



Language in the Online & Offline World

Language in the  
Online and Offline World 6:

**THE FORTITUDE**

May 8 & 9, 2018

English Department  
Petra Christian University  
Surabaya - Indonesia

**PROCEEDINGS**

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# Proceedings

## Language in the Online & Offline World 6: The Fortitude

Petra Christian University  
May 8 & 9, 2018



**Petra Press**

Institute for Research and Community Outreach  
Petra Christian University  
Surabaya, Indonesia

# **Language in the Online and Offline World 6: The Fortitude**

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## PREFACE

In this digital and globalized era, language has an essential role in both real and cyber worlds. Due to this fact, scholars and researchers are continually trying to explore the language used in both worlds. Apprehending the situation, since 2010 the English Department of Petra Christian University has conducted Language in the Online and Offline World (LOOW) conference, a signature biennial conference, to address the issues of the use of online and offline languages in reciprocal relation with individuals, society, and culture.

This LOOW 6 conference held at Petra Christian University on May 8-9, 2018 adopts the theme: The Fortitude. Just like the word “fortitude” which signifies “mental and emotional strength in facing difficulty, danger, or temptation courageously”, the objective of the conference is to challenge teachers, researchers, and scholars dealing with the use of languages in the field of education, business communication, media, and cultural studies to have mental and emotional strength in confronting the hazards and struggles of the online and offline languages used in those fields. Related to the theme, the proceedings of LOOW 6 contain articles and research papers of assorted topics of various issues on language as well as media and cultural studies. The conference presents keynote speakers from Korea, Malaysia, and Indonesia. Through the distinctive topics presented in the parallel and plenary sessions by knowledgeable teachers, researchers, and scholars from various backgrounds, hopefully the LOOW 6 proceedings give enlightenment and new perspective to boldly confront the impact of the online and offline language use.

On behalf of the organizing committee, I would like to express my genuine appreciation to all the plenary and featured speakers who are willing to share their invaluable expertise and knowledge in this conference. Also, my profound gratitude is addressed to all the presenters and participants who have contributed to the success of the conference.

Eventually, this LOOW 6 conference may end, but I hope it could shed light upon us all forever, just like the proverb which says, “as iron sharpens iron, so a man sharpens the countenance of his friend”.

Surabaya, May 08, 2018

Dr. Nani Indrajani Tjitrakusuma  
Chairperson of the Organizing Committee

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# SPOTTING FAKE NEWS AND HOAXES IN CRITICAL READING COURSE USING MEDIA LITERACY PROJECT

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## ABSTRACT

With the extremely easy access to information through the online platform and the increasing numbers of internet users, people get abundant information both from valid and reliable sources and invalid and unreliable ones. Given the situation, the existence of hoaxes and fake news is inevitable and one of the methods to tackle the spreading of fake news is by increasing students' literacy level, especially in recognizing news validity and reliability. In order to increase one's literacy level, some extensive hours of reading are required so that they are exposed to news and later become quality news literate. Media Literacy Project becomes a strategy to introduce the characteristics of hoaxes and fake news and this strategy is implemented in Critical Reading course, whose objectives are to distinguish facts from opinions, draw conclusions from written material based on knowledge, experience, logic and awareness of the source validity and reliability, and develop and practice critical reading skills necessary for success in content area courses by interpreting, evaluating, and applying the knowledge to understanding the reading content and context. This research tries to examine the significance of readers' literacy level in recognizing information validity and reliability and to analyze how Media Literacy Project could increase students' literacy level and their awareness of fake news and hoaxes written by some news portals.

**Keywords:** Fake News, Hoaxes, Critical Reading, Media Literacy Project

## INTRODUCTION

With the development of technology, the use of online media as the platform for news and information updates has been inevitable. This trend creates a habit where Internet users or Internet citizens (or often short to "netizens") would rely first on social media platform, YouTube and many e-news portals to get information and news updates. Not only getting the news, Internet users also have the liberty to share the updated information with the other netizens by only clicking one "share" button on the news page. By doing so, the news portals will likely be opened, shared, and read by many more netizens and this chain of actions make profits for the news portals.

While netizens are enjoying the convenience of getting and sharing information quickly and easily online, the online news agencies are enjoying the money from the information sharing actions. Knowing that the online information dissemination generates money and make profit, some independent communities or news agencies use the same pattern of services, but what they give is the information, which is contradictory with the reality, or it is often called fake news or hoaxes.

The intentions of spreading fake news are the same as the actual news: to increase readership, online sharing, and Internet click revenue or in other words, to make big profit. Unfortunately, the dissemination of fake news is rapid and it is beyond media control because it uses sensational headlines that attract readers more effectively. Once fake news is shared, it can mislead readers, then damage an agency, entity, or person and later it can gain financial or political profit.

Since the spread is beyond control, one of the methods to reduce the strength is by adding filters to differentiate which one is and knowing the tips to stop the dissemination, by increasing netizens's skills in media literacy. Media literacy is the ability to identify different types of media and understand the messages they're sending. There are text messages, memes, viral videos, social

media, video games, advertising, and more. But all media shares one thing: Someone created it. And it was created for a reason. Understanding that reason is the basis of media literacy.

Media literacy involves necessary skills in the digital age. It helps reader to think critically; able to decide whether the messages make sense, why certain information was included, what was not included, and what the key ideas are. Media literacy helps readers learn how to determine whether something is credible. It also helps them determine the "persuasive intent" of types of advertising. The readers can also identify the role of media in the surroundings, and decide whether they want to shape us to follow and to act in certain ways or not.

In the research, the digital literacy was introduced in Critical Reading subject, where students have to analyse every information given in the news on any media. Students learned to access the information from many types of media, analyze whether the contents was valid or not, and to evaluate the sources of media. The process helped them to participate in the improvement of media literacy, which led to combat hoaxes and false information on any online news portal.

### **The Rise of Fake News**

Fake news was first written in a small town called Vales in Macedonia by an 18-year-old high school student. He wrote tons of article about the US Election, most of them salacious. The articles were posted and shared on Facebook, garnering tons of traffic and made him earn \$16,000 for few months only. His experiences were duplicated by his friends and in the final weeks of election, there were more than 100 political websites registered to Veles. By using pro-Trump story that became popular, he and other fake news publishers gained much more profit and one month before the election, their fake news hit 30 million shares. So, the Macedonians and other purveyors of fakery wrote stories with headlines such as "Pope Francis Shocks World, Endorses Donald Trump for President" and "FBI Agent Suspected in Hillary Email Leaks Found Dead in Apparent Murder-Suicide". They were completely false. And thus began the modern - and internet-friendly - life of the phrase "fake news". While these people are making money, fake news became one of the major scandals of the 2016 elections.

In Indonesia, fake news is closely linked to domestic politics and in particular, the rise of nationalism and it usually goes viral when it comes to differences on religions and political perspectives. According to Anggraini (cited in Kwok's) on TIME.com (2017), Hoax news has been a daily phenomenon in Indonesia but, the spread of hoax news intensified during the 2014 presidential election and is intensifying in the 2017 Jakarta gubernatorial election. According to Khairul Ashar on BBC.com (2017) stated that there were more than 1,900 alleged-hoax reports within three months on Blasphemy allegedly done by Ahok. Those hoaxes mainly highlighted politics which was centered on religious issues. Until 2017, there are more than 40,000 websites claiming to be news sites, but most of them are not registered, said the Press Council, who has launched an online media verification system to filter fake news. Digital life In Indonesia or in any other part of the world has entered a dark age, internet users need to take major part to fight this period. "Think before share" is no longer sufficient to combat fake news, the literacy of Internet users must be increased.

This research tries to find out whether the readers' literacy level influences their recognition of information validity and reliability and to what extent Media Literacy Project could increase students' literacy level and their awareness of fake news and hoaxes. The analyses their responses to some news and their answers to reflective questions.

### **What Media Literacy is**

Literacy has referred to the ability to read and write, and for the 21st century, the ability to read many types of media has become an essential skill. Media literacy is the ability to access, analyze, evaluate, and create texts in all forms (Hobbs, 2007). By having the skills needed in Media Literacy, media literate youth and adults are better able to understand the complex messages we

receive from television, radio, Internet, newspapers, magazines, books, billboards, video games, music, and all other forms of media. In order to be able to filter, analyze, and cross-reference, media literacy is an effective and engaging way to apply critical thinking skills to a wide range of issues. Since overwhelming information is given all over online news portal or media, netizens need new relationships with media and a new vision for its control, access, and structure to be later grasped and shared.

### Framework of Media Literacy

As it is stated earlier, Media Literacy is one essential approach in a 21st century education. It builds an understanding of the role of media in society, as well as essential skills of inquiry and self-expression. In order to establish the fundamental skills to understand the role of media, media literacy provides a framework to access, analyze, evaluate, create and participate using messages in a variety of forms.

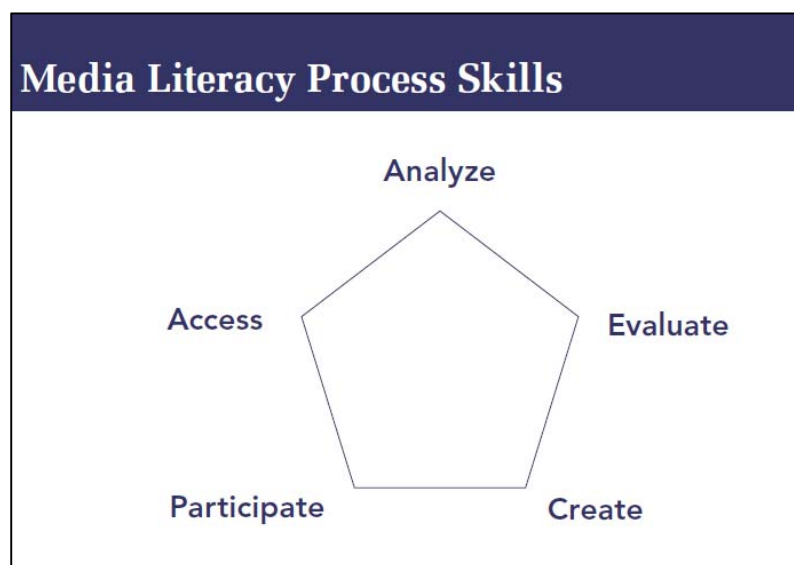


Fig 1. A framework of Media Literacy (taken from *An Overview & Orientation Guide To Media Literacy Education* by Elizabeth Thoman)

Media literacy, according to Tyner (1998) has the most established conceptual base as a result of practices in formal educational settings. There has been increasing momentum to include media literacy skills within the lesson plan. The most effective literacy instruction integrates reading, writing, listening, and speaking skills. Literate students are independent learners who take control of their own learning. Teachers can use literacy strategies to help students make decisions about how and what they learn. In the university level, media literacy should be included in every subject, since the university students are used to using media to be the learning references.

### Bringing Media Literacy into Critical Reading

Media Literacy should always integrate critical media analysis into the teaching steps and one of the ways to introduce media literacy is through reading subject. According to Strickland (2012), Students who read and discuss complex ideas build a more powerful content base. Students who engage in problem solving and critical thinking learn how to compare and contrast ideas and to make inferences. These process makes reading meaningful, and critical reading possible. Students who comprehend text, are better able to evaluate and synthesize complex ideas, and thus use evidence to support them. As a result, students learn how to evaluate and make rational decisions based on evidence (Strickland, 2012).

## METHODS

This research is a qualitative research and was conducted by applying content analysis and reader response criticism. This research is a qualitative research and was conducted by applying content analysis and reader response criticism. There were 22 first-semester students from all faculties, since Critical Reading was a course, designated to prepare them to ace/succeed the College Readiness Test.

They had a wide range of English proficiency, from very basic to intermediate. Students have been learning English for approximately six years, from Junior High School until Senior High School and also from English Courses. However, most learners had been struggling to pass the test especially in their reading section, only few students could almost reach the minimum requirement for the test.

The Media Literacy Project was conducted in two meetings: The first meeting was to recognize and identify the characteristics of hoaxes and fake news and the second meeting was to analyze the content and to give perspectives and reflections on the news. On the first meeting, they read an article called “*Alex Jones: Obama Portrait Contains Pro Pot, Islam Messages*”, written by Alan Gordon which was written by Alan Gordon and on the second meeting, they read two articles called “*Indonesian General Prabowo Poised to Run for President*”, written Karlis Salna. After reading, the students had to answer the series of questions related to their understanding and their awareness of the news validity.

## FINDING(S) AND DISCUSSION

The framework of Media Literacy suggests five aspects to be analyzed in the process: Access, Analyze, Evaluate, Create, and Act/Participate but due to the specific circumstances, this research adapted the framework and covered three aspects, they are: Access, Analyze, and Evaluate.

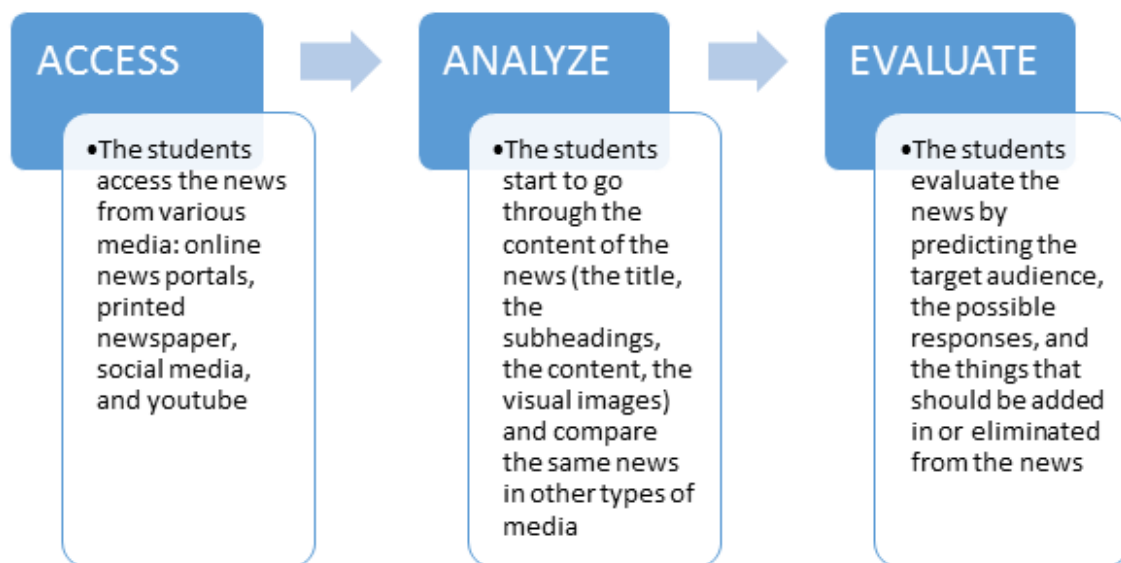


Fig 2. The adapted framework of Media Literacy for the research

The process of Media Literacy project in this research is explained on the table as follows:

<p>Meeting 1 (21 March 2018)          News Title: Alex Jones: Obama Portrait Contains Pro Pot, Islam Messages          Author: Alan Gordon          Website: <a href="http://bizstandardnews.com/2018/02/15/jones-obama-painting/">http://bizstandardnews.com/2018/02/15/jones-obama-painting/</a></p>
--

ACCESS	ANALYZE	EVALUATE
The students searched from the other articles that contained the same news, such as: www.npr.org, which wrote what Obama thought of the painting, www.vox.com that wrote about the painting techniques rather than the hidden message, and some videos from youtube so the students could see the interview with the the painter, Kehinde Wiley	<p>Guided Questions:</p> <p>Pre-Reading Questions</p> <p>What idea did you get when you read the title?</p> <p>What news did you predict to be written in the article?</p> <p>What was your first reaction/response?</p> <p>Post-Reading Questions:</p> <p>Is the content relevant with the title?</p> <p>What is not elaborated?</p> <p>What is ambiguous?</p> <p>What things are not necessary to be mentioned in the article?</p> <p>What are the things that should be added in or eliminated from the news?</p>	<p>What is the intention of the author?</p> <p>Who do you think this article is addressed to?</p> <p>What are the expected readers' responses toward the article?</p> <p>What is the article supposed to write, related to the image given or the title?</p> <p>Do you think the website is valid and reliable?</p>

Table 1. The process of conducting the project on the first meeting

In this meeting, the students were divided into four groups and they were given blank sheets to answer the guided questions. When reading the title, all students found that the focuses of the title are not coherent: from Pot to Islam messages. All of them also predicted that the news would definitely accuse Obama for supporting Islam community in America. However, all of them did not really have distinguished reaction because they thought that the title was unclear.

Some of the answers for the pre-reading questions were:

"The title was confusing, what are the relation between pot and pro Islam" (Dila)

"The title must say something bad about Obama" (Yoshua)

"My response is nothing, because I know that so many Americans hate Obama and believe that Obama is a Moslem (Fiella)

After reading the news, all students spotted some content irrelevance. For instance, they thought that the expert's opinion to relate the green vegetation which became the portrait background to pot was exaggerating. All students claimed that the statement was only based on an assumption. The students realized that there were some information that was completely irrelevant and not necessary, such as the part saying that the painting contained some sperm.

All students realized that this news was written to disrespect Obama or to provoke Obama's haters because the title was not well elaborated, they even added some irrelevant information. All students even checked some other articles from <http://bizstandardnews.com> and came to conclusion that the website contained biases.

Meeting 2 (4 April 2018) – News 01

News Title: Indonesian General Prabowo Poised to Run for President

Author: Karlis Salna

Website: <https://www.bloomberg.com/news/articles/2018-02-26/indonesia-presidential-race-shaping-up-as-prabowo-jokowi-rerun>

ACCESS

ANALYZE AND EVALUATION

Guided Questions:

1. Which statement is TRUE?
  - a) Djojohadikusumo despises Jokowi as the president of Indonesia because Jokowi won after Prabowo
  - b) Djojohadikusumo thinks that Jokowi has not had enough credentials to lead the country
  - c) Indonesia relies most of their economic growth on China, as the biggest provider of fund in Indonesia.
  
2. Which statement is FALSE?
  - a) Not coming from military, Jokowi finds conundrums in getting close with people and prospective voters
  - b) Prabowo was discussed as a strong president candidate from a party that supports the existence of the hardline Islamic organization.
  - c) Jokowi and Prabowo, in 2014 presidential election, highlighted the prime domains of national issues
  
3. It is safe to conclude that (choose two)
  - Gerindra is more than ready to reduce the reliability on China but still maintain bilateral relations
  - Jokowi is underachieving when it comes to policy making
  - Prabowo would bring religions as his armor in the 2019 presidential battlefield
  - Gerindra is capable to increase economic growth and achieve more percentage in tax collection
  
4. What do you think are irrelevant between the content and the title? You may choose more than one
  - The content does not really highlight how Prabowo is ready to win the battle
  - The content only focuses on weaknesses of the opponent: Jokowi
  - The content does not really elaborate experts' opinions on how Prabowo is ready to win the battle
  - The content talks about really different issues from the title
  - (your own opinion)

---
  
5. What do you think this article should add? You may choose more than one
  - Prabowo's Strategies to win the presidential election
  - Jokowi's underachievement during the administration
  - Prabowo's story as the leader of Gerindra Party
  - Prabowo's personal stories of how his ordinary life goes
  - (your own opinion)

---

	<p>Reasons:</p> <p>6. How many sources or experts are mentioned in this article? Who do those experts support?</p> <p>7. Who do you think this article supports? Why?</p> <p>8. How many times does this article mention the weaknesses of Jokowi's Administration? What are they?</p> <p>9. How many times does this article mention the strength of Jokowi's Administration? What are they?</p> <p>10. How many times does the article mention the strength of Prabowo? What are they?</p>
--	--

Table 2. The questions or inquiries to develop the skills in literacy

In this meeting, the students are asked to answer some College Readiness Test-like questions that also required their critical thinking and awareness to recognize the message implied or inferred in the questions or the answer options. The questions were grouped into three categories: (1) Recognizing what is implied in the news, (2) Recognizing the irrelevance, (3) Recognizing the target audiences.

For recognizing what is implied in the news, the readers should know the bigger context and understand the meaning of the questions and the options of answer. The questions for recognizing what is implied were:

	Correct	Wrong
<p>1. Which statement is TRUE?</p> <p>a) Djojohadikusumo despises Jokowi as the president of Indonesia because Jokowi won after Prabowo</p> <p><b>b) Djojohadikusumo thinks that Jokowi has not had enough credentials to lead the country</b></p> <p>c) Indonesia relies most of their economic growth on China, as the biggest provider of fund in Indonesia.</p>	1	3
<p>2. Which statement is FALSE?</p> <p><b>a) Not coming from military, Jokowi finds conundrums in getting close with people and prospective voters</b></p> <p>b) Prabowo was discussed as a strong president candidate from a party that supports the existence of the hardline Islamic organization.</p> <p>c) Jokowi and Prabowo, in 2014 presidential election, highlighted the prime domains of national issues</p>	0	4
<p>3. It is safe to conclude that (choose two)</p> <p><input type="checkbox"/> <b>Gerindra is more than ready to reduce the reliability on China but still maintain bilateral relations</b></p> <p><input type="checkbox"/> Jokowi is underachieving when it comes to policy making</p> <p><input type="checkbox"/> <b>Prabowo would bring religions as his armor in the 2019 presidential battlefield</b></p> <p><input type="checkbox"/> Gerindra is capable to increase economic growth and achieve more percentage in tax collection</p>	0	4

Table 3. The students' responses to the "Recognizing what is implied in the news" questions

From the numbers of correct answers, it is shown that majority of students did not really comprehend the questions or are not aware of what the meanings of the answer options were really

about. Therefore, most of them answered the questions wrong and after the discussion, they drew conclusion that vocabulary knowledge was one of the crucial elements improve literacy.

The third types of questions were the questions that required them to recognize the irrelevance in the article and their answers are explained as follows:

<b>What do you think are irrelevant between the content and the title? You may choose more than one</b>				
	1	2	3	4
The content does not really highlight how Prabowo is ready to win the battle		√	√	√
The content only focuses on weaknesses of the opponent: Jokowi	√	√		
The content does not really elaborate experts' opinions on how Prabowo is ready to win the battle			√	
The content talks about really different issues from the title				√
(your own opinion) _____.	The article mentioned Ahok (nor necessary)			Discuss about Jokowi's strengths

<b>What do you think this article should add? You may choose more than one</b>				
	1	2	3	4
Prabowo's Strategies to win the presidential election		√	√	√
Jokowi's underachievement during the administration	√	√	√	
Prabowo's story as the leader of Gerindra Party	√			
Prabowo's personal stories of how his ordinary life goes			√	
(your own opinion)	The impact of the high dependency on China		The kindness of Prabowo	Prabowo's achievement related to Indonesian development
Reasons:	The article supported Prabowo, so it should weaken Jokowi and persuade voters to choose Prabowo instead of Jokowi	We think that the author want to convince voters to choose Prabowo	To attract people that he is a lovable person	To persuade the reader to choose Prabowo to be the next Indonesia's president

Table 4. The students' responses to the "Recognizing the irrelevance" questions



The questions encouraged the students to spot the irrelevant information regarding the highlight given in the title and the content. One group was able to mention that Ahok case would actually not be necessary to be discussed in the article and the article should not mention Jokowi's strength because what became the highlight were Prabowo. From the discussion, the students showed

The questions for recognizing the target audiences encouraged students to identify how many sources or experts that were mentioned in the article to raise awareness of what their opinions were, and how many times the article mentioned the characters' strengths and weaknesses. By identifying how the articles mentioned certain characters, not only developing analytical skill, they also developed critical skills by being able to state that this article supported Prabowo without mentioning some comments and perspectives from Jokowi's side of story and the article target Prabowo supporters and Jokowi haters.

After the project, the students pointed out three things to be highlighted in order to improve skills needed in media literacy: (1) knowledge of the language elements (lexical items, expressions, and idioms), (2) access to knowledge and information to be able to cross check the information on other types of media, (3) team-based learning; since students found that the skills needed in media literacy took many series of discussions with their peers, and (4) guided inquiries to help them be more aware of the process of access, analyse, and evaluate.

