article studies the company's motives for appropriating culture through online discussions of K-Pop fans. The article argues that the K-Pop industry

appropriates Black culture and creatives through a reciprocal exchange. The continual practice of cultural appropriation is heavily motivated by the industry's benefits, primarily in Korea – a seemingly homogeneous society.