## CONCLUSION

Media Literacy Project is one effective way to recognize the validity of information obtained from many types of media and to spot biases and hoaxes, which are ubiquitous and easily accessed. A media literacy involves analysis, evaluation, and critical reflection: it involves a broader understanding of the social, economic and institutional contexts of communication, and how these affect people's experiences and practices. Media literacy certainly includes the ability to use and interpret media; but it also involves a much broader analytical understanding. However, in order to make media literacy effective, some elements need to be taken into account. They are: knowledge of the language elements, access to knowledge and information to be able to cross check the information on other types of media, team-based learning, and guided inquiries to help them be more aware of the process of access, analyze, and evaluate.

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## **STUDENTS' PERCEIVED EMOTION REGULATION AND SELF-CONSTRUCTION FACILITATED BY LANGUAGE, EXPERIENCE AND MEDIA**

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### **ABSTRACT**

Learning process is not only requiring students' cognitive capacity, but also their emotional strength and management skills. How they are resilient, motivated, committed and conscious during their learning adversity may produce learning values building and renewal. These values can influence students' learning attitudes, behavior and performances. This process of self-construction can be facilitated by affective and social functions of language through inspirational, motivating and resiliencing wise quotes/wordings which is facilitated by diverse media. This implies language may permeate into inner and outer world of its' speakers. This study aims to explore how language (inspirational, motivating and resiliencing wise quotes/wordings) may affect students' emotion regulation and self construction and how the impacts are. The data are collected and extracted through students' written responses. The data show that language operates not only within social context, but also individual domain. It is a means for both social communication/interaction and self-talk/dialogue. The wide range of films, songs, online wise quotes (media) selected and combined with their emotional experience may encourage students' to adopt diverse values of being care and helping, responsibility, commitment, perseverance, diligent and spiritual. These quotes are becoming meaningful, significant and foundation of values development through the process of reinforcement, experience attribution (meaning making) and mindfulness. This study shows that language and media can be catalyst of self-construction which operate interchangeably between affective and social functioning. Affectively, they can potentially influence students' self-construction through emotion regulation and values building/development. Socially, they can potentially direct students' (individuals') attitudes and behavior in social interaction.

**Keywords:** self construction, emotion regulation, learning values, affective function, social function

### **INTRODUCTION**

Learning involves continuous process which involves not only cognitive and psychomotoric capacity, but also emotion regulation capacity. This emotion skill may play a function of internal self-generator which affects students'/learners' motivation, awareness, self-confidence or capacity to resile during their learning process. Students' capacity to be aware of their feeling, monitor their emotion, evaluate what happens/has happened in their learning and construct their self and life values for supporting their learning, is central in adult learners. The adult learners should be independent learners. They should explore and construct positive self concept from their social environment to support their learning needs, goals and orientations. This indicates that they should be autonomous and be self-directed in managing their learning, including managing emotion, cognition and psychomotoric (internal and external worlds).

Learning involves self (internal) and social (external) processes. Learners should interact with their social environment and inner world. What they obtain and how they perceive from environment may affect their emotion and learning process. How they manage their emotion and inner process tend to influence their social learning practices. This indicates that learning needs circling relationship/interaction between self and social surrounding.

Language is not only a means of communication and interaction, but it can be a means of learning. It can facilitate self-construction and emotion regulation (wound healing, motivation

generation, learning confidence elevation and learning strength). However, it cannot work independently. It operates together with other supporting learning elements (value, self-concept, emotion, social practices). Language may play its affective and social functions through inspirational, motivational, strengthening or healing words/quotations. They can be catalysts for students by managing their emotion, taking meaning from experiences and many media, constructing learning values, orientations and goals. This study aims to explore the impacts of these wording/quotation on students' academic and life learning processes by examining students' experiences and the impacts on their learning (values) construction.

This study aims to explore:

1. How do the student-participants manage their emotion and perform self/values construction using inspirational/motivational quotes/words from multi sources of media?
2. How are the student-participants' perceived impacts of the used inspirational/motivational quotes/words from multi sources of media on their learning?

There are several areas of theories inherent with the studies, including adult learning, learning experiences, self-construction, emotion regulation, language and media

### **Adult Learning and Learning Experience**

Learning is a process instead of result. It involves transformation on behaviour and knowledge (Australian Government, 2007, p. 3). Learning is related to the obtainment of habit, understanding and attitudes (Knowles, Holton & Swanson, 2011, p. 11). These substantial changes should cover all learning components: cognition, affection and attitudes (Australian Government, 2007, p. 3).

The nature of adult learning involves dynamic interaction between self and social environment. They tend to discern and interpret their learning experiences obtained through interactions from social environment. For adult learners, experience becomes the primary learning sources; thus, the most effective method for adult education is related to experience examination (Lindeman, 1926, cited in Knowles, Holton & Swanson, 2011, p. 11). This experience analysis may lead adult learners to examine other perspectives and possibly change their previous values, conviction and attitudes (Knowles, Holton & Swanson, 2011, p. 105). Kiehly, Sandmann and Truluck (2004) propose multi-perspectives in understanding adult learning: from view of learners (by considering the individual aspects of learners: self-concept, responsibility, self-directedness, learning goals and orientations, dispositions, self-esteem), view of process (transformation, adult learning strategies, experiential learning, methods of adult learning), view of context (social environment, physical environment, experience while interacting in community, authentic environment, communities of practice), and view of educators (educators' reflection, educators' beliefs, values, assumptions, philosophical traditions). Knowles, Holton and Swanson (1998, cited in Knowles, Holton & Swanson, 2011, p. 147) identify adult education principles: learners' need to know, learners' self-concept, learners' prior experience, readiness to learn, learning orientation and learning motivation. Adult learning emphasizes significant role of learners' experience. Adult learning involves element of contextual learning (Susan, 2000). Contextual learning is closely related to constructivist learning theory which proposes learning occurs when learners can derive meaning from their experiences (Merriam & Carafella, 1990, cited in Susan, 2000, p. 3).

### **Self-Construction and Emotion Regulation**

Students' selves are not static. They are developing. Self is constantly changing and the most challenging developmental self is fulfilling self satisfaction within life-context (Christiansen, 2000, p. 98). Self construction involves multifaceted process of evolution (Yost, Strube, & Bailey, 1992), self-identity, self efficacy and self-appraisal (Christiansen, 2000), self concept (Bruner, n.d.), self evaluation (Harter, n.d.). The developing self is comprising of private and social selves

(Bruner, n.d.). Thus, it is closely related to social constructionists' perspectives. The constructionists believe that identity is built from social interactions (Christiansen, 2000, p. 98).

Self-construction tends to occur during development process. An individual's self awareness, knowledge and evaluation is gradually changing as the individual is growing from early childhood, middle childhood and adolescence (Harter, n.d.). Self construction involves interrelated elements. Autonomous self is not an individual self, but it is consisting of self in community and self in family which are influenced by heard messages and relevant experiences which subsequently affects represented self (self projection) (Usinger & Smith, 2010, p. 584).

This development of self frequently links to emotion regulation. Emotion regulation is defined as "consisting of internal and external processes involved in initiating, maintaining and modulating the occurrence, intensity and expression of emotions" (Morris, Silk, Steinberg, Myers & Robinson, 2007, p. 3). The social construction perspective on emotion regulation views emotion as state which is related to social context (Gross & Barrett, 2011, p. 7). Emotion regulation capacities determine successful social relationship (Lopes, Salovey, Côté & Beers, 2005, p. 117). Emotion can be regulated through reappraisal and suppression in which reappraisal is argued to be more effective than suppression (Gross, 2001, p. 214).

### **Inspirational/Motivating/Strengthening Words/Messages and Media**

Self construction requires not only emotion reappraisal, but also self capacity to be internally motivated and be confident. Inspirational/motivating/strengthening words may contribute to self-construction. As mentioned by Usinger and Smith (2010, p. 584) self construction can be facilitated by an individual's experiences and message that they ever heard. Words/messages as external stimulant has capacity to enter an individual's self. Persuasive messages can appeal certain emotion and change behaviour (Simunich, 2008). Many studies show that framed and persuasive messages are intended to change or induce certain behaviours (Gusé, 2008; Banks, Salovey, Greener, Rothman, Moyer, Beauvais & Epel, 1995; Gerend & Cullen, 2008). The cue-effect theory proposes that positive behaviour can be stimulated by positive wording (Maheswaran & Meyers-Levy, 1990, cited in Smith & Pretty, 1996, p. 258). Markett, Sánchez, Weber & Tangney (2006) suggest that the use of short message can promote classroom interactivity. This indicates that wording/messages can influence emotion and behaviour.

Media can be significant tools for conveying messages. They can be intervening instruments. The proliferation of information and communication technology provides wide range of media. Several studies observe roles of media on self construction. These include social media and self presentation (Kaplan & Haenlein, 2010), identity formation (Vittadini, Siibak, Reifová & Bilandzic, n.d), images generated by media and social construction (Gamson, Croteau, Hoynes, & Sasson, 1992), the formation of identity in organization (Kjærgaard, Morsing & Ravasi, 2011), social construction and learning (Gikas & Grant, 2013).

### **METHODS**

The study adopts qualitative method. It is aimed at exploring students' perceived emotion regulation and self construction and how they use messages/wording to motivate, inspire or strengthen themselves on the process of self construction (self-changing). The data are collected through students' written responses on how they strengthen themselves from adversity (by using messages), what self-construction impacted by those wordings. The data are analysed by using interpretative phenomenological analysis perspective. It is started with description of data, interpretation, (narrative) quotation and theoretical elaboration. As mentioned by Jonathan Smith (2008, cited in Griffin & May, 2012, p. 450), "after the close-reading phase the researcher is advised to proceed incrementally to first describe then interpret and then, if more than one participant is involved, begin to work across cases."

## FINDINGS AND DISCUSSION

The data show that the students are adult learners who tend to be independent in regulating/managing their emotion to achieve successful learning goals. The students select various message/wording from diverse options/sources of media to motivate/inspire/strengthen their emotion and shape/form their self. They obtain the messages/words from various/distinctive sources, including public figures, part of songs lyric, advertisements, movie, books, religious/spiritual values, parents' values/advices, friendships, school values and direct experiences. This is as shown by the following original samples of data excerpts (without any corrections):

*“Live as if you were to die tomorrow. Learn as if you were to live forever (Mahatma Gandhi), it motivates me to do something good every day. It inspires me to learn something as much as I can because I will live until forever. What makes me learn to live my life wisely as I am doing a good thing every day. Because I think my life is not good enough. After I read it, I think it inspires me to be better every day. It gives me strength to face a hard day so that I won't give up...” (Student-8)*

*“There is no elevator to reach success, you must take the stairs,” that's on the picture on a wall in my elementary school. My teacher, each afternoon, in my elementary school, usually my teacher give to the student few motivations, while her finger point the picture on a wall. Thus, I don't give up, because there is no elevator to reach success, must take the stairs.” (Student-52)*

*“Don't complain about everything for your life, just let it be, and do your best, ikhlas, honest, responsible, I got this quote from my dad, who always remembered me about that when I want to do everything. Who is inspiring me, he is my dad absolutely. Why? Because my father always hardwork, goes to office, never bore to support me to get successful in the future. He never complain about his job...the impact for my life is when I want to do everything, I must to be honest, responsible. Because from that usual, the result will follow your process...” (Student-57)*

The data show that the students use those messages/wordings to manage their emotion. This includes emotion regulation and generation. The emotion regulation and generation produce (life) values which may influence the students' behavioural tendency/intention. It tends to provide life directions and goals.

The proliferation of media and technology, in some respects, provides options for today's students to find/explore their own ways to construct themselves. This also indicates that media/internet and technology may constructively or detrimentally influence students' self-construction. This also signifies that media play significant functions in shaping today's students' learning environment. Self-regulation can be obtained when students have autonomy and initiatives (Brady & Kennedy, 2010, p. 242).

The message/wordings in doing self-construction's function are not operating independently. They are intervened by some aspects: 1) previous experiences which bring specific emotions: anger, sadness, self-unworthiness, reduced self-confidence that the students' feel tend to lead them to explore message/wording containing emotional calming or motivation to counter the negative experienced emotion. This process is also supported by self-awareness. Self-consciousness allows emotional impact reflections and plan (Damasio, 2000, p. 8, cited in Day, 2004, pp. 44). Moreover, emotion is significant for educational process (Sylwester, 1995, pp. 72,75, cited in Day, 2004, p. 48). The messages/wording students select from various online media tend to screened by their experience. As situation/social interaction may trigger situated learning.

2) Repetition and reinforcement process which relates to emotion and memory. The repetition and reinforcement of past experiences reminds the students the experienced emotion. This emotion may condition behaviour they intend to do. Strong memory for learning is derived from engaged experiences (Pete & Fogarty, 2004, p. 167). Learning environment which provide a place for experiences happen contribute to students' self construction. Today's students are surrounded by online and offline environment. The richness of environment enables the adult students to independently construct themselves. The data (student-participant 52) indicates that school's value message/wording is significant for laying value and behavioural foundations. As the students grow and develop, they tend to have more autonomy to select their learning environment. The wide online access and various media exposure allow the students to be resilient learners. Appropriate environment contribute to learners' resiliency capacity, an essential qualities to adapt to changes (Burns, 1996, p. 94, cited in Cahill & Freeman, 2006, p. 84).

The messages/wordings bring profound impacts on students' life learning, as represented by following original samples of data extracts (without any corrections).

“Be a useful person for others, I got that quote a few years ago from my father, because since I was seventeen years old, my father always told me to be a useful person for others, and he said that in this life if we become a useful person in our life, it can make our life more meaningful...the quote is certainly very impacted for my life to be better person. It makes me more aware that help each other is good. In example, I have a new friend in Surabaya, her name is Bernika, She is from Medan and she study in here. She usually using transportation online when she wants to go to campus. Because I feel pity I decided to pick up her to the campus. In that moment I feel I was a useful person for others. And in my future I always try to be a better person.” (Student-5)

“it's now or never, I took the quotes from the lyrics of Bon Jovi's song, It's my life. As I know, everyone seems to have this kind of moment every now and then, but then again the decision we took in that moment matters most. It was year of 2015, I had a bad experience in writing competition. I was frustrated, I just can't believe that mu friends dare to do plagiarism and won that, since that. I stopped joint writing competition for some months, but when my deskmate played Bon Jovi's song, I realized something. I decided to join writing competition again and I got the good result. The impact of this quote is, that it always helps me keeping my spirits on fire. So if there's any good chance, just take it. It's now or never. (Student-28)

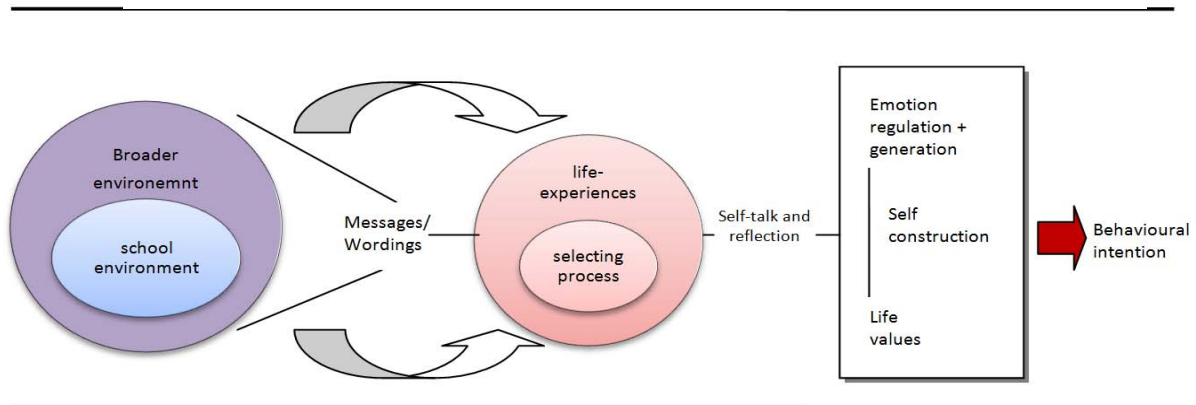
“The sun will rise and we will try again, I find this quoates from pinterest. The quotes have mean, if we fail at something, we shouldn't give up. We must believe that good things is not come easily. We must be stronger than before. If we want to meet a happiness, we must try new way in a brand new day with the same spirit. When I have a bad news about family, academic. Friend etc, I always think I can pass that and I believe that tomorrow can be better with me still struggling and against my fear.” (Student-42)

“Never lose hope, because it is the key to achieve all your dreams. Your biggest weakness is when you give up and your greatest power is when you try one more time. This motivation comes from my mother. From this motivation I more spirit in daily activities, make me more appreciate the process, and make me strong, keep the spirit and never give up.” (Student 59)

The data show that the messages/wordings have deep impacts on students' emotion, values, life goals and attitudinal/behavioural inclinations. It indicates that experiences tend to be the primary stimulus. They are reinforced by messages/wording. The students tend to develop intrinsic

motivations which are arising from contextual experiences and life problems. Adult learners tend to have essential learning principles related to learners' intention to know, self-concept, prior experience, readiness to learn, orientation to learning and motivation to learn (Knowles, Holton & Swanson, 2011, p. 4). Through process of reflecting experiences and message reinforcement, the students are re-building/developing identities. Identities are dynamic which subject to change/revision (Day and Hadfield, 1996, cited in Day, 2004, p. 55). From the students' experiences and message reinforcement, the students develop passion frame. Passion frame is intention to understand of the feeling of other people, develop environment to grow positive emotion and know how to avoid or minimize negative feeling (Day, 1996, p. 60).

Figure 1. Students' self constructed facilitated by language, experience and media



The study also indicates that message/wording is a means for managing self through self-talk. The result of this self-talk may influence students' social self construction, how they will behave in their social learning to reach learning goals. Adult learners can develop capacity to construct and re-construct themselves through experiences and media. The following model encapsulates students' self construction aspects facilitated by language, experience and media.

## CONCLUSION

The study indicates that messages/wordings from students' environments can be sources for self-construction. The students select and get the messages/wordings from various media: direct and indirect media. These messages/wordings can facilitate students' self construction though students' experiences elaboration, self-talk/reflection, emotion regulation and generation, value Construction. These intervening factors result in behavioural intention/tendency. This study also indicates that language is media for self-talk and social interaction which operate collaboratively with other aspects: experiences, media, environment, emotion regulation.

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## ROHINGYA IN MEDIA: CRITICAL DISCOURSE ANALYSIS OF MYANMAR AND BANGLADESH NEWSPAPER HEADLINES

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### ABSTRACT

Rohingya case has attracted world-wide attention as it is regarded as humanity rather than racial issue. The case has become viral throughout the world by means of, one of which, newspaper headlines. Media plays an important role to blow this humanity issue. Critical Discourse Analysis is urgently required to deconstruct the role of media in portraying that issue. Newspaper headlines on Rohingya case published in Myanmar and Bangladesh were analyzed in terms of their textual structures, employing Halliday's Systemic Functional Grammar. The data were taken in a purposive sample technique by observing twenty newspaper headlines from two newspaper companies: *Mmtimes* from Myanmar and *The Nation* from Bangladesh, taken during 2017. Both newspapers used topical Theme in their headlines, yet the participants chosen as the Themes are different. Myanmar headlines involved Actor, Goal, Sayer and Verbiage as their Themes. Bangladesh headlines, on the other hand, employed Actor, Goal, Carrier, Token and Sayer as the Themes. The ideologies concluded from different Theme features in the headlines are different. Myanmar newspaper headlines cover the Rohingya issue by blowing up the good deeds by Myanmar government, while Bangladesh newspaper headlines show the actions done by Rohingyans to save themselves.

**Keywords:** Rohingya, headlines, ideologies

### INTRODUCTION

Rohingya ethnic, located in south-western Rakhine state of Myanmar, has experienced a long sorrow regarding their identity and freedom of living. The government denial of their national state has taken place over than 150 years ago (Steinberg, 2010). Until now, Rohingyas are stateless. The conflict was triggered by the location where Rohingyas have stayed. Living in the border of Bangladesh, Rohingyas who are west Arakan, have been claimed as Bengalis by Myanmar government (James, 2006, p. 22). Blamed as 'outsiders', Rohingyas experienced ethnic cleansing by Buddhist groups in the early of 1900s and late 2003 (James, 2006).

Rohingya is located in Rakhine state and considered as Arakanese, occupying 4.5% of the population (James, 2006, p. xxiv). Being Muslim, the Arakanese called themselves as Rohingya. The Buddhist group forced the Rohingyans to pursue sanctuary across border in Bangladesh (James, 2006, p. 65). The report mentions that in January 2009, Myanmar government denied Rohingya's attempting to flee Myanmar to Malaysia by sea as a 'national race', and referred them to Bengalis (James, 2006, p. 22). Rohingyans never have any type of citizens and ethnic groups (Steinberg, 2010, p. 73).

The history notes that

in 1978, Myanmar police and troops made a sweep through that region and prompted more than 200.000 to flee into Bangladesh. A similar flight occurred in 1991-1992 and again there was UN repatriation. The fusion of India and Burma in the colonial period, and the exodus during World War II and in the current period, made matters even more murky (Steinberg, 2010, p. 108).

The clearing has continued up to early 2005, when "some 20.000 Muslim refugees from Myanmar still remained refugee camps in Bangladesh. Malaysia has offered political asylum to about 10.000 such persons" (Ganesan & Hlaing, 2007, p. 191).

Rohingya case has attracted media to blow the issue. The effect is, one of which, countries throughout the world have put attention to Rohingyans. Supports in various forms, such as camps and solidarity in ASEAN countries, are the results of what media expose. One form of how media blows the issue is through headlines. Headlines are forms of words packaged in distinctive ways to communicate to the audience. Metila (2013) asserts that headlines present what newspaper agencies regard as the most crucial information readers ought to know. Moreover, headlines have the abilities to “reproduce hegemonic knowledge and ideologies, creating public consensus, and sometimes challenging dominant discourses by maintaining their independence and autonomous agency” (Metila, 2013).

To unveil the ideologies behind media, Critical Discourse Analysis performs as an approach to figure out the meanings of meaning made by the choice of words bundled in the headlines. Wodak (2007) clarifies that ideology is equated with intended or non-intended meanings, with illocutionary and perlocutionary forces. In headlines, what is obvious is what begins the headlines. In Halliday’s term, to analyze the Theme of headlines is by means of mode analysis. Downing and Locke (2006) point out that mode is about how the message is arranged or packaged in different ways and the different forms highlight different aspects of the message.

This research focuses on analyzing newspaper headlines published in two countries, Myanmar and Bangladesh. Newspapers are chosen as the data since they serve social and national issues in terms of their ideological perspectives (Sajjad, 2013). The newspapers involved are *Mmtimes* from Myanmar and *The Nation* from Bangladesh. Rohingyans live in Rakhine state which is located in the border of Myanmar and Bangladesh. It was, then, assumed as the initial problem experienced by Rohingyans. Therefore, it becomes the main reason why this research takes newspaper headlines from the two countries.

This research is also in an attempt to compare how each newspaper presents Rohingya issue from the departing message presented in the headlines. Mahmood and Javed (2011) assert that “news headlines are the most important part of newspapers as they provide a quick mode of information to the ones who cannot spare time for reading the details of news item (Sajjad, 2013). The wordings of the headlines are indeed made intentionally by newspapers. Despite the textual structure in media, the ideologies between the two media are also compared with the respect of each media ideological perspective.

Studies utilizing CDA in news headlines have been popularly researched by scholars. Ulum (2016) observed newspaper headlines on Syrian refugees written in 10 English newspapers, 6 German newspapers and 16 Turkish newspapers. The research aimed at knowing the ideologies by considering the newspaper ideological perspectives. The analysis of the surface structures of the headlines and linguistic structures employed become the results of the research. Plain headlines are mostly used by those newspapers. The linguistic features used are topicalization, passivization, and information. The research found that western newspapers focus on the issue from risk perspectives that Syria may carry to Europe, while Turkish newspapers focused on the tragedy in Syria as the key point of the conflict (Ulum, 2016).

Afzal researched the elements of pathos and media framing in newspaper perspective on Rohingya crisis (2016). The research focused on the framing strategy made by media which brought the issue in the international stage. There were three kinds of newspapers involved: Pakistani, British and American editorial opinions. There was a similarity found in the three different newspapers: all of them represent the crisis, which is Rohingya Muslim minority, anti-Buddhist majority and anti-Myanmar rung elite (Afzal, 2016). The newspapers framed Rohingya crisis to appeal readers’ emotion.

Those studies observed both the surface structures and linguistic features employed in the headlines by applying Van Dijk’s theory of news and discourse. This research enriches the study of news headlines discourse from different perspective. This research focuses on the textual structures of the headlines by applying Halliday’s Systemic Functional Grammar, supported by

Eggs. The similarity found between the previous studies and current study is all of them compare newspapers, though the choice of newspaper is different.

This paper has two main objectives: (1) to figure out how Myanmar and Bangladesh media select the Theme in their headlines regarding Rohingya case and (2) to conclude the differences and similarities in the way different media present the same news item with respect to their ideological perspectives.

## METHODS

The approach of this research is Critical Discourse Analysis as CDA regards language as social construct (Young & Harrison, 2004). The analysis does not regard the analyzed texts as separated language forms, but as the representation of particular view, referring to media in different countries. This research observes headlines of online newspapers in Myanmar and Bangladesh, *Mmtimes* and *The Nation*.

To collect the data, this research applied a purposive sampling technique by taking twenty headlines from each newspaper, taken during 2017. In total, there were forty headlines to observe. The headlines were selected purposively in which the researcher only took those which were directly related to Rohingya in the search engine. Since this research was started in the beginning of 2018, the data taken were those published during 2017. All data were browsed in the newspaper official pages.

The headlines were coded as follows. The first code signifies the country. Myanmar headlines are coded as MYAN, while Bangladesh newspaper headlines are coded as BANG. The next code is H, which refers to headline. The last code is the number of headlines analyzed in each newspaper. For example, MYAN.H.1 means Myanmar newspaper headline datum number 1, BANG.H.5 refers to Bangladesh newspaper headline datum number 5, and so on. The same description is applied for the rest data.

## FINDING(S) AND DISCUSSION

The analysis finds that both Myanmar and Bangladesh newspaper headlines use Topical Themes. Topical Theme refers to the Theme in which it performs as the participants in transitivity analysis. However, the participants involved in the headlines are different. The table below shows the Theme used in both newspapers.

Table 1 Participants of Theme Used in Both Newspapers

	Myanmar Headlines	Bangladesh Headlines
Actor	7	15
Goal	9	1
Carrier	-	2
Token	-	1
Sayer	3	1
Verbiage	1	-

The table above shows different types of participants chosen by both newspapers. Myanmar headlines involved Goal as the dominating participant, while Bangladesh headlines involved Actor as the participant which appears the most in the headlines. Bangladesh newspaper headlines are also richer in terms of its Theme structure. The existence of Carrier and Token is absent in Myanmar newspaper headlines.

The headlines below are taken from Myanmar headlines which employ different participants.

MYAN.H.1 **Government** removes welcome mat for UN Special Rapporteur.

MYAN.H.11 **Government team** to visit Bangladesh to discuss refugee repatriation.

Theme, as the departing message in the headlines, is represented in the form of noun phrases in the data above. Since the noun phrases are elements of the clause to which a transitivity function can be assigned occurs in the first position in a clause, they are categorized as Topical Theme (Eggs, 2004). The

transitivity elements above are Actor, meaning the constituents which perform the actions. In the above headlines, the Actors are represented by the words “government” and “government team”. Myanmar newspaper intends to show the government’s attempts at solving Rohingya case. The employment of government as the Actor is to attract the readers that they also concern Rohingyans.

The dominating participant in Myanmar headlines is Goal. The data below employ Goal as the Theme in Myanmar headlines.

MYAN.H.4 **Refugee deal** inked, repatriation to begin.

Goal refers to the participant in which an action is directed to. The action meant in above datum is “inked” realized in a passive form. The Theme in the headline above is “refugee deal” as the result of an action “inked”. Looking at the context, the headline puts an agreement to refugee as the departing message. Myanmar newspaper intends to show the government’s effort to solve the Rohingya issue. However, the term “refugee” instead of “Rohingyans” is chosen to hide the issue acknowledged by the world. The newspaper does not explicitly mention Rohingyans in order to avoid sympathy from the readers. Moreover, Myanmar media shows neglect of Rohingya by not mentioning the term. The employment of “refugee” is to attain respect and image that Myanmar government’s action to solve the problem.

Myanmar headlines use similar Goal as the Themes as displayed in the following data.

MYAN.H.8 **Peace, stability** restored in northern Rakhine, some troops withdrawn.

MYAN.H.9 **Plans to repatriate refugees** agreed.

MYAN.H.12 **A strong commitment** to restore peace.

The good image of Myanmar government is retained in the headlines. The Goals in the data above refer to the result of the government’s effort to stabilize the humanity issue experienced by Rohingyans. The Goals in the data above are intentionally chosen by the newspaper to return the readers’ eyes into the upshots made by Myanmar government. The domination of such Theme proves that Myanmar media is in the side of the government. They also obey the rule not to mention “Rohingya” in public space. It also verifies that the media is still under the control of Myanmar government.

Another kind of Theme showing government’s role is shown as Sayer. It is the participants who “says”. The headlines with Sayer as their Themes are shown below.

MYAN.H.7 **Ministry** vows speedier info release on Rakhine crisis.

MYAN.H.16 **Rakhine Advisory Commission** report being fine-tuned.

The Themes in above data refer to Myanmar government represented by the ministry and advisory commission. The Themes are represented as Sayers marked by the verbs “vow” and “report”. The Sayer “ministry” appeals the readers to focus on the official representative in charge of the crisis. The information on the crisis is highly required so that the world knows what happens to Rohingyans at the moment. The Sayer in datum MYAN.H.16 refers to the government representative realized as “Rakhine advisory commission”. As the initial message in the headline, Myanmar newspaper, again, hides the term “Rohingya” in the headlines. The term “Rakhine” is more preferred.

The last type of Theme in Myanmar headlines is Verbiage as shown below.

MYAN.H.5 **Illegal immigration, terrorism new global threats:** State Counsellor.

Verbiage is found in the departing message above. The message said by the state counsellor is about “illegal immigration, terrorism new global threats”. The choice of Verbiage which refers to Rohingyans results in the negative image of Rohingyans portrayed as illegal race. Moreover, the headline also assumes that the world attention given to Rohingyans is inappropriate. The headline regards illegal immigration as a terrorism which becomes the global threats. Indirectly, the media signals that other countries should not support Rohingyans.

The elaboration of the findings above shows that Myanmar media intentionnaly hides the humanity issue experienced by Rohingyans by hiding them as the Theme in the headlines. The media prefers to show the government’s role and their deeds to the refugees. The existence of government as the Theme in Myanmar headlines proves the previous assumption. Instead of showing how Rohingyans suffer from the ethnic eradication, the media is on the government side which does not regard Rohingyans as a part of Myanmar ethnic.

Different from Myanmar headlines, Bangladesh headlines employ Actor more than Goal. Below are the examples of Themes whose participants are Actors.

BANG.H.1 **Nearly 90,000 Rohingyas** escape Myanmar violence as humanitarian crisis looms.

BANG.H.2 **Rohingya refugee crisis: Thousands** take shelter in no-man's land.

BANG.H.7 **10,000 more Rohingyas** enter Bangladesh.

**BANG.H.14 Several thousand Rohingyas** enter Bangladesh from Myanmar in fresh influx.

The data above have the same referents of the departing messages in the headlines, Rohingyas by mentioning the numbers. In datum BANG.H.1, the Theme is “nearly 90,000 Rohingyas”, realized as a noun phrase. The involvement of number and “Rohingyas” as an Actor is an acknowledgment of the ethnic by Bangladesh media. The great number modifying the head, Rohingyas, emphasizes a serious humanity issue which affects massive number of people. The same interpretation is strengthened in data BANG.H.2, 7 and 14 displayed above.

The Actors in the above data reveal that Rohingyas perform dynamic actions to save their lives. The long suffer and neglect Rohingyas experience force them to make an action to look for a safe place. Thus, they “enter” places they are accepted and “escape” from clearing by Myanmar government. Different from Myanmar media which never mentions number and “Rohingyas” as the Theme, Bangladesh media indeed intends to appeal the readers so that they are aware of the massive population of Rohingyas who suffer from genocide which make them escape to find protection. This way is also to gain the readers’ sympathy.

Bangladesh media employs different Themes from Myanmar’s. The headlines below show Bangladesh government’s support by means of Actor performing as the Theme.

**BANG.H.6 Bangladesh** draws global attention to Myanmar Rohingya crisis issue.

**BANG.H.11 Rohingya crisis: Home minister** to visit Myanmar this month.

**BANG.H.16 Bangladesh** to vaccinate Rohingya children.

The Actor in the first datum above is “Bangladesh” which refers to the government. The representation of Actor as the doer signifies the government’s support by bringing Rohingya issue in the global’s attention. As the nearest country to Myanmar, Bangladesh shows serious support to Rohingyas. Datum BANG.H.16 above also employs “Bangladesh” as the Actor which conducts a dynamic action “vaccinate”. Bangladesh government also shows their responsibility and care to the children though they think that Rohingyas belong to Myanmar. Support is also shown in datum BANG.H.11 above by placing “Home minister” as the Theme. What occurs before the Actor in the second datum above is the topic blown in the newspaper. The Theme in the datum also refers to the government.

The role of Bangladesh government as the Theme, realized with Actor, in Bangladesh media reveals that Bangladesh supports Rohingyas. The actions done by the Actor are to open the world’s eyes to the humanity issue which happens in Rohingya. By mentioning “Rohingya” in the headlines, Bangladesh media acknowledges the existence of the ethnic. Different from Myanmar media which hides the term, Bangladesh media intentionally blows up the term in the headlines as one of the ways to attract global’s attention. As a result, the news on Rohingya is also blown in other countries. The two referents of Actor, Rohingyas and Bangladesh government, as the dominating Themes in Bangladesh media signify that Bangladesh government supports Rohingyas through their concrete action such as bringing the issue global and vaccinating the Rohingya children.

What is distinctive between Myanmar and Bangladesh media is the employment of Carrier as the Theme, Myanmar media does not involve this participant. The employment of Carrier as the Theme in Bangladesh media is displayed below.

**BANG.H.4 Rohingya influx in Bangladesh** now 409,000: IOM.

**BANG.H.20 200,000 Rohingya children** at risk in Bangladesh camps: Unicef.

Carrier is the participant which is attached to its Attribute. In datum BANG.H.4, the Carrier “Rohingya influx in Bangladesh” is attached to the number “409,000”. The existence of Carrier cannot be separated from its Attribute. Thus, the readers are directly attracted to the massive number presented in the Attribute. Similar analysis is shown in datum BANG.H.20. However, the Carrier is represented in “200,000 Rohingya children” which directly puts the number in the Theme. The Attribute to the Carrier is “as risk”. In other words, the number of Rohingya children is classified in a risk situation.

The use of Carrier as the Theme in Bangladesh headlines emphasizes the number of Rohingyas who suffer from the clearing done by Myanmar government. This kind of Theme is absent in Myanmar media due to the fact that it does not concern the “refugee”, as Myanmar media calls, as the participants classified to particular attributes. On the other hand, Myanmar media prefers to present the role of government and the result of the government’s deeds. It proves that Myanmar and Bangladesh have different ideological perspectives by means of wordings chosen in the Themes.

## CONCLUSION

Critical Discourse Analysis focusing on Thematic analysis in headlines can be utilized to figure out media ideological perspectives in presenting news, Rohingya. The employment of Goal as the dominating participant as the Theme in Myanmar headlines prove that the media's ideological perspective is to show the results of Myanmar government's deeds to Rohingya. However, the absence of the term "Rohingya" in the headlines proves that the media is still under the government's control. Thus, it also covers the Rohingya conflict by mentioning the things done by the government. Bangladesh media, on the other hand, uses Actor as the dominating participant as the Theme. The Actor refers to Rohingyans who conduct action to save themselves. The use of Carrier also supports the previous analysis that Rohingyans are attached to particular number which are in risky condition. Bangladesh media intentionally uses that Theme in order to uncover that a lot of Rohingyans have to fight for freedom themselves.

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## **BUILDING RAPPORT THROUGH LANGUAGE SHIFTING: AN INTERETHNIC EXCHANGE COMMUNICATION IN ROUTA SUB-DISTRICT**

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### **ABSTRACT**

Routa sub-district is located in a remote area on the border of the three Indonesian provinces of South Sulawesi, Central Sulawesi and Southeast Sulawesi. This paper will focus on rapport as being about mutual intelligibility, mutual understanding, and the smooth flow of information. The remoteness Routa has resulted in language contact over four generations of speakers of the four local languages; most people of Routa are at least bilingual, or even multilingual. Both bilingualism and multilingualism have resulted in linguistic behaviour such as code switching and code mixing in their daily communication. This multilingualism is a particular identity marker to help distinguish between established and new migrants in this area. The data for this paper are part of the field study research data for my PhD thesis which was conducted over a 12-month period, commencing in July 2011 and finishing in June 2012. During that period, I spent most of the time in Routa village, my field site and immersed myself in various local activities there. Part of this immersion required me to work in a number of local languages. The inspiration for this paper was my experience in Routa. In it, I look at examples of how my shifting to the language of my interlocutors impacted on rapport. I argue that different instances of language shifting had different impacts on rapport, especially in the areas of trust, disclosure, and friendship.

**Keywords:** language, identity, rapport

### **INTRODUCTION**

In July 2011, my first visit to Routa coincided with a sporting and arts competition. This activity was part of the celebrations leading up to the 66<sup>th</sup> anniversary of Indonesian independence on 17 August 2011; it was conducted one month before the fasting month of Ramadan. Since Muslims are in the majority in the village, and completing the sporting competition before Ramadan is important for them. The host village in 2011 was Parudongka, while the previous year it had been Tirawonua village. Five of the seven villages in the sub-district participated in the event. During it, representatives of each village along with their supporters stayed in Parudongka village. I witnessed a crowd of hundreds of villagers.

As a linguist, this was a good time for me to socialise and introduce myself to the villagers and to the local leaders. I visited each village's dormitory or 'base camp' where sporting teams stayed and observed the language used in each one. Each 'base camp' used different local languages. Some alternated between two or even three local languages in one conversation. For example, the sports team of Routa village mostly spoke Tolaki language, but I also heard them switch to Bugis and Bungku languages. Similarly, the Tirawonua and Parudongka teams spoke two local languages, namely Toraja and Bugis. By contrast, the Walandawe and Tanggola teams each spoke only one local language, Tolaki and Toraja respectively. It was not difficult for me to distinguish the Toraja, Bugis and Tolaki languages; I had been dealing with the speakers of these languages for many years at my workplace, which allowed me to be able to recognise the linguistic features that distinguish these languages from each other.

My first visit sparked my interest about the complexity of the people of Routa in terms of their language use. There are at least four major local languages spoken in Routa sub-district, namely Bugis, Toraja, Tolaki and Bungku. Briefly the first three local languages are widely used, while the last is spoken by a number of people who live in Routa village only. Two of its dialects,



Routa and Epe are considered endangered in Routa as they are only spoken by a limited number of people (Mead 1999:49 and see Grenoble and Whaley 2006:18 for language endangerment criteria).<sup>1</sup> Language contact among these language speakers has occurred for at least four generations and so most Routa people are bilingual or even multilingual. Both bilingualism and multilingualism have resulted in language shifting behaviour such as code switching and code mixing in their daily communication. I argue that linguistic behaviour plays an important role in constructing people's identities: their use of language functions as 'a series of acts of identity' (Le Page and Tabouret-Keller 1985:181).

Taking this perspective, people's use of language can be seen as 'reveal(ing) both their personal identity and their search for social roles' (Le Page and Tabouret-Keller 1985:14). In this sense, using language is an act of identity; language can provide a very clear clue as to which community or group someone is affiliated, but does not necessarily make a distinction between claimed and attributed identity. Language is also an important attribute used by people to reflect the identity of their ancestry. I use this framework, the prism of their language use to understand the identities of the people of Routa. Of course, language is not the only clue to identity; there are many other ways used to group people in identities, for example dress, looks or other habits (Kiesling 2013:455). Nevertheless, scholars consider language the most flexible and pervasive factor compared to other symbolic resources for the cultural production (and expression) of identity (Bucholtz and Hall 2004:369). I found the same thing.

However, in this paper, I not only describe language and identity, but also collect some evidence of dimensions of rapport (such as trust, disclosure and friendship) which occurred in the various settings of the conversations, for example: 1) students of the elementary school shifted their code from Tolaki language when they talked to their friend, but they turned to Bahasa Indonesia when they spoke to me. This is a way of rapport building in which the speaker is trying to build trust with his interlocutor through language shifting; 2) a speaker of Tolaki was adjusting his language use to the language of his interlocutor in order to make the situation more friendly and relaxed.

An understanding of the need for rapport to promote inclusivity was demonstrated by the use of language shifting of the speaker toward that of the interlocutor. I argue that different instances of shifting had different impacts on rapport, especially in the areas of trust, disclosure, and friendship.

To begin with, I will describe the complexity of Routa, the bilingual and multilingual features including the ethnic groups and languages. I then explore notion of 'rapport' in the literature review. This will provide insight into some dimensions of rapport. Following this, I will explain the methodology of my immersion in the various settings of conversation. As for the core of this paper, I will discuss the findings of 'rapport' using transcribed scripts.

### **Perspective on Routa**

Routa lies in the border areas of three provinces, namely South Sulawesi, Central Sulawesi and Southeast Sulawesi. This region has been inhabited by people from the three corners of southern Sulawesi: Bugis, Toraja, Duri, Central Sulawesi: Bungku, Southeast Sulawesi: Tolaki (Wiwirano) due to economic and political reasons since the pre-colonial politics to the post-independence politics. Therefore, Routa society is multicultural and multilingual in such a way that identity group<sup>2</sup> mix, making it impossible to convey Routa identity as belonging to any

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<sup>1</sup>*Ethnologue: Languages of the World* states that 'language may be endangered because there are fewer and fewer people who claim that language as their own and therefore neither use it nor pass it on to their children' (Lewis, M. Paul, Gary F. Simons, and Charles D. Fennig (eds.) 2014).

<sup>2</sup>Identity group(s) refers to ethnic group (*suku bangsa*) to describe social group that can be distinguished from other social group in relation to cultural identity differences, especially language (The second edition of Indonesian Thick Dictionary – Kamus Besar Bahasa Indonesia, Edisi kedua 1997). Robinson, et.al (2010) also use the same term to

particular group. There are areas in which a particular identity group predominates, but their ways are both accepted and used by other groups in the area.

The diversity of cultures and languages that exist in Routa is a result of a series of dynamic processes of migration and settlement patterns over time. In my thesis, I highlight the identity of Routa people in relation to the language use in a multilingual society. Routa is multilingual and almost every adult person who has been living there for years is able to speak at least two local languages and Indonesian as a national language. This multilingualism is a particular identity marker to distinguish new migrant from 'local people', independent from ethnic background.

Routa region has a potential for natural resources particularly mining and plantations, therefore, recently the region has become an important target area for migrations and enterprise. Of course, any of these conditions will have an effect on the formation of people's identity (Lio 2015).

### **Concept of Rapport**

Building rapport can be seen as building a bridge; when we want to communicate well with someone, we need to ensure that the information bridge has been formed, so that any information provided to run smoothly to the listener. The rapport happens when we observe two people interact and understand each other, as if without the use of a complex communication, a friend can understand the purpose of his interlocutor.

One of the speech events that I recorded on my field site was how a travelling salesman who sought to build a rapport quickly with the prospective buyer. The skilled salesman even manage to gain complete "trust" (faith) from the buyer. In this situation, the trader managed to convey a shared understanding and so build trust. This has become an important reference in the communication, namely building connectivity so as to create "trust", NLP (Neuro Linguistic Programming) provides this terminology with the name 'rapport'.

Studies on rapport have been done by many sociolinguists and anthropologists. For example, Goudy and Potter (1975) look at how the rapport role in creating an effective interview. In contrast, Lincoln (2001), Abbe and Brandon (2013) state that rapport cannot be achieved in an interview. Maybe the rapport they are studying is different in kind from the everyday, inclusive, and natural. Maybe the context is important.

The results of anthropological research have shown how rapport is required in learning the local language, culture, and how researchers should engage in the process of data collection (e.g Greet 1973; Clifford 1988; Rosaldo 1989; Marcus 1998; Hume & Mulcock 2004, etc). In my experience when conducted research in 2011-2012 in Routa, I felt firsthand the importance of the language shifting, a shared language as part of the process of building a rapport.

In the everyday life, there are two ways of seeing others. First, we can look at the differences. In this way, we see others from the perspective of his weaknesses, mistakes, or ugliness and consider ourselves more powerful, more intelligent, more respectable, more noble than the other person. Secondly, we are looking at others from the perspective of equality. This view has resulted in the attitude of want to share with others, so others are considered as brothers.

Rapport is a relationship characterized by harmony, conformity, suitability, and some attraction to each other. Rapport starts with consent, joy, and equality. When the sense of mutual agreement and equality occur, there will be a sense of mutual liking, a sense of shared understanding.

Rapport comes from familiarity and is part of relationship; it is the ability to relate to others as a way to generate trust and understanding (O'Reilly 2009: 174); Rapport is the ability to see the perspective of others (not important whether you agree or not) so you appreciate one another's

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refer to ethnic group in Indonesia because the term of ethnicity used to distinguish economic rights of "indigenous" and "migrant" in the end of New Order era (1998). However, the term of 'ethnic' group or 'ethnicity' will be used in this dissertation when refers to scholars citation.

feelings. Rapport is building trust, harmony and cooperation in a relationship. This paper will describe how rapport occurs at any settings in Rوتا. It is an integral part of human communication.

## METHODS

The data of this paper are part of the field study research data for my PhD thesis which was conducted over a 12-month period, commencing in July 2011. During that period, I spent most of the time in Rوتا village, my field site and immersed myself in various local activities there.

The study employed both ethnography and ethnography of speaking approaches to describe and analyse the social interactions and language use in the communities. Ethnography includes observing, asking questions, participating in group activities, and testing the validity of one's perceptions against the intuitions of native speakers (Saville-Troike 1989). The ethnography of speaking focuses on the pragmatics of language as its subject matter and on language use in the conduct of social life (Bauman and Sherzer 1975). The ethnographer of speaking is 'concerned with the cultural rules by which the social use and (non-use) of the language is organised' (Bauman and Sherzer 1975:96). In this sense, this approach focuses on the language use associated with a social situation, not with its grammatical rules.

The primary data were taken from the speech events involving Rوتا people in particular settings such as at school and home. The data and information were collected through participant observation. This technique included living with people for a time to observe their social interaction, observing the language use in the community, being an observer in the dispute resolution process and engaging in planting rice and participating in daily activities in Rوتا, involving a wide range of emotion.

## FINDING(S) AND DISCUSSION

This section will present two examples of language shifting scripts in which participants build rapport through language shifting.

**Transcribed script 1:** Language shift between Bahasa Indonesia and Tolaki at students at SDN Wiwirano Atas, Walandawe

### Text 1: Language shift between Tolaki and Bahasa Indonesia

1	S1	: <u>Beh</u> , kelas satu iTika.	<u>Beh</u> , Tika is in Class One.
2	S2	: Kelas satu.	Class One.
3	S3	: <u>Kalase o ruo hae</u> .	<i>(She is)</i> <u>Class Two hae</u> .
4	S2	: <u>Kalase o aso</u> .	<i>(She is)</i> <u>Class One</u> (she confirmed).
5	S4	: <u>Inae pera banggonanggu?</u>	<u>Who is my friend?</u> (a boy was shouting)
6	S1	: <u>Hei ... aikonaipo, aikonaipo!</u>	<u>Hei be careful, it (the ball) will hit someone!</u>
7	S5	: <u>Hoe .... hoe ... pa guru, pa guru.</u>	<u>Hoe ... hoe ... a teacher, a teacher (is coming).</u>
8	S4	: <u>Inae pera banggonamu?</u>	<u>Who is your friend?</u> (a boy was shouting)
9	S1	: <u>Hei, aikonaipo matano !</u>	<u>Hei, be careful, it will hit his eyes!</u>
10	Ob	: Kelas satu berapa orang?	How many students are there in Class One?
11	S1	: Dua	Two
12	Ob	: Kelas Dua?	How about Class Two?

13	S2	:	Tiga, ini emas Ical.	Three, this is (mas) Ical (she pointed at Ical).
14	S3	:	<u>kelase oruo pera i Ical?</u>	<u>Is Ical (in) Class Two?</u>
15	S1	:	<u>Oho.</u>	<u>Yes.</u>
16	Ob	:	Oh tiga.	Oh three (people).
17	S2	:	Ripal kelas tiga.	Ripal is (in) Class Three.
18	Ob	:	Kelas dua berapa orang?	How many students are in Class Two? (reconfirmed)
19	S1	:	Dua juga.	It is also (Class) Two.
20	Ob	:	Dua orang, kelas tiga?	Two people, how about Class Three?
21	S2	:	Dua.	Two.
22	Ob	:	Haa dua orang!	Haa, only two! (surprise)
23	S2	:	<u>Beh, ma i Sahir?</u>	<u>Beh, what about Sahir?</u>
24	S3	:	<u>Beh, he... irorookaa.</u>	<u>Beh, he ... that is all (two).</u>
25	S2	:	<u>Beh, Ripal hae rongga i Tima.</u>	<u>Beh, Ripal is along with Tima.</u>
26	S3	:	<u>Beh, o ruo hae rongga inggiro.</u>	<u>Beh, it is only two including there (them).</u>
27	S1	:	<u>Ma i Ripal, kalase opio?</u>	<u>What about Ripal, in what class?</u>
28	S2	:	<u>Kalase omba.</u>	<u>(He) is (in) Class Four.</u>
29	Ob	:	Kelas tiga berapa orang?	How many students are in Class Three?
30	S3	:	Dua.	Two.
31	Ob	:	Kelas empat berapa orang?	How many students are in Class Four?
32	S3	:	Tiga orang	Three people
33	Ob	:	Kelas lima?	How about Class Five?
34	S3	:	Satu.	One.
35	S2	:	<u>Beh, dua.</u>	<u>Beh, two.</u>
36	S3	:	Satu orang	Only one
37	Ob	:	Kau saja?	Only you?
38	S3	:	Bukan, saya kelas enam, dua orang	No, I am (in) Class Six, two people (in Class Five).
39	Ob	:	Jadi hanya tiga belas orang semua?	So, the total students are 13?
40	S3	:	<u>Iye(more polite form)</u>	<u>Yes</u>

Source: Lio PhD Thesis (2015)

Notes:

- The words underlined are Tolaki language
- The normal font is Bahasa Indonesia

The speech event was recorded on 3 October 2011. The participants were students of SDN Wiwirano Atas and the researcher (observer). All students come from the Tolaki identity group who speak Tolaki as their first language and Bahasa Indonesia as their *lingua franca*.

The conversation above shows that the setting is informal. The students are playing in the schoolyard while waiting for their teacher. The conversation involves Bahasa Indonesia and Tolaki. The observer asks about the number of students in a class using Bahasa Indonesia (unrecorded), but when a student rebuts her friend's statement, she changes the code to Tolaki (in italic letters). In this situation, the student was trying to convey understanding and so build trust with her friend about the number students in her class by using Tolaki, she was building rapport.

In the first line, she uses a mixture of Tolaki and Indonesian (Beh, kelas satu i Tika). In this mixed language, S1 wishes to clarify in Bahasa Indonesia ‘*Kelas Satu* – Grade One’. ‘Beh’ is a Tolaki term used to rebut someone’s idea or statement, and ‘i’ is also a Tolaki particle which always comes before someone’s name, such as ‘i Tika’. The term ‘hae’ in Tolaki (Line 3) has no lexical meaning, but functions as a particle which always appears at the end of the word or sentence as a confirmatory expression. The rest of the conversation shows that students shift code into Tolaki when they talk to their friends. However, when they speak to the observer, they use Bahasa Indonesia, but in a simplified form of the low variety. In this context, the students presume that the observer does not understand Tolaki, so she turns to Bahasa Indonesia to convey understanding with the observer, in this case building rapport.

In my observation, I found that the students in Walandawe (my fieldsites) using Tolaki with their friends in their daily communication to convey understanding, build trust and friendship among them. They use Bahasa Indonesia only when they were learning in the classroom and also when they spoke to stranger with the purpose of conveying understanding. So, it can be concluded that rapport is a matter of inclusivity and every day matter of inclusivity depend on trust, understanding and friendship. Rapport is part of everyday life, it is part of being human being.

### **Transcribed script 2: Shifting in Bungku, Tolaki, Melayu Sulawesi and Bahasa Indonesia at Pa Eka’s house in Routa village**

On one occasion, Pa Aco asked me to accompany him to visit Pa Eka’s family because their daughter was to be married in the near future. Pak Aco is a newly arrived Tolaki in Routa (he speaks Tolaki), but he married a Bugis woman who is a long-term resident in Routa. Pa Eka is also Tolaki but a long-term resident of Routa, but he married a woman from Bungku (called Ma Eka). The setting was at Pa Eka’s house on 20 May 2011.

Pa Aco is very kind; he likes to help others in the village. Before coming to Routa, he lived in North Kolaka where Bugis is spoken. That is why he can speak Bugis fluently as well as his first language (Tolaki). Pa Eka and his wife (Ma Eka) speak local languages, both Tolaki and Bungku, in their daily communication at home, but they do not speak these languages to their children. This language acquisition background of the participants has given them many choices in language use as indicated in the following script.

#### **Text 2: Shifting in Bungku, Tolaki, Melayu Sulawesi and Bahasa Indonesia**

- |   |        |   |  |  |
|---|--------|---|--|--|
| 1 | Pa Aco | : | <u>Moinu-inu sou!</u>  | <u>Have a drink first, mate!</u>   |
| 2 | Pa Eka | : | <u>Ariakumo lumo’ea ana ate moweweu bahomokula, kaane nai’undapo.</u>                        | <u>I have asked the children to make coffee, but they [the guests] said that they had already drunk.</u>                 |
| 3 | Pa Aco | : | <u>Bahumokula</u> , ... itu <i>mi</i> tadi kutanya- <i>i</i> Pa-nya Eka.                     | <u>A coffee</u> ... That’s why I told Pa Eka just now.   |
| 4 | Ma Eka | : | <u>I hanu, Pano Anis ... wila te’eni lako nomosenso nopake opio gadino, o stel rua kubi?</u> | <u>What’s his name, Anis’s father ... asked how much will he earn for the two cubic [metres] of timber he is sawing?</u> |
| 5 | Pa Aco | : | Bah, saya siap bantu teman, tapi tunggu <i>mi</i> lusa <i>sa</i> bantu.                      | Bah, I am ready to help mate, but wait and I will help in two days.  |
| 6 | Pa Eka | : | Siap melayani.   | Ready to help.   |
| 7 | Pa Aco | : | Kenapa <i>ko</i> segan-segan panggil saya untuk naik bantu <i>ko</i> di atas.                | Why <i>you</i> hesitate to ask me to help <i>you</i> .   |

8	Pa Eka	:	<u>Anu, opia mosenso, o tolu, laa o sensono Raha, Pano Pauzi, o sensono Pano Anis laki mina, laa'ika ikeni.</u>	Ooooh ..., there are many chainsaws, there are three, one is Raha's, one is Pauzi's and Anis', another one is here.
9	Pa Aco	:	<u>Laa ika i keni.</u>	There is one here.
10	Ma Eka	:	<u>Laa ika i keni.</u>	There is one here.
11	Pa Eka	:	<u>Ku'ari lako lumolaha'i o rande, oki nolaa. Ariakuto pe'eka wate'i okasu patambu'u.</u>	I have looked for the chainsaw, but I found nothing. I already have cut four trees.
12	Pa Aco	:	<u>Laa mosenso o dopi, laa mosenso balo-balo. O aso senso mowowai patolo, o aso senso mowowai o tusa.</u>	Sawing wooden boards and logs. One chainsaw is used to make 'patolo'[main pole for a house] and another one is used to make small poles.
13	Pa Eka	:	<u>Laa ito o tusa.</u>	The poles have been made.
14	Ma Eka	:	<u>Pano Anis o tolu oleo nolako mina'u.</u>	Anis's father has gone for three days there.
15	Pa Aco	:	<u>O tolu oleo? Sa noleu pano Anis te'eningge nolako tu'u i laika.</u>	Three days? If Anis's father arrives, ask him to come [and stay at] my house.
16	Ma Eka	:	<u>No te'eni inano i Dullah, yamoto nolako laika suere, ikitu tokaa i laika meu.</u>	Dulla's mother said that do not go to other house, just stay in your house.
17	Pa Aco	:	<u>Te'embe, nggolako laikano to'ono nolaa laika miu.</u>	Yes, why should he go to someone's house.
18	Ma Eka	:	<u>Oho.</u>	Yes.
19	Pa Eka	:	<u>Nggotoka sumambu'i i tombano laa'ika seeno pano Anis.</u>	Just make a link besides the house, the Anis's roofs are available.
20	Santri (child)	:	* Pinda- <i>ko</i> Riski, tempat- <i>ta</i> tadi ini e.	Get out of here Riski, it was my place
21	Riski (child)	:	<i>Ambe mi!</i>	Take it!
22	Pa Eka	:	Apa!	What's wrong!
23	Ma Eka	:	Riski, sini Riski!	Riski, Riski come here!

Source: Lio PhD Thesis (2015)

Notes:

- The bold and underlined indicates **Bungku language**
- The words underlined indicate Tolaki language
- The normal font indicates Bahasa Indonesia
- The italics indicate *Melayu Sulawesi*
- The words in bold italics are ***Bugis***
- \* The youngest daughter was crying; she fought with her older sister for a space.

The conversation above begins in Bungku language (BUL), the sentence is uttered by Pa Aco (Line 1), but it does not mean that Pa Aco can speak the language very well. He actually speaks simple common BUL expressions and understands some Bungku words which are similar to Tolaki. Pa Aco speaks the sentence in BUL '*moinu-inu sou!* – Have a drink first, mate!' just after Ma Eka serves cups of coffee to guests (the participants). Pa Aco told me later that he acts like this because he knows that Ma Eka is from Bungku, so if he starts the conversation using

Bungku that will make him closer to the family members as he speaks their vernacular and make the situation more relaxed (these were Pa Aco's comments after coming back from Pa Eka's house). In this situation Pa Aco was trying to build rapport with his interlocutors. This rapport building, whilst intentional, is really just part of being well mannered in Routa.

Then Pa Eka speaks to his wife (Ma Eka) also in BUL (Line 2). He says that he has asked his child to make coffee for the guests (Pa Aco and myself), but the guests refused the offer, saying that they have already had a drink. As a matter of fact, this is only good manners on the part of Pa Aco and me, in order not to disturb the family as we did not see Ma Eka when we arrived. Yet, a few minutes after our arrival, Ma Eka came through the back door and started making coffee for us.

It is interesting to see that when Pa Aco turns to a new topic, he initially uses a BUL word but follows it in Bahasa Indonesia (BI) with insertions of Bugis language (BL) ergative pronoun (-i) and Melayu Sulawesi (MS) particle (*mi*) as indicated in Line 3, and Ma Eka replies in Tolaki (TOL) as indicated in Line 4. When the conversation returns to Pa Aco, he shifts to BI and mixes it with MS (Line 5).

After that, Pa Eka then shifts his code to TOL in Line 8 and up to Line 19. The conversation was interrupted when the children began to fight over a place to watch TV as indicated in Line 20. Santri (the youngest daughter) says in BI with insertion BL pronouns 'pinda-*ko* Riski, *tempat-tatadi* ini e – Get out of here Riski, it was my place just now'. This case is the same as in Text 2. This indicates the strong influence of BL in children's talk in Routa.

And then Riski replies in MS 'Ambe *mi!* – Take it!'. The word 'ambe' is the short form of *ambil* (BI). In Line 22, Pa Eka exclaims in BI 'Apa! – What is wrong!' This exclamation actually has a pragmatic meaning, that Pa Eka wants the children not to make any noise or trouble while their parents are talking. This is why Ma Eka calls one of the children (Riski) to come closer to her, so they cannot make any more trouble.

What is interesting is Ma Eka who is a Bungku woman, but she did not speak Bungku to her interlocutor even though she was aware her interlocutors can speak Bungku (Pa Aco and Pa Eka). In this situation, Ma Eka was trying to build rapport with both of them.

## CONCLUSION

To make a definition of rapport in everyday life, the two examples above are not out of the ordinary. In these examples, at least, rapport provides social oil for communication. Rapport is a matter of inclusivity and every day matter of inclusivity depend on trust, understanding and friendship. Rapport is part of everyday life; it is part of being human being.

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# CRITICIZING URBAN SOCIETY'S OBSESSION WITH SELF-IMAGE ON SOCIAL MEDIA: ANALYSIS OF *BLACK MIRROR*

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## ABSTRACT

As communication technology becomes an important aspect in today's world, it is important to look into the shifting of paradigms in terms of interaction in our society. Many works on sci-fi and dystopian genre has been trying to approach the problem, one of which is a futuristic urban dystopian television series *Black Mirror* (2011—present). This research argues that *Black Mirror* acts as a reflection as well as a critique towards a society that has become more and more obsessed towards self-image on social media. This research will analyze one episode from *Black Mirror* anthology series entitled "*Nosedive*" which featured a utopian setting that is clean, organized, sophisticated, but actually very discriminative. *Nosedive* takes today's phenomenon to the extreme by showing how online self-image can ensure or take away people's privileges. With its rating system, people inside the world in *Nosedive* become obsessed to build a perfect online persona in order to get the access to good healthcare, houses, and facilities. However, as the title of the episode itself suggests, *Nosedive* brings the idea of rebellion to break free from the gripping demands to construct social media image. This research aims to examine how social media is being understood as a system that validates stratification of social status. The analysis will be done by looking into the textuality of the show to later be contextualized to the urban lifestyle in today's world.

**Keywords:** television series, social interaction, online self-image, social media, dystopian fiction

## INTRODUCTION

*"In this world, we're all so caught up in our own heads. It's easy to lose sight of what's real. What matters"* – Lacie Pound

The current wave of speculative genre popular culture can be seen from a range of films and television series that questions the nature of human creation in the age of Artificial Intelligence (AI) such as in *Ex-Machina* where a woman AI managed to kill her creator and embark to the real world of human outside, *Westworld* where a theme park of the Wild West being reconstructed and filled with AI characters for visitors to kill and rape, or *Humans* where AI was created simply to do the human's mundane task so that human can do more meaningful things. These explorations on sci-fi speculative genre becomes the mainstream genre where humans starting to question their existence, their relationship with one another—their roles in the modern world.

In the Netflix trailer, the Executive Producer of *Black Mirror*, Annabel Jones, mentions that *Black Mirror* "taps into contemporary fears and worries" as each episode is crafted to have its own version of dystopia, yet stays realistic and relevant to the present context. Speculative genre itself is particularly used in *Black Mirror* which enables the show to explore wide-ranging issues and create myriad diverse worlds. Jones also mentioned the advantage of anthology narrative is that "you can cover every genre, you can cover every tone", which enables *Black Mirror* to employ myriad narratives and possible paths that human civilization is heading towards. Keifer-Boyd and Smith-Shank (2006) explains the use of speculative fiction which is to reflect "the realities of the current time" and helps people acknowledge the issue of the day. Galina (2016) also resonates

similar view on science fiction, saying that it is a “twofold game” where the writers are completely free to experiment in the aspect of stylistic as well as linguistic.

Charlie Brooker, writer and creator of *Black Mirror*, describes his show as “a story about people, and technology as background”. Released back in 2011 by Netflix, *Black Mirror* highlighted problems and challenges that happened to a society because of technology inventions. In a form of speculative anthology narrative, *Black Mirror* boldly expresses its social critiques to the present modern world. The series dwell with shifting norms and values—giving a glimpse of futuristic sci-fi nightmare. The episodes address numbers of sharp satirical themes and premises, such as about a frustrating life where people can use memory implant technology that allows them to record and rewatch their daily experiences, a CGI blue bear from children TV show who got elected as U.S. president after gaining popularity by criticizing the government, a horror video game invention that exploits human personal memories, and other haunting premises.

The episode entitled *Nosedive*, which is to be analysed in this paper itself was released in 2016 as the pilot episode to the third season. *Nosedive* shows us a world where everything is in order, neat and pastels colored; where the people are extremely polite, clean, and happy—but only because every individual is being rated from 1 to 5 stars by everyone else. What is being presented in *Nosedive* is basically a nowadays struggle about maintaining an online personal image. Rating method in *Nosedive* is highly similar to liking photos on social media, which has been a primary online activity. People posted pretty pictures of the food they’re about to eat, places they travel to, and edgy daily clothing they wear on daily basis to harvest “thumbs up” on Facebook or “loves” on Instagram. People liking others’ photos to get liked back.

As individuals get busy crafting online images on their social media accounts, they deem to invent an alternate persona that may not be identical with their offline traits and characters. However, it doesn’t necessarily mean that the online identity is less real than the offline identity. Turkle (1999) argues that an online identity could be thought as a dimension that is not totally detached from the offline, and the other way around. The online and offline is always overlapping one another, and therefore, one is not less than the other. Employers looking up their employee candidate’s social media account to get to know their non-professional online personality and might reject them after finding some inappropriate posts. Even on recent case, education institution Harvard University revoked their acceptance letter to ten students because the staff found racist, violent, and misogynist posts on their Facebook walls. Cyberbullying is also another example of the interconnectedness between the online and the offline. In the era before social media, bullying can only happen in the offline world. But nowadays with smartphones in had it can transcend time and space. Victims of school bullying can still get bullied at home whenever they access their social media. It’s even well known that there are many cases where children and teenagers committed suicide because of cyberbullying. It proves a rather borderless side of offline and online world.

Understanding the significant role of social media these days as a medium to build an online persona, *Nosedive* satirical world encloses the dark side of a glittery online self-imagery. This paper argues that the development of communication technology has influenced humans’ interaction with each other, shifting the way they act and react towards a different dimension of social presence. This study also attempts to prove that the series is trying to emphasize the negative impacts and danger of social media obsession, in relation to body image and class segregation. This study uses textual analysis method to explore online self-representation, interpersonal relationships in the era of social media based on satirical television series *Nosedive*, *Black Mirror* and how it operates as a system that segregates urban society.

## FINDINGS AND DISCUSSIONS

### Lacie Pound: Obsession to Construct Social Media Persona as the Impact of Online Social Presence

The main protagonist of *Black Mirror*, Lacie Pound (starred by Bryce Dallas), represents the typical character of urban society who tend to be obsessed over a perfect social media persona. Living in a world where everybody can rate everybody else from 1 to 5 stars, Lacie is portrayed as a mid-upper 4.2 stars cheerful and kind young woman, eager to reach the highest star. She practices her smile in front of the bathroom mirror. When she does her morning jog, she makes a wide smile and gives 5 stars to every neighbor she encounters. She goes to a hype coffee shop for breakfast and never forgets to praise the waiter. Lacie tries her best to enjoy the moment, she takes a picture of her nice looking cup of coffee alongside a neatly bitten smiley cookie then posts it on her social media with caption “Brushed Suede w/ Cookie. Heaven!”. She sighs in relief when she notices her phone chimes for the 5 stars people give to her coffee and cookie—no one has to know how she flinches for the nasty coffee taste, and how she spits out her cookie. What Lacie does resonates with what prior research by Turkle which found that any form of self-representation, which is written in text, gives individuals time to evaluate, reflect, and edit what they want to present online.

How Lacie strives to build a bright, positive persona online emphasizes the idea that individuals can create virtual persona or representation that are in some ways different from the factual condition or the direct encounters (Williams, 2008). In addition, Ellison (2013) proposed the theory of “selective self-presentation” that refers to the fact that individuals can decide on which identity cues they claim in online environment so that they can impress others. The purpose of doing selective self-presentation is to enable social media users to portray themselves in their most preferred ways. Ellison further explains that social media present their selective self-representation to emphasize on their most desirable qualities in order to gain positive reactions or create good impressions. Additionally, because all information related to individuals’ identity has to be communicated and can be fabricated on online context, they can choose what kind of information to be disclosed and how to disclose them—whether accurately or inaccurately.



Figure 1. Lacie’s online self-representation: Lacie posts a picture of coffee and cookie on her social media

Lacie’s determination to get higher rating was nurtured by her envy towards a childhood friend, Naomi Jayne Belstow, a 4.8 stars skinny and beautiful young woman who lives in a beach house, in a private island with her boyfriend. Lacie often ended up scrolling through Naomi’s social media and looked at Naomi’s perfect adventurous life through her photos. Attempting to gain Naomi’s attention, Lacie took a picture of a childhood doll “Mr. Rags” in which she made

with Naomi, and smiled when Naomi rated the picture five stars. The habit to stalk social media is one of the excess of the “always-on technology” that enables people to stream information (Farkas, 2010) as well as tracking specific events in real time (Ehrenberg, 2012). Turkle also mentioned that internet’s ability to link individuals from around the world has been changing “the way people think, the nature of their sexuality, the form of their communities and their identities”. In addition, the fact that Lacie specifically captured Mr. Rags to get Naomi’s attention means that she’s totally aware of the presence of others on her social media. She understands that the social presence matters as much as the non-virtual presence, and therefore, she dedicates herself to work on her online persona. Though online social media users can never be able to exactly know who finds or sees their online posts, users have their own assumption to perceive an online imagined audience.

The socialization process has made it particularly necessary to construct a self-representation in order to participate in the online domain. The fact that in *Nosedive*, the individuals can always know each other’s names and posting histories has made them highly aware of their self-representation the way Lacie is concern towards her ups-and-downs rating. Social media has become a medium where the online and offline world overlap, so that users tend to adjust themselves and think more about the way they present their identity. Once the social media users aware and embrace the fact that they are being watched, it encourages and even forces them to present the best version of themselves through online platform. Constructing online personal is relatively easier to do than the offline, as it relies so much on visuals—which is why Lacie took the picture of a cup of coffee she doesn’t like, and a cookie she doesn’t even want to eat. What matters is the good photos for self-branding, not the factuality of the objects or the authenticity of the impressions.

### **People Rating as a New Form of Class Discriminatory System**

*Nosedive*’s people rating system operates by the use of smartphone and sophisticated contact lenses that feed the users information about the other’s ratings and posts using face recognition. *Black Mirror* even launched a real application that is being used at the show called “rateMe” where people can figured out their rating by typing their names. Before it, an application called “Peeple” which is made to rate strangers on the street has already been launched for smartphones, but it received online backlash as people worried it would provoke public shaming and harassment . Other than those, we are also doing people rating on the use of Uber application, where passengers as well as drivers can rate each other based on impressions. The fact that these rating apps exist in today’s world has made *Nosedive* a highly relevant yet riveting narrative to explore.

In the show itself, the characters’ obsession over their ratings is not without reasons. *Nosedive* universe offers good service, facilities, and treatment for high-rated people. For instance, when Lacie checked out a new luxurious community house called “Pelican Cove”, the house does not only provide pragmatic functionality but also a lifestyle value. When the real estate agent shows her the house and they arrived at the kitchen area, a hologram shows up, and it’s the hologram of Lacie being hugged and cuddled by a man. Lacie smiled as she looks at the hologram, bringing her fantasy for her eyes to see.

Agent	: “You like him?” [referring to the hologram man]
Lacie	: “He's okay...” [smiling]
Agent	: “He doesn't come with the apartment. But there is a bar and restaurant on site, tenants only. We have unparalleled metrics on romantic geneses. I gotta say, these places are going like ‘that’ [referring to a romatic scene of the hologram]. So don't delay if you're interested.”
Lacie	: “Oh, I'm more than interested.”

From the scene and dialogues, we can see how the prestige of a residential lot is being boosted up using a promise of happy life with a perfect partner. In this example, a partner has a value to increase ones' social status. Besides that, the agent also mentioned "bar and restaurant on site tenants only", which implied a certain lifestyle in the residential community that sells the image of extravagance and exclusive facilities for the high class and wealthy residents. The real estate agent also mentioned the "Prime Influencers Program" that requires Lacie to reach 4.5 rating so that she can get a 20 percent discount. It implies that the high-rated residents are highly more preferable to be the one who live in the area to maintain the image of high class and thus becomes an attraction or "influencers" for other potential buyers. In other words, fancy living is exclusively targetting high-rated people.

The main point of Lacie's experiences show how the rating system has reduced people to mere numbers. During a meeting with a "rating consultant", Lacie talks about how to boost her current rating to 4.5. Here's the consultant's explanation.

- Consultant : "Your interactions are confined to your inner circle and they're largely, pardon the term, 'mid-to-low-range' folks. Same with your outer circle. You've got a ton of reciprocal five stars from service industry workers, but there's not much else. At least as far as I can see. So in terms of quality, you could use a punch up right there. Ideally that's up votes from quality people."
- Lacie : "Quality people?"
- Consultant : "High fours! Impress those up-scale folks, you'll gain velocity on your arc and there's your boost."

From the conversation, we can see how the consultant categorize the people based on their ratings calling them "mid to low range folks" and "high fours, quality people". The consultant also explains that five stars rating from service industry workers don't seem to matter. From this illustration, we can see how class stratification is being divided based on individual rating as well as the prestige of their profession. Zhou (2011) says that the new media is not only embedded with social stratification, but also potentially perpetuate systemic logic of stratification.

At another scene, Lacie was being rejected at the airport to claim the plane ticket she had booked weeks back merely because she arrived with rating below 4.2. As she got mad and curse at the staff, she is being punished with "temporary measure" which is done by reducing her rating by 1 digit. As a result, she failed to get into the plane and has to rent a car using her current low rating. Unfortunately, her low rating only allows her to rent an outdated car. From the incident, we can see how the rating system becomes a sort of satire to the real society, where abundant money and good networks gives people privilege, while lacking those stripped people off their rights. In the airport incident, Lacie is being rated down and punished directly because she uses profanity to express her anger at the system. Politeness also becomes a currency that the social presence can control. In the present world, politeness usually implied the level of education of a person—where people who are well educated tend to be more well-respected compared to those who don't.

### **The Shift of Interpersonal Relationships**

Social media can reconnect old friends, while might also potentially cause detachment with the close ones. In Lacie's case, the main shift of relationship that happens to her because of the rating technology are her relationship with her brother, Ryan Pound, and the childhood bestie Naomi. As Lacie is getting more obsessed to reach 4.5, an opportunity came from Naomi, who asked Lacie to be her maid of honour for her wedding. Rated 4.8 Naomi is about to invite hundreds of "high fours" guests, which Lacie sees as a brilliant opportunity to improve her own rating. As they both

talked on a video call, Lacie's brother, Ryan, keeps rolling his eyes. He questions Lacie's decision to reconnect with Naomi as he pointed out that in the past, Naomi was mean to Lacie.

- Ryan : What was that? The F-word? You two pussy pals now?  
 Lacie : Shut up.  
 Ryan : She was always mean to you.  
 Lacie : No, she wasn't.  
 Ryan : She had that rhyme about you.  
 Lacie : That was a game.  
 Ryan : What about when she cut your hair?  
 Lacie : I asked her to.  
 Ryan : She fucked Greg.  
 Lacie : She... did not fuck Greg.

The conversation shows how Lacie is willing to deny and ignore the fact that Naomi had been mean to her, simply because of the pressure of situation that makes her crave the 4.5 rating. In this case, the essence of genuine relationship is questionable as people willingly reconnect with others not because they want to but more because they need to. The quality of relationship itself is not guaranteed as they simply desire a good public image and ratings, not friendship. This kind of relationship is one of the characteristics of urban society where people's individuality exceeds the need for communality. In the elevator where she works, Lacie meets her senior co-worker rated 4.6. She and her co-worker eventually browsed through each other's social media in order to initiate conversation so they can appear friendly to get good rating from each other. They eventually exchanged some remarks but merely in a form of small talks in the middle of awkward silences. Farouq (2014) explains that social interactions of urban society is usually fast and formal. The rate for interaction is relatively faster due to education, technology and industry aspect. In other words, a fast-paced, highly competitive urban living has made it quite difficult for people to gain or maintain authentic relationship. People go to one another only when they need to. It is the kind of relationship between Lacie and Naomi. Later on, Naomi admits that she decided to make 4.2 Lacie to be her maid of honour not because she is her oldest friend, but rather because she wants to impress the guests by showing that she has an genuine relationship with an old friend whose rating is not too high, yet also not too low. Eventually, Lacie's speech preparation for the wedding has become lines of sugarcoated childhood bad experience plus fake tears.

The shift can also be seen from her relationship with her brother, Ryan, who seems to be the only person who looks out for her and attempts to bring her back to the ground. When being confronted about her unhealthy obsessions towards rating by Ryan, Lacie had seemed to already internalize the toxic system which sees people simply by numbers on ratings.

- Ryan : High fours like Naomi, I bet they're suicidal on the inside. Your Pelican Cove deposit, is it refundable? Like, what if this doesn't work?  
 Lacie : Can't you just stay out of my shit?  
 Ryan : You're my sister!  
 Lacie : Yes! And if you cared about that, maybe you would've noticed living with you hasn't been one big rainbow sandwich for me. Do you know why I never brought any guys back here? Because I didn't want them to know I was sharing a skanky-ass cave with Mr. Three Point Fuck.

Ryan has always been critical towards Lacie, and one of the characters in the episode that feels apathetic about the current system. His 3.7 rating was gained from his regular video gaming buddies. Unlike Lacie who tried to impress strangers and acquaintances yet doesn't seem to have

close relationship, Ryan maintains a small circle of genuine friends and keeps his feet on the ground.

Ryan : I am sorry, but I miss the normal you. Before this obsession, when we had conversations, remember?

Lacie : I need my charger.

Ryan : This whole ranking thing, just comparing yourself to people who...

Lacie : Have you seen my charger?

Ryan : ...only pretend to be happy.

From the dialogues we can see how Ryan pointed at her sister's change before and after the era of social media ratings. It implies that Lacie used to have genuine relationship with him before the new system turns her into a people's pleaser. Lacie's need to build a top-rated online persona has ruined her perception of people. She calls her own brother "Mr. Three Point Fuck", she reduces him into numbers, the way her consultant talks about people. She prefers to get connected to her childhood bully, Naomi, just because she is a 4.8 stars, instead of her own brother who actually cares about her. This circumstance shows how people rating has also changed individuals' perception of others. Lacie no longer cares about genuine relationship, but rather thinking of what is convenient for her own gain.

### **Profanity for Liberation: The Freedom to Express an Uncensored Self**

The episode gives an idea on how to get over the gripping social construct that forced social media users to stay happy and cool-headed in every situation. During Lacie's journey to Naomi's wedding which has gone south since the very beginning, she ended up hitchhiking on a truck whom driver is an old lady named Susan rated 1.4. She initially doesn't trust her because of her extremely low rating, but Susan is actually a warm individual who treat Lacie nicer than the strangers and acquaintances she interacts with on daily basis. Listening to Lacie's stories and obsession for high ratings, Susan says that Lacie reminded her of her younger self. Susan told her that she used to be a 4.6, until one day, her husband got cancer. She rated every doctors and nurses with 5 stars, yet they refused to serve her husband—preferring to take care a 4.8 patient. After the death of her husband, Susan decided to let go the whole ranking thing, starting saying what she wants when she wants, and be honest on what she feels on daily basis. As the current system prefer polite behavior, Susan who uses profanity does not fit in anymore in the present society. In this case, the idea of alienation from the dominant system is seen as a way to liberation.

After hearing Susan's story, Lacie who still struggles to reach Naomi's wedding venue kept having difficulties to access transportation because of her low ratings. She wears her bridesmaid clothes and drive an ATV through the woods in order to avoid the security. The covered in dirt, messy looking Lacie eventually reached the place then crashed the party. Lacie manages to steal the microphone and starts her rehearsed speech with trembling voice.

I... looked up to Naomi pretty much my entire life, which meant she was looking down on me. Always with a smile though. In high school, she was my shoulder to cry on. She seemed to enjoy that. Guys and me never worked out. They'd see Naomi and just... Whooh! You know, that was it. She had this tight ass, like two fists. Uh-huh. I was all like... I was like... [mimicking fat person walking] through the hallways in high school. And she was there for me. Holding my hair back... as I knelt, vomiting, in front of the crapper. Thank you for that, Naomi. I always wished I was you.

And... I guess that's why you kept me around so long? Until you got your new job and your fancy new friends. And that... [pointing at Naomi's husband]...fucking... jackhole! And

you didn't need me. You probably got another me. Guess there's some other "yeth Beth" you moved on to like a succubus. [Naomi's husband trying to catch her] I'm getting to Mr. Rags, okay? Jesus! Stay back. [Lacie grabs a knife].

Stay the fuck back! I'll kill him! I'll cut his head off and stick it up my ass! Time's nearly up! I... I just wanted to say, in this world so caught up in our own shit, let's not forget what matters. Happiness, fucking Paul and Naomi, and she's... she... she fucked Greg! I know she did. I know you did! Don't even try to deny. The little girl who, when we were just five-years-old in art camp, started talking to me because she saw I was scared and helped me make Mr. Rags. He reminds me of you and what you meant to me then! And I'm so honoured to be here to see this shit! I love you, Nay-Nay! I've always loved you! [Lacie being dragged out of the venue by the security]



Figure 2. Lacie's appearance at Naomi's wedding

From the speech she eventually gave at the wedding, the desperate deranged version of Lacie who's already fed up with the system starts saying truthfully what has been on her mind as what was suggested by Susan the truck lady. Lacie who's in the beginning of the story is portrayed as a poised, happy, friendly and polite individual wearing neat peach clothing, has turned into a total opposite of what she was. Her speech mostly talks about the main problem of social media persona construction: body image. Lacie admits she used to have eating disorder problem. She also talks about how her fat body when she was a kid used to be a joke when compared to Naomi's perfect posture. Lacie who initially denies Ryan's statement which said that Naomi had slept with Lacie's childhood sweetheart, eventually admitting it as she expressed her anger in front of the wedding audience. The fact that Lacie is no longer restrain herself from being honest becomes a way that *Nosedive* provides to the audience that social media users should stop caring too much about their online persona, and start living their lives genuinely and honestly.

When Lacie is being put inside a prison cell, she took off her maid of honor dress and found a man from across the cell stares at her. She quickly yelled at him asking what he's looking at, he answered with another yell as they exchange mocking words to each other until eventually the two are doing a loud F-bomb-filled shouting match. That was how the episode ends, during the shouting of the F-word between Lacie and a stranger with a glimpse of smile in their faces. This last scene shows *Nosedive's* takes on the issue. It brings up the idea of liberation by rebellion. In other words, *Nosedive* highlights the importance of staying genuine in the midst of social media's demands to have a perfect and positive online self-image.

Lacie's attempt to fit in in the perfect, orderly universe of *Nosedive* only gets her against her own brother, having prejudice towards other people, and being manipulative just to get high ratings. The use of profanity can be perceived as a symbolism to ignore and finally break free from the system's constrains. de Klerk (1991: 157) defines profanity as a "linguistic taboo from the



standpoint of mainstream society” and it serves as “an overridingly emotive or expressive function, being used most often to get rid of nervous energy when under stress, especially when one is angry, frustrated, or surprised”. However in *Nosedive* universe, everybody is demanded to always be polite and kind. Thus, the people cannot freely express their anger and frustration, and the use of profanity will only lead to punishment and “temporary measure”. Meanwhile, a different take on profanity is proposed by Winters and Duck (2001) who explain that profanity may also “be employed for relational objectives” to increase a sense of intimacy or enhancing informality. Winters and Duck’s definition affirm the last scene where Lacie and a stranger lashes out at each other using the F-word. They both smile at the end for the cursing word that has been forbidden and thought as impolite actually connects them, as they share similar idea of how they feel about the world they live in. In other words, *Nosedive* shows how profanity cannot only be interpreted as a mere negative expression, but rather a sense of connectedness. The value attached in profanity also brings up the idea of going against a system that demands total conformity.

## CONCLUSION

*Nosedive* episode from Black Mirror TV series deal with the current struggle about maintaining an online personal image. In the universe where everything is in order, neat, and pastels colored, and everybody is nice and happy—there is a terrifying system that operates—a system that maintains order by classifying people based on stars rating. The study found that *Nosedive* criticizes society’s obsession to online persona and self-representation by showing how it can lead to a form of class segregation, lack of genuine relationships, as well as a censored self. The show is highly relevant to the present social phenomenon where people have gotten used to craft their self-image online and present themselves in their most preferred ways which doesn’t necessarily correspond with the actual reality. Though *Nosedive* mostly becomes a satirical statement that criticizes the modern urban society, it also provides a proposition on how to deal with the pressing problem. At the end of the story, liberation means freeing oneself from self-censorship as a result of social pressure and stay honest in the middle of fake-smiling pretty pictures world. This study covers the risks of social media obsessions by analyzing a television series, but it is limited to be a source of research. Further studies can develop the scope by analyzing a more specific real-life social media or questioning social media users for further explanation on social pressure, class segregation, and detached relationships that happens because of online platforms.

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## ANALYZING DISCOURSE OF HATE SPEECH IN FACEBOOK: A CASE STUDY OF JONRU'S POSTS

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### ABSTRACT

Social Media systems such as Facebook, Twitter, Instagram have become indispensable in people's live nowadays as they allow internet users to freely express their opinions and ideas. Despite their abundant advantages such as for sharing information, for commercial purposes, as well as for learning, social media also brought some challenges. One of the most disturbing challenges in the use of social media is the distribution of hate speech online, especially through Facebook. In this paper, we present the systematic description of Facebook posts which are allegedly contain hate speech. The data were 20 Facebook posts written by Jonru Ginting within the period of 2014 until 2017. The data were analyzed using Halliday's and Fairclough's Discourse Theory to find out the topics, the message and the targets of the hate speech. Our results indicated that the posts fulfill the criteria of hate speech and the most likely target of the hate discourse is the present president and the government of Indonesia. As an implication of this research, we would like to offer a broader understanding of the phenomenon and providing directions for the prevention of the improper use of social media.

**Keywords:** social media, Facebook posts, hate speech, discourse analysis

### INTRODUCTION

Digital technologies have given rise to many new ways for people to communicate, manage social relationship and get things done (Jones, Chik, & Hafner, 2015) People nowadays do not only rely on face-to-face conversation or traditional written texts in their social interactions, but they also socially interact through technology mediated communication such as blogs or social network sites. These new practices have brought about the need to analyze the kind of texts and the nature of language used in this kind of digital interaction.

One of the popular social network sites in which people can post updates, news feed and comment is Facebook. Facebook was founded in 2004 by Mark Zuckerberg in the United States. It has since evolved to become one of the largest social media networks in the world, shown by the number of people logging into Facebook once a month which rose to 1.35bn people (Rushton, 2014). Facebook enable its users to stay up to date with the news of people that makes them accessible and stay connected through the exchange of quick and frequent messages (Awan, 2016).

However, Facebook is not only used as a social media platform in which people can disseminate their knowledge, share their ideas and news and interact with their friends or families. Certain well-known people who claim to be "good people" may also use Facebook to promote intolerance and inequality by spreading hate (Tsesis, 2001). Internet, particularly Facebook, has now become a double-edged sword (Back et al., 2010) by creating an online vacuum and platform for some people to spread hate as a means to appeal to a wider audience (Citron, 2014) Facebook allows people to experience hate, view what people are saying and potentially contribute to it by giving comments or acts based on other people's posts. People may be able to find like-minded others in an online community that reinforces and potentially justifies their ideas (Sutton, 2002) It also provides an opportunity for people's prejudices to rise to the surface and for them to vent their anger and frustrations (Iganski, Kielinger, & Paterson, 2005)

Promoting intolerance can be done by writing offensive, insulting and threatening words which are generally known as hate speech. One of the most notorious producers of hate speech through social media, especially Facebook, is Jonru Ginting. He is one of the social media activists in Indonesia which is known to have opposing views with the current government. He has been sentenced for his hate speech in social media. This article will analyze the discourse structure of Jonru's Facebook posts to discover the underlying messages and targets of his hate speech posts.

In general, hate speech is defined as a bias-motivated, hostile, malicious speech aimed at a person or a group of people because of some of their actual or perceived characteristics. It expresses discriminatory, intimidating, disapproving, antagonistic and/or prejudicial attitudes toward those characteristics which include sex, race, religion, ethnicity, color, national origin, disability or sexual orientation (Cohen-Almagor, 2014). Similarly, Feldman, Dack, & Copey (2013) define hate speech as any form of language used to depict a person or a group of people in a negative fashion in regards to their race, ethnicity, gender, religion, sexual orientation or physical mental disability which promotes hates and incite violence. This also links into the convergence of emotional distress caused by hate online, the nature of intimidation and harassment online, and the prejudice that seeks to defame other people through speech.

Researches regarding hate speech in social media are numerous. However, most studies deal with detection of hate speech (Warner & Hirschberg, 2015) ; (Gitari, Zuping, Damien, & Long, 2015) or regulating hate speech (Schieb & Preuss, 2016) ; (Banks, 2010). These studies viewed hate speech in terms of cyber-crime infringement. Meanwhile, hate speech is rarely studied using discourse approach. Only a handful studies such as (Lillian, 2007) and (Miro-Llinares & Rodriguez-Sala, 2016) studied hate discourse. This paper attempts to fill in the gap by studying social media hate speech using discourse approach, specifically critical discourse analysis.

The term 'discourse' is loosely defined by Phillips & Jorgensen (2004) as 'a particular way of talking about and understanding the world (or an aspect of the world).' It is a general idea that language is structured according to different patterns that people's utterances follow when they take part in different domains of social life. Thus, we often hear examples like 'medical discourse', 'political discourse', 'classroom discourse', and the most recent is 'social media discourse' which arises as the impact of social media development. Social media discourse is closely related to social practice thus critical discourse analysis is a suitable method to analyze it since the aim of critical discourse analysis is 'to shed light on the linguistic-discursive dimension of social and cultural phenomena and process of the change in late modernity' (Phillips & Jorgensen, 2004).

## METHODS

This study used 20 Facebook posts by Jonru Ginting within the period of 2014 until 2017. The posts were collected and saved from his personal Facebook wall. Each post varied in length, consisting of 30 to 160 words. Screenshots of the posts were taken and all the contents were transcribed into a word document.

The data were analyzed qualitatively using discourse analysis technique. There are two discourse theories applied to analyze the data. The first layer of analysis adapted Halliday & Hasan (1994) discourse theory of functional variety of a language. According to Halliday (1994. p.22), there are three parameters (field, mode and tenor) that can be used to specify the context of situation in which language is used and to determine the register or the type of language used in particular situation. Field refers to "the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; it thus includes the subject-matter as one element in it" The field describes activities and processes that are happening at the time of speech. The analysis of this parameter focuses on the entire situation, e.g. when a mother talks to her child. **Mode** refers to "the function of the text in the event, including therefore both the channel taken by the language – spoken or written, extempore or prepared – and its [genre], or rhetorical mode, as narrative, didactic, persuasive, 'phatic communion' and so on" Finally, **tenor** of discourse

(sometimes also referred to as style) describes the people that take part in an event as well as their relationships and statuses. “The tenor refers to the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved”

The second discourse theory applied for the analysis is Fairclough's (1992) three-dimensional model for critical discourse analysis. Fairclough divided a communicative event into three dimensions: (1) text – the linguistic features of the text; (2) discursive practice – processes relating to the production and consumption of the text; and (3) social practice – the wider social practice to which the communicative event belongs (Wodak & Meyer, 2014).

Hate speech is closely related to social practice; therefore the combination of both theories is suitable for analyzing the data of this study. In textual dimension, the data were sorted based on the keywords found in the posts. The word choice indicated the topics and the target of hate, which eventually showed the writer's attitude. This analysis in this dimension relates to Halliday's **tenor** which refers to the participants involved in the interaction. In the discursive practice, the data were classified based on the discourse types and functions (**mode**). A possibility of intertextuality as part of media discourse was also explored. Finally, in social practice, the data were scrutinized to find out the messages that the writer wanted to convey. This is related to the **field** in Halliday's term.

Therefore, there are three research questions which are going to be answered using the methods above.

- (1) How do the keywords found in the posts reflect the topic and target of hate?
- (2) What types of sentence are applied in the hate discourse?
- (3) What messages did the post writer want to convey?

## FINDING(S) AND DISCUSSION

Facebook is an extremely useful social media platform whereby people can stay connected and keep in touch with friends, colleagues and family's updates and newsfeeds. Equally, it can also become the platform for certain people to create hostility against other people who have dissimilar points of view.

This study used 20 Facebook posts by Jonru Ginting. He was a social media activist who supported one of the presidential candidates in 2014 general election in Indonesia. Based on his posts, netizens had coined a new word 'menjonru = memfitnah' (to jonru means to libel).

### Determining The Topics And Hate Targets From The Keywords

It is not always easy to pinpoint the target of hate from the sentence structure used in the posts. The post-writer did not use the direct sentence such as “I hate X because...”. Therefore, we took the keywords from each post and from there determined the topics and hate targets.

Table 1. The main keywords

Post no.	Keywords	Topics	Hate target
1, 20	Fitnah, provokator, pemecah belah bangsa, saya, idola saya, sakit hati, tak rela, ujaran kebencian, fitnah, adudomba, kubu kotak kotak, Saracen, parpol	Presidential election - politic	Jokowi's supporters
2, 6,14	Panglima TNI, Ahok, IQ 200 sekolam, membela kebenaran, membela junjungan, rakyat dki, kafir, toleran, intoleran, muslim, non-muslim, presiden singapura Sara, agama, video, bukti nyata, menghina islam, pemilih muslim, korban	Governor's election - politic	Ahok's supporters
3, 4,5,18	PKI, berbohong, tidak bertuhan, anti pancasila, tukang bohong, bahaya laten,	PKI's rise - government	Government

	film PKI, sejarah, berani jujur, adegan fiksi, versi baru, biadab, menghina pancasila, penjahat, mengasihani PKI, IQ 200 sekolam, pemerintah PKI		Jokowi's supporters Jokowi
7, 12	Aksi bela islam, aksi bela rohingya, politik,, anti pki, kekuasaan, umat Buddha, tokoh katolik, binatang, nyinyir, marah, dizalimi, Myanmar	Islam movement - religion	People who do not support Rohingya
8,13	Jokowi, ahok, obat, al maidah, Indonesia, Negara Pengecut, provokator, pemecah belah bangsa, dalang kerusuhan, tuduhan ngawur, ngumpet	Jokowi, Ahok – personal	Jokowi Ahok
9	Umat islam, topi santa, natal, merusak akidah, muslim, polwan, jilbab, PGI, saling menghargai	Religious teaching - religion	PGI Non muslim Government
10,11,19	Penghina, iriana, pemilih jokowi, pembenci jokowi, nyesek, kecewa, menghina, menyesal, salah pilih, dosa, diproses, islam, kramat, agama, presiden, diperkarakan, ikan tongkol	Insult case – law enforcement	Jokowi Government
15	Menghina prabowo, pendukung prabowo, PDIP, pendukung jokowi, brutal, anarkis	Supporters' characters - behavior	Jokowi's supporters
16	Kementrian agama, anti islam, mengaku cinta islam, foto shalat	Ministry of religious affairs - government	Government Jokowi
17	Islam nusantara, sesat, ulil, menghina islam	Religious organization- religion	Supporters of Islam Nusantara

Overall, as can be seen from table 1 above, the main target for Jonru's hate posts is Jokowi, followed by Jokowi's government. Jokowi is pictured as a coward, provocateur, nation divider, conflict causer and inconsequential as can be seen from this post:

“Pernyataan Jokowi berikut ini membuat saya berkesimpulan bahwa dia bukan hanya PENGECUT, namun juga PROVOKATOR” (post 13, 5 Nov 2017).

Besides, Jokowi and his government were also accused of being the supporter of PKI (Indonesian Communist Party) because the president suggested to make a new version of PKI movie, as can be seen in the following post:

“Presiden Joko Widodo mengusulkan adanya film G30SPKI versi baru. Hmm....versi baru seperti apakah yang dimaksud?” (post 5, 19 Sept 2017).

Another accusation toward Jokowi and the government was that they did not apply the same law to hate offenders. Those who insult the president and his family will be directly persecuted while those who insult the religion will not be processed. This is stated in the following post:

“Kenapa penghina presiden dan keluarganya langsung diproses? Sedangkan di luar sana banyak yang menghina agama Islam tapi tak pernah diproses.” (post 10, 16 Sept 2017)

Some metaphors are also used to describe the target. Jokowi was compared to ‘ikan tongkol’ (a kind of mackerel tuna fish) in the post:

“Demikianlah Aturan tentang Hina Menghina di Era Ikan Tongkol” (post 11, 14 Sept 2017).

This comparison appeared because at that time, Jokowi often gave quizzes regarding the names of fish, one of which was tuna fish (ikan tongkol). Thus, ‘era ikan tongkol’ refers to Jokowi’s era. Calling Jokowi as ‘ikan tongkol’ was meant to mock the president.

Another metaphor is given to Jokowi’s and Ahok’s supporters. They were called ‘IQ 200 sekolah’, as in

“Begitulah tabiat IQ 200 sekolah” (post 2, 22 Sept 2017).

This term means that Jokowi’s supporters (which were also called ‘kecebong’ - tadpoles) have a composite IQ of 200 for one pool. One pool can contain millions of tadpoles, and the sum of IQ of these tadpoles is only 200. This is to say that the supporters are very stupid. Actually, this term was not created by the writer (Jonru) but by one Indonesian intellectual who also dislikes the president.

The textual analysis, in particular by retrieving the keywords from the posts, clearly show the writer’s attitude and political stand. The choice of words used by the writer indicates that he is a strong opponent of Jokowi. He did not only attack Jokowi as a person but also as the president. Fairclough (1992) said, text treats events and social relations and thereby construct particular versions of reality, social identities and social relations. Thus, through his posts, Jonru created his own particular versions of reality which put the president and his supporters as his enemy.

### **Discursive Practices Found in The Posts**

The analysis of discursive practice focuses on how the text is produced. In this study, we categorized each post based on the type of sentences used, thus creating a particular discourse structure for hate speech. We found ten sentence types from the 20 posts.

The first one is *comparison*. There are four posts which contain comparison (post 2, 14, 15 and 19). In one of the posts, the writer compared the different behavior of Ahok’s supporters towards the speech of Jenderal Gatot and Ahok, as can be seen here:

“Panglima TNI cuma bilang “emang gue pikirin”, langsung ente permasalahan sebesar-besarnya. Tapi ketika Ahok berkata “Taik lu, maling lu!” ente justru membelanya habis-habisan.” (post 2, 22 Sept 2017).

Other topics of comparison include the different behavior between Jokowi’s or Ahok’s supporters and Prabowo’s supporters, the different government’s treatment towards offenders; and different targets of insult.

The second type is *accusation*. There are four posts (3,7,13 and 20) that contain the writer’s accusation toward other person or group of persons. The primary target of accusation is the president, as can be seen in this post:

“Saya berkesimpulan bahwa dia bukan hanya PENGECUT, namun juga PROVOKATOR.” (post 13, 5 Nov 2016)

He also accused Jokowi as anti Islam in post 16 (16 Sept 2014). Other targets of his accusation are the supporters of Islam Nusantara and the president's supporters. The topics of accusation include the president and his supporters as the producers of slanders and insults and tolerance towards PKI.

The third type is *insult* which is found in post 11,12 and 13. The target of insult was again President Jokowi, who was compared to 'ikan tongkol' or 'coward' and Jokowi's supporters as 'binatang' (animal). This is one example, in which Jokowi is said as a coward because he did not dare to meet the demonstrators.

"...ada PRESIDEN PENGECUT yang kabur dan ngumpet, tidak berani menemui para pendemo." (post 13, 5 Nov 2016).

The fourth type is *sarcasm*. This is found in post 8, in which Jokowi and Ahok is said to be the 'cure' for Indonesia.

"Jokowi dan Ahok adalah OBAT bagi Indonesia." (post 8, 19 Sept 2017).

This post is considered sarcasm because the writer did not really mean that Jokowi and Ahok were the cure for Indonesia to make it better. He might mean that both of them probably make Indonesia worse than ever. Two other sarcasm were found in post 10 and 19, in which Jokowi is deemed as 'sacred' (keramat) because according to the writer, the president cannot and should not be insulted.

The fifth type is *questioning*. In some posts, the writer posed questions regarding several issues such as the president's support towards PKI as in this post:

"Apakah Bapak Joko Widodo menghendaki agar PKI tidak lagi diperlakukan sebagai penjahat, melainkan sebagai korban?" (post 5, 19 Sept 2017).

Another issue questioned by the writer related to the different law enforcement toward the hate offenders, as stated in the post:

"Kenapa penghina presiden dan keluarganya langsung diproses?" (post 10, 16 Sept 2017).

The sixth type is *assertion*. In this type of sentence, the writer asserts his opinion, no matter whether it is true or not. For example, he stated that insulting someone is a sin in this post:

"Bagaimanapun, menghina itu perbuatan hina dan tentu saja termasuk dosa." (post 10, 16 Sept 2017).

However, he continued that he could understand why someone (named Dodik) insulted Madam Iriana, Jokowi's wife. He asserted that Dodik was disappointed with Jokowi. Another assertion made by the writer is when he mentioned that the Jokowi's Cabinet did not have a ministry of religious affairs, as stated in the following post:

"Tidak ada Kementrian Agama di Kabinet Jokowi JK"(post 16, 16 Sept 2014).

This post was made based on partial information or hearsay obtained by the writer. The fact is that the Ministry of Religious Affairs is retained by the government.

The seventh type is using *humor*. In one post, the writer discussed about the new version of G30S-PKI movie as proposed by the president. He wrote a humorous interaction like the following:



“Presiden Joko Widodo mengusulkan adanya film G30S-PKI versi baru. Hm...  
 versi baru seperti apakah yang dimaksud? Mungkin seperti ini:  
 « Selamat malam. Kami mencari D.I. Panjaitan. »  
 « Bapak dari arah mana ? »  
 « Dari UKI »  
 « O kalau dari UKI, bapak bisa langsung lurus aja ke arah Rawamangun. »  
 « Oke, terima kasih Bu. » (post 5, 19 Sept 2017)

Although it looks like a humor and the writer also said that it is just a joke, the real intention of the writer might be mocking the president’s suggestion of a new version of the movie.

The eighth type is *expression of feeling*. In some post, the writer wrote about his feelings such as in the first post:

“Ketika sebuah fakta demikian menyakitkan bagi saya” (post 1, 3 Nov 2014).

The writer expressed his sad feeling for being called a slanderer or a provocateur. In other post, he expressed his anger because he thought that he was the real victim of slandering.

“Kita yang jadi korban, tapi mereka yang berlagak jadi korban.” (post 14, 6 Oct 2016)

The ninth type is *quoting*. Besides saying his own ideas and opinions, the writer also used quotations from other sources to justify his claims. For example, in the case of the Ministry of Religious Affairs, he quoted the chief of PWNU of South Sumatera,

“Kata ketua PWNU Sumsel Amri Siregar: “Hilangnya Kementrian Agama tentu....  
 “ (post 16, 16 June 2014).

In the case of Moslem leader, he quoted Ahok’s speech:

“Coba simak ucapan dia: “Bapak ibu (pemilih Muslim)...dibohongi Surat Al Maidah 51 (dan)..masuk neraka [juga bapak ibu] dibodohi.” (post 14, 6 Oct 2016).

The quotation was of course cut and edited so that it fulfilled his intention in the post to discredit Ahok.

The last type is *intertextuality*. Intertextuality refers to giving other sources in the form of links of news or videos. The intention is similar to quoting, that is to justify the writer’s claims. For example, in the case of Islam Nusantara, he referred to the news from Republika:

“Silahkan baca berita berikut, yang saya copas dari Republika..” (post 17, 25 Agt 2015).

Meanwhile, regarding intolerant Singaporean towards their new president, he inserted the link to news from Reuters.

“Beritanya dimuat di sejumlah media termasuk di Reuters.  
<http://www.reuters.com>.” (post 6, 20 Sept 2017).

To support his accusation that Jokowi is a coward, he included the link to the video of Jokowi's statement from Kompas TV.

“Berikut transkrip pernyataan Jokowi dan video dari Kompas TV.” (post 13, 5 Nov 2016)

### **Messages Reflecting the Social Practice**

From all the posts, we found three main issues stated by the writer. The first one related to the President. The writer considered the president as a provocateur, a liar, a coward, an anti-Muslim and a PKI supporter. In term of social practice, the writer thought that the present president was not capable to become a president because he did not have the qualities needed by the people, in particular those who share the same political view with the writer.

The second message was that the present government did not enforce the equal law toward offenders. The writer argued that if the offenders were from his side, they would be directly prosecuted. On the contrary, if they (Jonru and his supporters) were the victim of offense, the offenders would not be processed by the law. The writer felt that the government did not enact fair law enforcement.

The last one was regarding the behavior of the president's supporters. He claimed that the president's supporters were also intolerant people, yet they called the writer as intolerant. Thus, he sensed an injustice or hypocrisy, i.e. accusing other people for something that they did by themselves.

In summary, regarding the social practice, the writer positioned himself as the party oppressed by the authority, in this case by the president, the government and the supporters.

### **CONCLUSION**

It is not always easy to do a critical discourse analysis on Facebook posts which contain hate speech because we have to prove whether the posts can be classified as hate speech or not. Referring to the definition of hate speech, which is any forms of malicious speech aimed at a person or a group of people in regards to their ethnicity, sex, gender, religion, disabilities, etc., this study found that Jonru's posts fulfill the criteria of hate speech.

His posts mostly attack other persons in regards to their religion, disabilities and political views. Based on the keywords of the posts, the targets for his hate speech were the president, the government and the president's supporters. The sentence (discourse) types used in the post include accusation, sarcasm, assertion, and mocking (through humor). To support his opinions, the writer also used quoting, and referring to the news and videos. Finally, the message that the writer wanted to convey was that the president was not capable and oppressive..

This study wants to remind us that we should be very cautious when writing in social media. While some people think that what we write is a freedom of expression, they can also become writings that hurt other people. In other words, they can become hate speech that may offend others. Besides being offensive, hate speech can be used to incriminate the people who write them.

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## THE ANALYSIS OF THE DROP RATE OF THE INDONESIAN MASSIVE OPEN ONLINE COURSE

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### ABSTRACT

One of the benchmarks for successful online programs is the rate of participants' resistance. In short, the higher the participants' resistance to online programs, the better. The IMOOC (Indonesian Massive Open Online Course) was the first Indonesian MOOC developed by Indonesian English instructors from various universities in Indonesia. This online program was intended to enhance pre-service teachers with new skills that they could integrate technology into their classrooms. With this strategy, teachers not only made their teaching methods interesting and relevant with students' needs but also nurtured students' autonomous learning. The IMOOC was implemented in fifteen cities spread across various regions of Indonesia, starting from Aceh to Ambon. To complete the IMOOC program, participants had to follow this online program for ten weeks. After the IMOOC program came to an end, this study found that the drop rate of the IMOOC participants was quite high. Some factors causing high drop rate included instructional factor, course-related factor, technological factor and individual factor.

**Keywords:** MOOC, Online Learning, information and communication technology, autonomous learning, drop rate

### INTRODUCTION

MOOC as one of the online courses always has a chance to have dropout rate. Smith (2010) mentioned 40% to 80% online students had dropped out of online classes. When comparing to traditional classroom environments, the online learning program had a 10% to 20% higher failed retention rate (Herbert, 2006). The MOOC by the University of Pennsylvania did not produce encouraging results with regard to the completion rate (Meinert, 2014). Most of the participants failed at the beginning of the program, and decided not to continue the MOOC program. There were only about four percent who successfully completed the MOOC program. While there was no dominant reason for dropping out (Willging and Johnson's, 2009), most students dropped out of a program due to personal, job-related, and program-related reasons.

Several studies mention that students' longevity in learning experience affects the continuation of the online course: the input in time and effort is a critical determinant as to when a student is more likely to withdraw. For example, Jaggars (2011) states that the mid-semester withdrawal rates for online courses are higher than face-to-face courses. Levy's (2007) also found similar results: students at a lower learning level at college were at a higher risk of dropping out than upper level students. The students at a lower learning level at college were commonly less experienced, and they were more likely to drop the program. They felt less prepared to deal with the academic rigors. On the contrary, students who have spent longer time in the program were more motivated to complete the course, because they have already invested considerable time and efforts on it. The input in time and effort is a critical determinant as to when a student is more likely to withdraw

MOOC is an online learning model that is strategic to widely reach participants regardless of space and time. While participants from different regions participate in MOOC with available internet access, they learn MOOC modules at their pace. However, if a MOOC program has a high dropout rate, the effectiveness and effectiveness of the MOOC program should be questioned. The fact that the online participants in MOOC programs are liable to withdraw at any given stage makes

it even more crucial to explore ways and means to mitigate the underlining causes of this phenomenon. A good place to start this is by examining why online learners leave, when in their academic careers are they most prone to leave, and what can be done to eliminate or mitigate these causes.

## **METHOD**

This study was a preliminary study of the IMOOC as a pilot project that aimed to provide skills for pre and in service teachers to enable and utilize and integrate technology into their teaching and learning activities. The theme of the IMOOC program was Technology for Autonomous Learning (IMOOC). While the learning management system used was Canvas. five modules were prepared in the IMOOC: Autonomous Learning (Module One), Digital Literacy (Module Two), Mobile Devices for Autonomous Teaching and Learning (Module Three), Autonomous Learning Using Videos (Module Four), and Autonomy for Video Creation (Module Five) .The IMOOC was held for eleven weeks, starting from February 20 to April 29, 2017. The first week or also called pre-course was a period that provided participants with the opportunities to familiarize with some general information such as the course objectives, Learning Management System features, course policies, etc. Following the pre-course stage, the participants were required to complete the five modules for the next ten weeks.

Fifteen facilitators became the subjects of this study. They were e-teacher alumni from various higher education institutions, state universities, state Islamic universities, polytechnic, and private universities all over Indonesia. This selection was intentionally made to ensure the diversity of contexts and experiences, which they would bring to the facilitation of the IMOOC. The fifteen sites or chapters the MOOC was implemented were Aceh, Batam, Jakarta, Bandung, Salatiga, Jogjakarta, Semarang, Malang, Surabaya, Denpasar, Banjarmasin, Samarinda, Wantampone, Makassar, and Ambon. The numbers of IMOOC participants varied considerably from one chapter to another. The total population of IMOOC participants was three hundred and seventy six.

The primary data of this study were obtained from the report documents they submitted after the completion of the IMOOC program. For the quantitative data, this study used statistical description analysis by exposing information about distribution frequency and percentage. Meanwhile, the narrative data were analyzed thematically.

## **FINDINGS AND DISCUSSIONS**

### **Dropout Happened Almost in All Chapters**

Table 1 shows all fifteen chapters were prone to dropout rates. The dropout rates from one chapter to another chapter varied, ranging from 4.55% to 100%. While Banjarmasin had the lowest dropout rate of 4.55%, Bandung, Denpasar and Surabaya were among the chapters with highest dropout rate (100%). Quite surprisingly, such a high dropout rate had occurred in big cities where internet connection support should not be big problems. Unlike other chapters, the IMOOC programs in these big cities (Bandung, Denpasar and Surabaya) were not successfully carried out. Bandung and Bali only did the IMOOC less than five weeks. Moreover, the IMOOC in Surabaya lasted for one week. The facilitator in this city only did the pre-course stage while leaving the other five modules unattended. With regard to these unfavorable conditions, these three facilitators admitted they had a high workload in their offices. They found it difficult to cope with their responsibilities, taking care of their jobs at the office and facilitating the IMOOC

Table 1. Dropout Rate in Fifteen Chapters Facilitating the IMOOC 2017

No	Facilitator	Chapter	Recruit	Complete the course	Participants		
					Complete the course but fail to meet the passing score	Dropouts	%
1	MLS	Bandung	25	0	0	25	100
2	NMA	Denpasar	25	0	0	25	100
3	HSW	Surabaya	25	0	0	25	100
4	DS	Samarinda	25	3	0	22	60
5	MT	Jakarta	25	8	2	15	40
6	RY	Aceh	25	6	0	19	40
7	HM	Ambon	25	12	4	9	36
8	AMY	Watampone	25	9	0	16	36
9	SS	Makassar	25	13	0	12	32
10	BTN	Jogjakarta	18	10	3	5	27.78
11	ET	Batam	25	14	0	11	24
12	HT	Salatiga	25	17	0	8	24
13	RH	Semarang	24	10	12	2	20.83
14	DG	Malang	37	21	11	5	13.51
15	PSR	Banjarmasin	22	20	1	1	4.55
TOTAL			376	143	33	200	

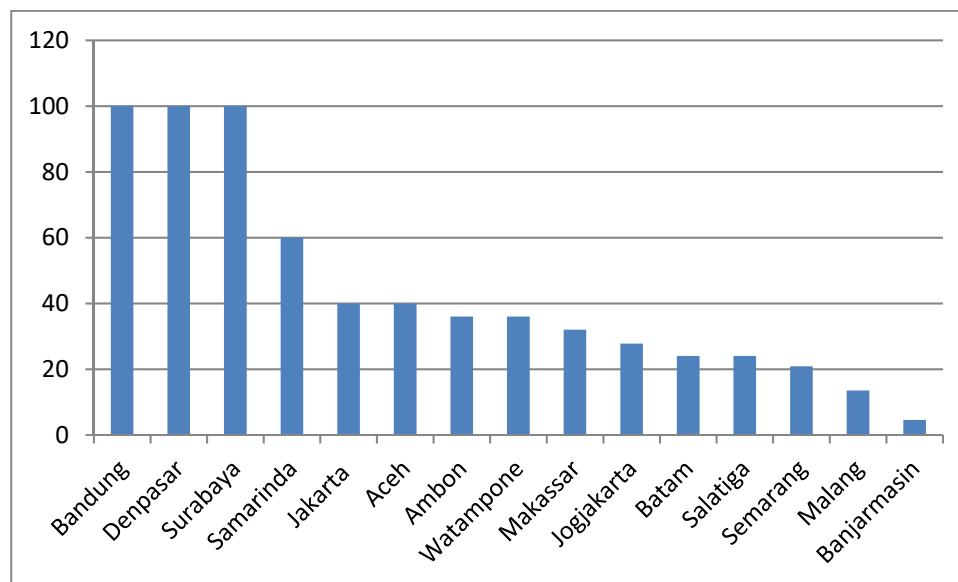


Figure 1. Dropout Rates in Fifteen Chapters

### The Dropout Rate Level of IMOOC as Relatively High

The IMOOC 2017 has been dominated by the chapters with high dropout rates of 53% in comparison with those of 47% (see Table 2). The chapters with high dropout rate category were Bandung, Denpasar, Surabaya, Samarinda, Jakarta, Aceh, Ambon, Watampone and Makassar. The low dropout rate chapter were Jogjakarta, Batam, Salatiga, Semarang, Malang and Banjarmasin.

Table 2. Chapters with Low and High Dropout Rates

No	Categories	Freq.	%
1	Chapters with Low Dropout Rates (1 -- 11)	7	47
2	Chapters with High Dropout Rates (12 - 25)	8	53
TOTAL		15	100

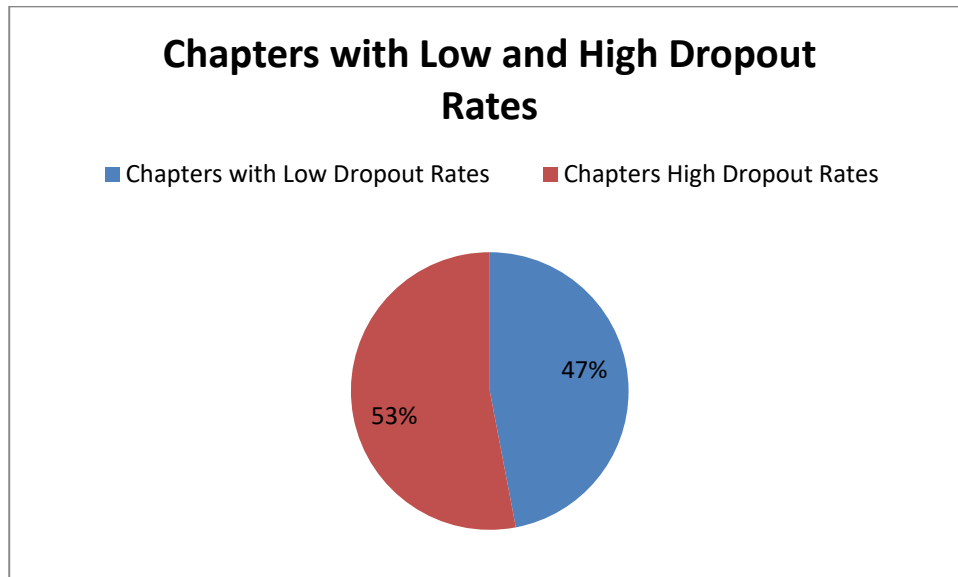


Figure 2. The Pie Diagram of Chapters with Low and High Dropout Rates

### Factors Causing Drop Rate Based on Facilitators' Reports

There were at least five factors affecting the participants' dropout rates: individual factor, course related factors, instructional factor and institutional factor (Bonk & Khoo, 2014). Of the five factors, it was individual factors contributing to the highest percentage of the dropout rate (41%). The second factor was technological factor of 24%, followed by instructional factor (19%), course related factor (16%) and institutional support factor (0%).

Table 3. Factors Causing the Dropout Rate Based on Facilitators' Reports

No	Chapter	Factors				
		Individuals Factor	Course-related factor	Instructional factor	Technology Factor	Institutional Support Factor
1	Bandung	1	1	1	-	-
2	Denpasar	1	1	1	-	-
3	Surabaya	1	1	1	-	-
4	Samarinda	1	1	1	1	-
5	Jakarta	1	-	-	-	-
6	Aceh	1	□	-	1	-
7	Ambon	1	1	1	1	-
8	Watampone	1	1	-	1	-
9	Makassar	1	1	-	1	-
10	Jogjakarta	1	1	-	1	-

11	Batam	1	1	1	1	-
12	Salatiga	1	-	1	1	-
13	Semarang	1	-	-	1	-
14	Malang	1	-	-	1	-
15	Banjarmasin	1	-	-	1	-
Total		15 (36%)	6 (21%)	7 (17%)	9 (26%)	0 (0%)

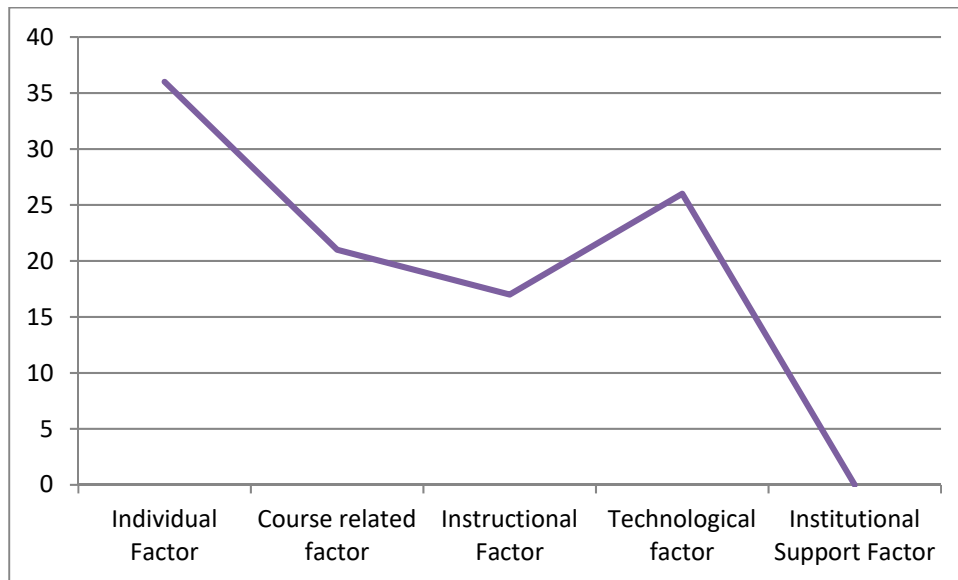


Figure 3. Factors Affecting Dropout Rates

### Individual Factors

Nearly all the facilitators mentioned the individual factor became the biggest obstacle for the participants to complete the whole modules in the IMOOC. Not a few of the participants were teachers who had multiple responsibilities at their work. When they participated in the IMOOC, at the same time they had to prepare their students to face the National exam. With this responsibility, some participants decided to leave the IMOOC. Meanwhile, some others persisted, but they were often late in submitting their work.

*Participants are also committed for other professional responsibilities that demanded them to be fully focused on their office tasks. All of PNS English teachers withdrew from the IMOOC because they have to focus on preparing the students for the National Evaluation. It is difficult to discuss and review others' work because many participants are not submitting their assignment on time. The scores for assignments are not well-balanced; some assignments are time consuming but scored relatively low compared to other tasks/assignments.*

*(Script 1 by facilitator RY)*

*The time for IMOOC should be implemented in the first semester (July –December) since the second semester (January-June) was teachers' busy time for national examination preparation and accreditation.*

*(Script 2 by facilitator DS)*



Studying independently through the IMOOC program was a challenge for participants. The participants were accustomed to waiting for instructions from the facilitators. Very rarely did they take initiatives to record the deadline of the assignments. As a result, they were often late for assignments. They did not pay attention to the schedule or deadline although the facilitators often reminded them of deadlines either via email or instant messenger.

*Participants have never joined or experienced any online learning before they joined IMOOC. The dominant cultures of learning in Indonesia which is mostly teacher-dependent*

*(Script 3 by facilitator HT)*

Media literacy was also another major obstacle. Not a few were still completely new to the online program. They were often overwhelmed with navigation features in the Learning Management System such as uploading files, linking to pages, typing essays neatly, and so on.

*This is an online learning course and new learning atmosphere and experience for all participants, I believe that the participants, to a certain degree, have to develop strategies or technique to engage in the course. Participants motivation was low as they thought it was dealing with technology. They are familiar with the social media but not with the use of the apps/internet for their teaching and learning process.*

*(Script 4 by facilitator HJM)*

### **Technology Factor**

The second primary factor that kept participants from having good online performance was related to the technological factor. Slow Internet connections often prevented them from learning. Complaints about internet connection were often delivered by participants, especially those from areas outside Java. With limited bandwidth availability, participants could not always enjoy watching IMOOC movies instantly. Instead, they had to wait for the buffering system before they could see the movie completely. Moreover, the internet interruptions also prevented them from submitting tasks through uploading files on time. The task submission became more challenging when the file sizes they uploaded were large enough. These unfavorable circumstances indeed tested their patience.

*In my context where internet connection seem problematic, all participants started by downloading all the course contents and save them in word doc file, and so did the response they make to all the questions that they type first in word doc before posting in canvas board.*

*I once thought of having collaboration to be a guest teacher for one of the module discussions, but due to frequent power outage and internet connection, I canceled the collaboration because I think it will not bring an expected result from such collaboration.*

*(Script 5 by facilitator HJM)*

*Not all participants have good internet connection*

*(Script 6 by facilitator HT)*

### **Instructional Factor**

Instructional factor was a factor related to facilitators: online teaching skills and self-management. With regard to online teaching skills, most of them admitted that it was a special skill that differed from the classroom teaching skills face-to-face. Teaching online required special skills and teaching techniques. In fact, most IMOOC facilitators were English instructors accustomed to

teaching face-to-face in the classroom. Most claimed that online teaching was a new experience to them. They mentioned that this situation certainly affected their confidence and the quality of their teaching at the IMOOC.

*Being an online instructor is different from being an online learner. My experience as an online learner really helped me to adjust to the new teaching experience in online teaching. However, I have to admit that I took sometime to adjust to the new situation and learn to manage my time better. I feel quite relaxed in module 1 since I was in charge for it so I do not need much time to ensure that I master everything in it. I found myself a bit unprepared in the second module because I got carried away. I feel unconfident with my ideas so I tend to wait for others to post or even post something that is very general.*

*(Script 7 by facilitator BTN)*

*Basically, I am not keen in technology and I don't have enough confidence with my technology skills. Most of the contents in IMOOC are new. I do not legalize there a hundred apps available to be explored for facilitating teaching and learning and wonderful article written about technology to make us as educator to be aware of their value and their treat to education. Basically I gain new perspective from my involvement as module developer and facilitator.*

*(Script 8 by facilitator HJM)*

Time management was a big challenge for the facilitator: they were required to be able to manage all responsibilities well. They had to complete all offline tasks on their campus while facilitating the IMOOC program. To accomplish these goals, some facilitators created strategies: monitoring the performance of the participants online their mobile devices and setting up their official online hours/days. According to some of the facilitators, the use of the mobile devices such as tablets and hand phones were quite effective for them to monitor the performance of IMOOC participants. This tool enabled them to give feedback quite equally without being worried about space restrictions.

*I had to manage my responsibilities: teaching the students at the campus and monitoring students' work in the IMOOC. This was the biggest challenge for me. Yet, I found my table very helpful. I could be online all the time to check my IMOOC. I did that when I was in the car, at the café, or any places.*

*(Script 9 by facilitator DG)*

*Managing my own time to organize my regular agendas with the IMOOC class and all the very active and fast communication with the participants and the IMOOC team, particularly when there was problem in the Module*

*(Script 10 by facilitator E)*

For other facilitators, determining official hours and days to work online was helpful. For example, the facilitator set up Tuesdays and Fridays at 10 pm as their official hours/days and informed them to the participants. With this information, the participants could predict when their work would be evaluated by their facilitators.

### **Course-Related Factor**

Course related factors were factors related to the content of online programs facilitators and participants used in the online teaching and learning process. In relation to the course related factor, the facilitator mentioned several issues that needed be considered: the number of tasks and the setting time.

*Module one and module two were harder for the participants and for me as well. Time to get used to with the procedure and deal with the module took energy and time. So, I assumed that the participants would have similar perceptions. Since they perceived that module one required more assignments while at the same time they needed to adjust themselves to the new style of the course, then they thought that the following modules would be much harder. Therefore, just in the module one, some of the participants were already demotivated.*

*(Script 11 by facilitator DS)*

Some facilitators mentioned that the number of tasks in the five modules was not well distributed. For example, in modules one and two there had more tasks than any other module (see Table 4).

*They normally don't have any issue on the tasks and assignments. Only later I learned that they were facing difficulties completing tasks which due very close to one another. The participants think that the module tasks and assignments are very challenging and practical*

*(Script 12 by facilitator RY)*

*Time frame for each assignment needs to be revised so the participants have enough time to learn and to complete the assignment.*

*(Script 13 by facilitator DS)*

Table 4. The Modules, Teaching Instructions and Tasks in the IMOOC

Name of the Module	Theme	Tasking			
		Multiple Choice	Discussion	Peer Reviews	Projects
Module One	Introduction & Autonomous Learning	1	5	1	2
Module Two	Digital Literacy	2	4	1	2
Module Three	Mobile Devices for Autonomous Teaching and Learning	1	3	1	2
Module Four	Promoting Autonomous Learning Using Videos	0	2	1	1
Module Five	Autonomy Through Video Creation	0	0	2	3
TOTAL		4	14	6	10

Some facilitators also complained about such a close time setting among tasks in the module. With this improperly set assignment schedule, participants could not prepare their projects properly nor did good performance in quizzes and discussions. They needed more time to learn and do preparation.

## Discussions

That the magnitude of the individual factors has contributed to the dropout rate of the IMOOC program reflects how the program can be very challenging for them (Willging & Johnson, 2009). The participants admit that they do not have enough time to complete the IMOOC tasks. They

think that completing the tasks requires investment of time, thoughts, and energy. In the meantime, they are also required to complete responsibility at the institution immediately. The availability of limited time is an important issue especially when the IMOOC deadlines are very close to each other. In addition, the tasks in the IMOOC module are relatively numerous.

The IMOOC participants are relatively new to online learning. Learning new material or a skill, for which a schema in long term memory is undeveloped or non-existent, can cause working memory to quickly overload its limited capacity (Keith, 2006). This overloading can result in a learner becoming highly anxious and losing confidence, which in turn leads to the learning process, in effect, freezing and the learner being unable to continue.

Technology support in the form of internet connection is also a very crucial issue. Good online programs are no longer good if participants do not have reliable internet connections. This study has found that some areas outside Java often complain about it. In addition, the facilitators' interference through effective online instructional strategies is indeed important to promote to the success of the online learning. Slow feedback or the absence of feedback on the participants' performance only demotivates participants to continue learning online.

## CONCLUSION

One of the characteristics of a good online program is due to a low dropout rate. Conversely, if there is a high dropout rate, this online program needs to be improved. In practice, the dropout rate is influenced by various factors such as individual factors, technological factors, course related factor, instructional factor and institutional support factor.

The high workload and the difficulty to manage the time are related to individual factors that often discourage them to complete the online program completely. In addition, the lack of media literacy and shortage of willingness to learn is also a matter of inhibiting them to complete the online program. Moreover, the dropout rate is also related to misalignment between the content or the learning objectives of the online program with the characteristics of the participants in terms of their interest or needs. This unfavorable condition is likely to happen if the program takes up much time with a lot of tasks scheduled too close to one another. The lack of facilitators' skills in facilitating online learning and providing on-time feedback is also an important issue contributing to the dropout rate. Finally, internet connection is also a very important issue. Without the support of good internet connection, it is impossible for the participants to complete the online course.

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## THE SHIFTING AND EXTINCTION LEXICON THANKS GIVING CEREMONY IN SUBDISTRICT MENGANTI GRESIK

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### ABSTRACT

Culture is as part of language. Language is as the symbol of existence of community in an area. The culture is still known because of the using language in community. It troughs discourse or traditional ceremony. This object is not released from society that as its function as referents. The shifting and extinction of thanks giving is in Village, Menganti, especially in *Bongso Wetan* Village. The problem is the transmission and regeneration process to understand and continue the cultures society. The data needed in this study was obtained through observation, interview, documentation study and recording. The shifting and extinction of lexicon thanks giving in Menganti villages Gresik are influenced by some reasons namely, the transmission process original society and the new comers and the other reasons is the less regeneration in understanding from the old person who pay close attention to teenagers about awareness meaning thanks giving.

**Keywords:** *socio linguistic, lexicon, thanks giving*

### INTRODUCTION

Language is as important device in keeping the tradition ceremony and culture. The existence of tradition and culture in a place, of course had influenced the way people to think, act, and habit. The habitual is as the action in which done from old generation to regeneration, such as ceremony of thanks giving. The existence of thanks giving ceremony is because of language. Language also probably can influence the habitual of people where they live. The living of community is the regeneration from the ancestors. The thanks giving ceremony is one examples tradition in the Java.

The Java's tradition is still kept because communities believe that the thanking giving is one way to appreciate the ancestors who had built the village in that place. It is as a tradition for people who live in the village. The Java's tradition such as thanks giving is done every year by community who live in Bongso Wetan village. The villagers in that village are Madura ethnics but they always keep the Javanese tradition such as thanks giving ceremony. According to informants that the ancestors in the Bongso Wetan village were from Madura ethnic. They had lived for thousand years ago. Fact, the interesting case that the people who live in the village even they are Madura ethnic but they do the Java's tradition such as thanks giving, *keleman*, and exorcise ritual.

According to Puniatun (2013), thanksgiving is as an effort to keep national cultural and the steps in holding thanksgiving ritual and its role for people in around the village. According to Dewanto (2015) thanks giving is also as implementation of ancestor's culture to their descendants.

Thanksgiving ceremony is still held in Bongso Wetan village till now. It is as evidence that the thanksgiving still found in sub district Menganti. It is as symbol of culture of people in this village. It also has philosophy meaning for Bongso Wetan people. The purpose of thanks giving ceremony is to say thankful to the Lord and ancestors who have given the harvesting during one year. It was passed on from the ancestors by discourse to Bongso Wetan villagers. It is as evidence that language has function as a communication tool in society from the ancestors to the next generation and their descendants. This phenomenon shows that the language has function to take care cultures and rituals in Bongso Wetan village as the proof thanksgiving ceremony.

The ritual ceremony thanks giving is still kept still now because of the role of language through the discourse from old generation to young generation. Language has role as persistence

human as individual, culture, and tradition, included thanksgiving ritual. It is caused by the speakers of Madura language in Bongso Wetan village who still keep the local language from the ancestors to their descendants. Language is being cause of human exist. The individual in one place could not stay alone without other individual. The different individual does communication with the other so they can use the function of language as the communication tool. The function of language is related with the capability of speakers. That phenomenon happens in Bongso Wetan villagers. The capability of speech the ancestors to their descendants can keep language well as the proof persistence language especially Madura language. By keeping the persistence language well, so the heritage of ancestors such thanksgivings ritual still keep going in village of Bongso Wetan.

Halliday (1973) states that, the particular language function is in the three language structures, namely (1) idealization function, (2) interpersonal function, and (3) textual function. Idealization function said dealing with the role of languages to express contains, the reality structure expression, included awareness. Interpersonal function said dealing with the role of language to build language and care social relations, to express social roles included communication role that create language itself. Textual function said dealing with the role of language to form language chains and features of situation that probably the language used by the speakers situation aspects. From this explanation above to be clear that the function language for the speakers include discourses from the ancestors of villagers in Bongso Wetan village to the next generation that still exist.

Barker (2004) stated that language is social conventional. It has form, meant and value. Language has the important roles in communication to send messages to society persistence in thanksgiving ritual concept. Thanksgiving is one of the heritage Java cultures, especially in Bongso Wetan village which still do the ritual as the ceremony. This tradition is not appear again in all whole places in sub district Menganti. It is almost lost slowly in some villages in Menganti.

Based on the etymology, the word thanksgiving (*sedekah bumi*) comes from Javanese. Kamus Umum Bahasa Indonesia (1994a: 888) *Sedekah bumi* means the giving from the earth. The meaning word of *sedekah* is giving based on ourselves no rules to give limitation. *Sedekah bumi* has also meant offerings. It means here that thanksgiving ritual is the form of thank expressions from villages to the Lord for blessing and the result of harvesting for one year. People get lot of harvesting from the field. They say thankful by do this ceremony.

The superiority this research is concerning to the shifting and extinction lexicon thanks giving that comprehended by people in Bongso Wetan, especially the young generation. Fact that almost all young generations does not understand about lexicons the thanks giving. It can be understood by the low presentation of comprehending about lexicon thanks giving. It happened because of less education in the discourse about the thanks giving from the old generation family environment to the next generation.

### **Research Study**

The focusing in this research is to know the kind of lexicon in which getting the shifting and extinction. To know the research, the writer grouped the two categories, namely the young and old people. The grouping of people is taken based on the ages. Age 17 to 25 is young generation and age 26 to 55 included old generation people. From that grouping hopefully can be know which one of lexicons included the shifting and extinction. The research study is to know about the factors the cause the shifting and extinction lexicon thanks giving.

### **Purpose of Study**

The purpose of this study is:

- a) What kind of lexicons thanks giving in which get shifting and extinction?
- b) What factors do influence the shifting and extinction lexicon thanks giving?

### **Relevant Theory**

The theory is used to analyze the problem in the research concerning about the shifting and extinction lexicon. The appropriate theories are sociolinguistics and classification of words class. Those theories is used to explain the problems in this research. According to Wardhough (1984) the relationship society and language in certain community will influence the using language and life of the origin speakers, even in direct or indirectly. Sociolinguistics also explains about the relationship language and multi ethnic in certain community. The second relevant theory is classification of words. According to Kridalaksana (1990) the classification is used to classify the words to express the meaning with certain potential in a language.

### **Hypothesis**

The shifting and extinction are the two things in which influence each other. If the language is getting in shifting so the language will get the extinction. The native speakers are reluctant in using the language as daily activities. So the language is rarely spoken again, as the result the language is death. This phenomenon is as problems in this research. The reluctant of young generation in using the mother language is as the causes the shifting and extinction lexicon thanks giving in sub district Menganti. The first factor of shifting and extinction language is the less the attention from parents to care the mother language. The second is the natural disaster and the third factor is death of ethnics directly.

### **METHODS**

This research used qualitative and quantitative methods. Qualitative method is used to explain natural tendency, the data that relationship with the existence of things. The quantitative method is used to count the number of presentation in comprehending toward the lexicons.

The procedure of data collection is gotten from 50 respondents. They are Madura ethnics. They live in Bongso Wetan at sub district Menganti. The respondents are grouped into three categories, namely, young, adult and old respondents. This research used two hundreds words in Madura Language.

The procedure of collecting data in some steps: 1) collecting data by giving questioners to the respondents, 2) classifying the words class based on the position and 3) deciding the lexicons in which one is as shifting and extinction lexicon.

### **FINDINGS AND DISCUSSION**

In this research shows the data of finding in lexicons thanks giving. The first step is finding data, the second classifying the lexicon, and the third is getting the presentation of data lexicon which one getting shifting and extinction. The findings data in this research is approximately two hundred words. They are grouped into nouns, verbs, adjective, numeral, adverb, and pronoun. Each categories of lexicons grouped based on the data in field, namely nouns category (47,5%), verbs (17,5%), adjectives (12,5%), numeral (5%), adverbs (10%) and pronoun (5%). The data will show below:



Table 1. Category of Lexicon Thanks Giving

Categories Lexicon	Numbers Lexicon	% Number Lexicon	Shifting		Extinction	
			N	%	N	%
Nouns	95	47,5%	45	47	50	53
Verbs	35	17,5%	15	43	20	57
Adjectives	25	12,5%	8	32	17	68
Numerals	10	5%	3	30	7	70
Adverbs	20	10%	7	35	13	65
Pronouns	15	7,5%	5	33	10	67
	200					

### Nouns.

In this research, especially for the categories nouns are found 95 lexicon thanks giving. Based on data above is taking from questioners found that the lexicon in category noun 47% get shifting and 53% extinction. It happens because mostly young and adult people do not hear and know again those lexicons.

Table 2. Category of Nouns Lexicon Thanks Giving

Category	Lexicons	Meaning	% Shifting	%Extinction
Nouns	<i>cepu</i>	layer benzoin	5	95
	<i>soduk</i>	stick	18	82
	<i>romamadu</i>	sweet	19	81
	<i>bebih</i>	pig	20	80
	<i>roma</i>	house	20	80
	<i>somor</i>	well	20	80
	<i>lesong</i>	mortar	21	79

### Verbs

The lexicon of the thanks giving in the verbs category is found 35 words. Based on the data that respondent some of them are still heard and known about these lexicons. It can be known from the presentation of number shifting lexicon that reach 43% and the extinction approximately 57%. This category of this lexicon is also called get shifting in community Bongso Wetan village. The causes are low young generation in learning the discourse from the parents and ancestors.

Table 3. Category of Verbs Lexicon Thanks Giving

Category	Lexicons	Meaning	% Shifting	%Extinction
Verbs	<i>ngaol</i>	promise	14	86
	<i>eterangi</i>	given light	16	84
	<i>eteroagi</i>	imitate	26	76
	<i>ajek</i>	invite	30	70
	<i>geluh</i>	hug	34	76
	<i>andik</i>	have	35	65

### Adjectives

Based on tabel 4 are some lexicon of thanks giving in adjective categories. The adjectives in thanks giving such as are *roah*, *berek*, *seger*, *elok*, *kandel* and *dinak*. Those lexicons are still known by community village but there are some of them which get extinctions from comprehended the people in village. Found 32% get shifting and 68% extinction. It is also caused by migration and

environment. Some of them move to other village and then they forget and reluctant to use the lexicon in their life.

Table 4. Category of Adjectives Lexicon Thanks Giving

Category	Lexicons	Meaning	% Shifting	%Extinction
Adjectives	<i>roah</i>	that	13	87
	<i>berek</i>	west	18	82
	<i>seger</i>	health	21	79
	<i>elok</i>	well	23	77
	<i>kandel</i>	large	25	75
	<i>dinak</i>	here	25	75

### Numerals

This data is the lexicons in numerals category. In this category is the lowest data in the research comprehend for people in this village because most of them do not hear again about these lexicons. The finding is 10 lexicons or 5% from all data. 70% lexicons is get extinction and 30% get shifting. The respondents in category old people is still heard and known about these lexicons but not for the young and adult respondents.

Table 5. Category of Numerals Lexicon Thanks Giving

Category	Lexicons	Meaning	% Shifting	%Extinction
Numerals	<i>pancer</i>	four	22	78
	<i>pekenan</i>	five	23	77
	<i>beluk</i>	eight	41	59
	<i>setlong</i>	one	42	58
	<i>sepengkor</i>	ten	47	53

### Adverbs

The lexicon of thanks giving is for this category getting extinction. It can be seen from the level of comprehension the villagers in this community of Madura ethnic. In this category is found 20 lexicons of thanks giving. It is included as the extinction lexicon. It can be known from the level of comprehension. It is found 10% from all data in this research. 35% gets shifting and 65% gets extinction.

Table 6. Category of Numerals Lexicon Thanks Giving

Category	Lexicons	Meaning	% Shifting	%Extinction
Adverbs	<i>annak</i>	here	32	68
	<i>beng</i>	will	33	67
	<i>jekole</i>	may not	33	67
	<i>ompamah</i>	if/wish	34	66
	<i>enjej</i>	not	36	64

### Pronouns

In this category, the lexicon of thanks giving is almost get extinction. It can be seen from the level of comprehension. In this research is found 15 lexicons. From the data, 33% is shifting and 67% extinction. The extinction and shifting happened because of the reluctant of young generation and adult.

Table 7. Category of Pronouns Lexicon Thanks Giving

Category	Lexicons	Meaning	% Shifting	%Extinction
Pronouns	<i>denyang</i>	ancestors	28	72
	<i>reva</i>	this (near)	32	68
	<i>kacong</i>	he	32	68
	<i>areva</i>	this (plural)	33	67
	<i>among</i>	they	41	59

## CONCLUSION

The shifting and extinction languages are often found in multi ethnics. It happens because the users rarely or never use that language again. If the language is never used again of course it will be death. The death of language causes of no native speakers in that village. This research is done to know the lexicon which get shifting and extinction in thanks giving ritual in sub district Menganti and to know the factor that influence the shifting and extinction. The finding in this research is 200 lexicons in thanks giving ceremony. Most of the lexicons get extinctions and also shifting. The shifting and extinction language are in one place because some factors. The factors of extinctions and shifting are grouped into two parts, namely natural factors and non natural. The natural factors are such as dispensation disaster, flood, earthquake, and diseases. And non natural factors are such as disturbing terrace house, ideology, marriage with other villages, economic factors, mobilizations, and internal factors.

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## ENHANCING STUDENTS' SKILL TO WRITE DESCRIPTIVE TEXT BY USING PLEASE STRATEGY

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### ABSTRACT

Junior High School students are expected to master writing skill in order to express their ideas in the form of written, however, they still have problems in writing, namely do not have ideas what topic should be written, are lack of vocabulary and grammar, and do not know how to organize the ideas related to the topic. To overcome these problems, this study attempts to improve students' achievement in writing descriptive text by using PLEASE strategy. PLEASE strategy is a mnemonic writing strategy that can be effective to improve the students' achievement in writing. PLEASE strategy will guide the students to generate ideas about a topic for writing other type of text, organizing those ideas, generating text that communicates those ideas and then revising their writing. The acronym of PLEASE strategy stands for Pick, List, Evaluate, Activate, Supply and End. Besides, PLEASE strategy is a writing strategy that is used to generate cohesive organized paragraph (Brownell et al.2012). By applying this strategy, the students are expected to be able to write sentences which are complete and coherent forming a descriptive text.

**Keywords:** writing, descriptive text, and PLEASE strategy

### INTRODUCTION

As one of communication, writing is used by everybody. According to Mather, Wedling, and Robberts (2009, p.1), writing is a key to successful school experience and an essential means of communication that helps the students learn how to structure and organize their thoughts. Yagelski (2015, p. 21) also adds that writing is a powerful way not only to describe but also to examine, to reflect on, and to understand our thoughts, feelings, opinions, ideas, action, and experience. In short, writing is the way to help students to communicate to the others in the form of written.

Dealing with writing for EFL students, writing is regarded as a language skill that is not easy for the students to be achieved (Retnaningsih, Bindarti, & Wahjuningsih, 2014, p.1). As a result, the students need the ability to use vocabulary, to make sentences which are grammatically correct, to use mechanics appropriately, and to arrange the sentences well in order to make the readers understand and gain about what they write. In addition, Tangpermpoon (2008, p.1) explains that writing becomes the most difficult skill for language learners because they need to understand the organisation and the appropriate language use. Consequently, most of the students have difficulty in producing a good writing due to many components that should be considered to produce a piece of good writing.

Moreover, students must learn some of genres in the school. One of the genre learned by the students is descriptive text. Ahmad (2009) explains that descriptive writing or text is usually also used to help writer develop an aspect of their work, e.g. to create a particular mood, atmosphere or describe a place so that the reader can create vivid pictures of characters, places, objects etc. In other words, descriptive text is the detail description of characters or persons, places, and things.

In relation to the text that should be required by the students, the students often fell confused in writing descriptive text because they do not know somebody or something which they should describe and what should they write first, second, third, and so on (Astuti, 2013, p.2). In

conclusion, the students still get difficulty to write firstly and to describe the thing, person, or place in a good way due to the lack of ideas and knowledge of writing.

One of the way to help students to enhance their writing achievement was using PLEASE strategy. According to Graham and Harris (2007), the “PLEASE” strategy is one of the strategies suggested to be taught according to the guidelines of the SRSD model. It is a mnemonic that provides learners with a road map for writing a paragraph. It reminds learners to carry out the following steps while writing. In addition, Brownell, et al. (2012) explain that the acronym of PLEASE strategy stands for Pick, List, Evaluate, Activate, Supply and End. Besides, PLEASE strategy is a writing strategy that is used to generate cohesive organized paragraph. Using this strategy, the students will be able to write sentences that are complete and coherent. In conclusion, PLEASE strategy is a strategy that helps students to write descriptive text well based on the guidelines consisting of Pick, List, Evaluate, Activate, Supply, and End.

This study was aimed to improve students’ achievement in writing descriptive text by using PLEASE strategy. The research question was formulated as follows, “Is the seventh-grade students’ achievement in writing descriptive text significantly improved by using PLEASE strategy at SMP Negeri 2 Kayuagung?”

The hypotheses of this study were as follows:

- H<sub>0</sub>: The seventh-grade students’ achievement in writing descriptive text was not significantly improved by using PLEASE strategy at SMP Negeri 2 Kayuagung
- H<sub>a</sub>: The seventh-grade students’ achievement in writing descriptive text was significantly improved by using PLEASE strategy at SMP Negeri 2 Kayuagung

## **METHODS**

The samples in this study were the two classes of seventh grade students of SMP Negeri 2 Kayuagung, Ogan Komering Ilir, South Sumatera, Indonesia. The two groups of students were involved, i.e. class VII.4 and VII.5 in the second semester academic year of 2017/2018 selected by employing purposive sampling method. This research was conducted by applying PLEASE strategy in teaching writing to the experimental group (VII 4) selected by using cube while the control group (class VII.5) was learned descriptive writing using conventional method.

In collecting the data, the test instrument used was in the form of written test. There were five topics provided in the test, then the two groups of students only chose one topic and wrote a descriptive text based on the topic chosen. Besides, the tests were administered twice to the samples, namely pretest and posttest. Then, the students’ writing product were scored by the two raters. The raters assessed the students’ writing product based on the rubric from Brown (2007) consisted of five aspects, namely content (30%), organization (20%), grammar (20%), vocabulary (15%), and mechanics (15%). The results of the students’ score assessed by the two raters were in a set of criteria ranging from “excellent to very poor” with a specified range of scores. The profile assumes 100 as the highest possible score.

Before analyzing the obtained data using t-test, the normality and homogeneity of the obtained data were found. After the data obtained were normal and homogenous, the data obtained were analyzed by using t-test. The calculation of the data was run by using SPSS version 20.

## **FINDINGS AND DISCUSSION**

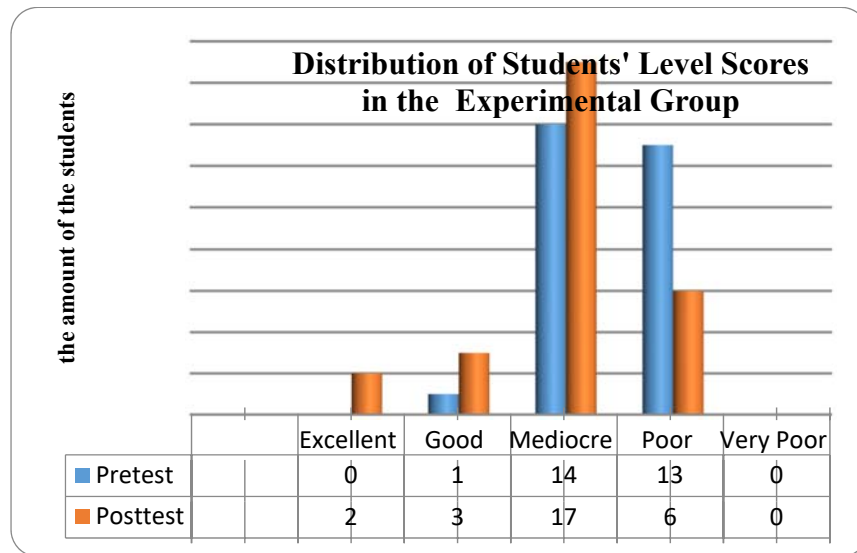
The reliability of the test was calculated. Based on the calculation by using Cronbach Alpha, the result showed that the reliability coefficient was 0.95 which indicated a high level of the internal consistency of the final scores based upon two raters per text.

### **The Result of Pretest and Posttest of Experimental Group**

In the pretest, the highest score was 63, the lowest score was 29, the mean score was 41.04, and standard deviation was 9.00. Meanwhile, in the posttest, the highest score was 81, the lowest score

is 29, the mean score is 50.71, and standard deviation was 14.25. The mean difference between posttest and pretest of the experimental group was 9.67.

The students' ability level in the pretest can be described as follows: none of the students were at excellent level, 1 student was at good level, 14 students were at mediocre level, 13 students were at poor level, and none of the students were at very poor level. Meanwhile, in the posttest, there was improvement in which 2 students were at excellent level, 3 students were at good level, 17 students were at mediocre level, 6 students were at poor level, and none of the students were at very poor level. See Graph 1.

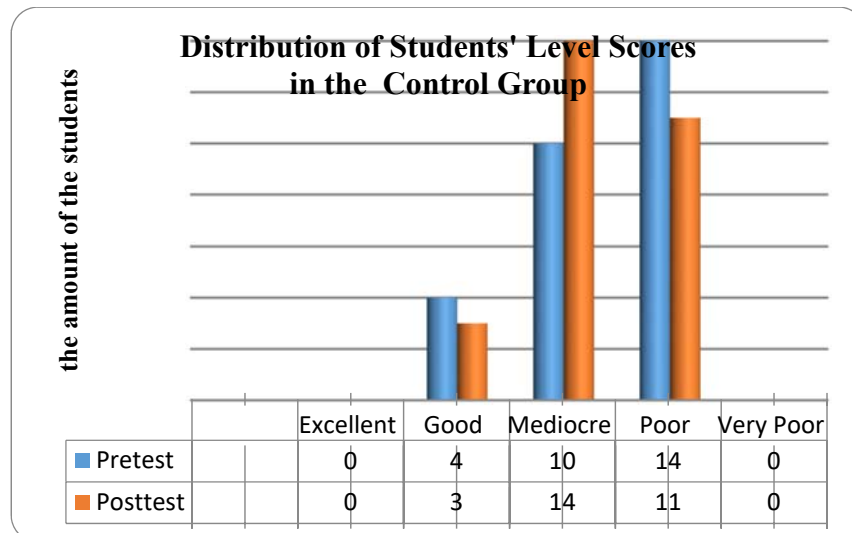


Graph 1. Distribution of Students' Level Scores in the Experimental Group

### **The Result of Pretest and Posttest in the Control Group**

In the pretest, the highest score was 73, the lowest score was 27, the mean score was 44.14, and standard deviation was 13.37. Meanwhile, in the posttest, the highest score was 73, the lowest score was 29, the mean score was 45.54, and standard deviation was 12.53. The mean difference between posttest and pretest of the experimental group was 1.39.

The students' ability level in the pretest can be described as follows: none of the students were at excellent level, 4 students were at good level, 10 students were at mediocre level, 14 students were at poor level, and none of the students were at very poor level. Meanwhile, in the posttest, no students were at excellent level, 3 students were at good level, 14 students were at mediocre level, 11 students were at poor level, and none of the students were at very poor level. See Graph 2.



Graph 2. Distribution of Students' Level Scores in the Control Group

### The Result of Normality and Homogeneity of the Data

Based on Shapiro-Wilk, the normality of the data in the experimental and control groups were considered normal. All the value of significance in each group was higher than 0.05. Based on the analysis of homogeneity of variance on Levene Statistics, it was found that data were homogenous with the significance  $p > 0.05$ , that was 0.067.

### The Result of Posttests of the Experimental and Control Groups

Based on Table 1, the mean posttest of the experimental group was 50.71 and the mean posttest of the control group was 34.68. It showed that the difference between posttests of the experimental and control groups was 16.03,  $t$ -obtained (4.41) was higher than  $t$ -table (2.00) at the significance level of  $p < 0.05$ .

**Table 1**  
**Comparison of Students' Posttests**

Group	N	Mean	SD	t
Experimental	28	59.71	14.25	4.41
Control	28	34.68	12.91	

\* $p < .05$

At the beginning of the research, experimental and control groups were given the pretest. The result showed that the mean score of experimental group in the pretest was 41.04 and mean score of control group in the pretest was 44.14. Then, students of the experimental were given treatment by PLEASE strategy. At the end of the research, the experimental and control groups were given the posttest, as a result the mean score of posttest in the experimental group was 50.71 and in the control group was 45.54. Based on the result of pretest and posttest in the experimental and control groups, it indicated that the students who were in the experimental group had better scores than the students in the control group.

Based on the result of the independent sample  $t$ -test in which compared to the result of posttests in the experimental and control groups, it was found that  $t$ -obtained was 4.41 with  $df = 54$  and the critical value of  $t$ -table was 2.00. This result showed that  $t$ -obtained was higher than  $t$ -table ( $4.41 > 2.00$ ), it can be concluded that null hypothesis ( $H_0$ ) was rejected and alternative hypothesis ( $H_a$ ) was confirmed. In the other words, The seventh grade students' achievement in





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## **KURSI ILUSI AND NEGERI LANCANG MERDEKA PLAY: BETWEEN ILLUSION AND REALISM**

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### **ABSTRACT**

This article discusses the working of reality in the plays *Kursi Ilusi* (*Seat of Illusion*) and *Negeri Lancang Merdeka* (*Bold, Free Country*). The aim of this article is to explain the levels of reality in both plays using modern theatrical concepts. It shows that the dramatic structure and artistic workings of *Kursi Ilusi* is more realistic compared to *Negeri Lancang Merdeka*. *Kursi Ilusi* can be said to be a play of conventional realism, whereas *Negeri Lancang Merdeka* is impressionist reality. *Kursi Ilusi* makes the concept of reality a tool and also a goal, whereas *Negeri Lancang Merdeka* turns the concept of reality into a tool. *Kursi Ilusi* presents reality as an illusion, whereas *Negeri Lancang Merdeka* presents illusion as reality.

**Keywords:** play, illusion, reality, conventional, impressionist

### **INTRODUCTION**

*Kursi Ilusi* and *Negeri Lancang Merdeka* are two plays categorized as the best performer and the second best performer in the 16<sup>th</sup> Modern Theatre Festival for Students (FTMP) in Nusa Tenggara Province (NTB) in 2014. The production of these plays has made *Teater Tereng* (SMK 3 Mataram) and *Teater Embrio* (MAN Selong) the champion theaters. Both *Tereng Teater* and *Embryo Teater* are important to discuss because both theater groups are able to compete against other theater groups trained by *Teater Putih*. That is, both made history in the FTMP as a theater group that is able to fight the dominance of *Teater Putih* people themselves (Satrya HD, 2017). Both groups show realistic theater performances according to FTMP technical guidance. The problem is whether both theater groups have the same portion of realist aspect. If it is the same, why both groups have the different rank, one as the best champion and the other as the second best performer. What is the difference of the realist concept of both plays? This becomes the main issue of this study. This paper will then address these questions by using the concept of realism formulated by Bakdi Soemanto in *Jagat Teater*. Studies on dramatic structure have been done a lot (Kuswarsantyo, Haryono, & Soedarsono, 2010; Sahid, 2012; Sumpeno, 2009; Wicasono, 2012). Article about theater in Mataram focuses on *Teater Putih*'s strategy and its position in literature and art has been done (Satrya HD, 2016a, 2016b). The difference with this writing lies in the formal object and its material. Previous studies analyze dramatic structures without connecting with artistic creation. Sahid's text shows the convention of the Rendra theater. The convention is used in this paper, as modern theater in Indonesia introduced by Rendra in his performances. Soemanto (2001) in *Jagat Teater* understands realism in two categories, first, as a use and interest, second, as a stage and concept. In the former, realism comes as something that presents something else. That is, there is another goal behind it. In this phase of realism as a tool, not a goal. While in the second, realism becomes something that is aimed, in other words is the goal. As a tool, the theater presents something else in this, as Soemanto explains it is presenting something imagined as reality, and then using it for a particular purpose. as a goal, the theater presents the reality itself.

Along with its development, realism in the theater arose as a desire to create an illusion of reality on stage (Soemanto, 2001). The illusion of the fact makes the audiences forget that they are still watching drama, so realism presents life directly on the stage here and now. The author of the

play or director tries some possible ways to bring the reality on the stage both at the level of setting, figure, and dramatic structure. According to Soemanto (2001), setting is not just a background, but also an element that builds the dramatic development of the play from beginning to end. Furthermore, he says that realism demands a neat, controlled flow, and the relationship between scenes can be explained by coherent logic, even with readable game motivations. Thus, the play of realism is a well-designed play. The design of the play of realism can be seen in several aspects, namely elements of daily life, element of fairness, setting elements, plots or plots, figures, dramatic structure. These aspects become variable in this research and indicate gradation, that is, the more it shows daily or the closer to daily life, the more reasonable the show is, thus the more realistic the concept of the garapan. The daily element is seen from the issues raised in the show or the play, while the element of fairness is seen from the ability to present the elements of the setting and dramatic construction that are logical and coherent. At the director level, the assessment focuses on the ability of the director to design a possible selogical show between events at each scene. That is, at this level will be seen the relationship of causality between scene.

With reference to the concept, the keywords in the realist theater has logical relationships, thus emphasizing the aspects of causality, controlled, well-designed. That's what causes in this realist era what the so-called director is born in the Western theater universe. In line with the artistic aspects, including the elements of the stage which later developed the concept of impressionism and conventional in theater realist.

## FINDING AND DISCUSSION

### Realism Issue in *Kursi Ilusi*

*Kursi Ilusi* illustrates the reality that the chair is only an illusion. The play begins with an exposition of the ideal leader. The ideal hope is not only owned by the husband, but also the wife. The wife expects that her husband has plenty of time for his family. By that reason, the wife disagrees her husband involvement for board. On the other hand, the nomination for board is strongly supported by Jupri and his future son-in-law. The nomination fee is actually obtained from the pledge of his wife's land certificate. The cost will be replaced by expecting the dowry from his son. Nevertheless, the husband does not get permission from his wife. The husband is cheated and slandered by Jupri, and finally the husband goes to jail. His own decision without her consent brings him a disaster, for he is eventually imprisoned. The play begins with a conversation between husband and wife, the wife in the dining room and the husband in the living room. Hendra suddenly comes to pick up Mega, her boyfriend. In addition, Jupri also visits the family and tries to influence the husband. After the conversation with Jupri, the husband gets quarreled with his wife. The ambitious and easily influenced character of the husband's character is opposed to the character of the simple wife, who accepts the state of being, as well as the child. Hendra is the same as Jupri. He likes to influence people. The incident gives a view that every wish and every thing that is considered to be real becomes a trap, becomes a prison. That is one reason why the husband is then imprisoned by his wishes, literally and metaphorically. Thus, *Kursi*, the post, the board member's position is just an illusion. The play speaks the reality itself, that the chair is an illusion. The position is an illusion, because an illusion is not true.

The success of *Kursi Ilusi* in having award from the best actor and actress is from the act of the characters. The actors of *Bapak* and *Ibu* are played well by the participants of competition from SMKN 3 Mataram. The actors in the play act in a realist style. Realist play usually tries to perform human behavior (Sitorus, 2002). The actor is someone who sometimes conveys certain character like *Bapak* (father). The characters identify themselves and their actions with the role that will be played. The role of *Bapak* and *Ibu* in the play is central to the development of the flow or the dramatic structure. In the early scene, the characters of *Bapak* and *Ibu* appear mediocre, without any problems. The acting of reading the paper and the acting of tidying up the dining table

is an introduction to the problems that arise from those actions. The act of reading a newspaper leads to political, electoral and political issues. *Ibu* in tidying and preparing meals leads to household issues. The initial scene has slightly tense tone and slightly goes to climax, without having conflict. The ability of an actor can be seen in creating emotional dynamics in playing a role. The character of *Ibu* appears by cleaning the dining room, while *Bapak* greets *Ibu* and then enters the stage. Such an emerging technique gives a pause so the audience can momentarily observe both characters and even the relationship of the two characters. The audience will quickly understand that the two characters are *Bapak* and *Ibu*. Both activities of *Bapak* in reading the newspaper and *Ibu* in preparing the food have a meaning. The emergence of both characters is strongly supported with the selected position on the stage, ie the top right and the lower left. The top right of the stage as described Hamzah (1985) is a region that is soft and weak, while the lower left region is a region full of secrets and is strong. *Bapak* appearance on the lower left stage represents his power and furtiveness, as he enters the house and occupies that part of the house, while *Ibu* is placed in a weak stage position. Such a placement is in line with the representation of *Ibu*, the woman as weak and *Bapak*, the man as strong. It is important that such arrangements are in accordance with dramatic laws or rules in drama play.

The next scene takes place from the top to the bottom. The stage division of the stage refers to Henning Nelms (Hamzah, 1985) which divides the stage area into six regions with their respective characters. The next dialog takes place on the upper and lower stage borders. At that point, both *Bapak* and *Ibu* have a conversation by trying to break the boundary or into each other. The conversation caused a conflict. *Bapak* talks about clean officials and *Ibu* talks about dirty messengers. The technique of dialogue *Bapak* memberikan emphasis or content on the matter of idealism, to a clean leader, to the glory of an official, while *Ibu* emphasizes the content of dialogue to the dirty leader, who is willing to do anything to get the sympathy of the people. This pattern of emphasis on dialogue which Rendra calls the technique of giving content. The technique according to Rendra (1989) is a way to highlight emotions and thoughts. The technique is done in two ways with articulation and body movement. Body movements to the center stage by *Bapak*. emphasizing the articulation "that's the problem, why should throw away his idealism." The dialogue is the answer to *Ibu*'s dialogue that the surviving leader is the leader who discards her idealism. The mother assumes that there is no idealist leader, meaning all pragmatic leaders, while the father believes there are still leaders who have idealism. The phrase "That's the problem." It's given a dynamic pressure, that is pressure with a loud pronunciation. The word "it" refers to discarding idealism, that the surviving leader is the leader who discards his idealism. *Bapak* puts a high tone on the dialogue "Should they survive by proving his idealism." The emphasis on the dialogue leads to the appearance of the Dad's ambition to become a leader, to nominate himself as a leader. This is the beginning of the conflict between you and your mother. You feel confident that he can survive by proving his idealism, while for Mother it is impossible and very difficult. This is where the point where conflict begins. Harymawan (1993) in the dramaturgi book explains that drama law is the conflict and conflict that is mastering the attention and interest of people in general. Conflict begins to awaken when both Mr and Mrs show their thoughts. Dynamic pressure and high tone pressure will not be strong if not supported by the movement of body or limbs.

When it says "That's the problem" dialogue, it is followed by displacement while pointing out the position of the pointing body that collaborates with the shoulder and hand movement. Such circumstances show the emotion that began to rise when speaking the dialogue. The stronger the tone pressure the stronger the emotion is. Any pressure on the word affects the emotional level. Such emphasis on the early scene can be read from the phrase "crazy things, sympathy, politics, willing to do anything for the sake of sympathy, dirty people, officials, noble, not all dirty, enduring, discarding idealism, proving idealism." The series of dialogs as described above are expanding. Rendra (1989) explains the technique of development can be achieved by four ways. First, by raising the volume. Secondly, by raising the tone of voice. Third, by increasing the speed

of the sound tempo. Fourth, by reducing the volume, the pitch, and the speed of the sound tempo. The development technique read well on your father's dialogue with your mother, for example in your dialogue, "Jupri convey the mandate of society", then replied to the mother, "then who is wrong, and so on." In essence on the barrage of dialogue, both development techniques done neatly by the actors. Little by little the rising tone and tempo accelerated, momentarily decreased or weakened and ascended again and so on. This development technique delivers to the top of the scene. Rendra (1989) says it is a technique of restraint. What exactly is being held? Or, what reaches the top?

In relation to development techniques, the most likely is emotion. To reach the climax from the beginning the intensity of emotions must be well preserved. Do not let it before the peak of emotion has been spent from the beginning or has been released completely before until that is considered the peak in the play. The restraining technique is controlled by the figures of father and mother. Emotional intensity of both the higher when the mother knows the father without his knowledge has run for a board member. The attitude that mother thinks is inappropriate because it does not involve her in making decisions. The climax of emotion is seen as the dialogue between the two is followed by the high emotion of disagreement to the physical violence of the father and the beat. It culminates when the mother knows that her parent's inheritance is mortgaged for nominating expenses and later the payment of the mortgage will be paid with her son's dowry. His attitude can not be accepted by the mother and finally there is a fight until the physical violence and then the mother took a knife and directed to father, but instantly the people come and break the dispute. A few moments later, the police approaches with arrested letter. At the first emotional intensity, there is a reaction retention due to the development of the groove, which in that stage is still in the stages of the problem. The climax of this scene is what is called by Rendra (1989) as a combined technique. In this technique, the actor holds back the movement but the sound is released as the character of father and mother do their quarrel. Father's voice is fully removed but his movement is restrained. In the game technique together, development techniques with physical, speech, motion is done simultaneously when the mother takes a knife and directs to father. All the techniques are played together by the actors. The technique game is supported with a strong position on the stage area, which is right on the center stage, being central. The position strengthens the condition of the player with his actions. This creates a good composition of position placement of players in dramaturgy rules. Finally, it can be seen that the realist plays as described Soemanto (2001) is a well-designed play.

The design of the play is good not only on the dramatic structure, but also there is artistic arrangement. Riantarno (2003) noted that artistic arrangement in *Sentuhan Teater* book includes decoration set of property, clothing, makeup and hair, and lighting. He also adds that in essence the set of decoration and property is a support for the creation of place, time, and circumstance or atmosphere. *Kursi Ilusi* play is decorated by a house with dining room and living room in one room. The dining room is also set with some properties such as a dining table equipped with cutlery such as glasses, baskets of rice, kettles, dishes, table cover and others, while the living room is equipped with a newspaper on his desk. On the wall there is a family photo below which there is a TV. Such a space exploit informs the audience that everything on stage is real, concrete items that can be empirically verified. In addition to the problem set of the decor, which is not less important to see is the fashion and dressing. Clothing used by the characters in the play *Kursi Ilusi* according to the role to be played. Father of the figure with a white shirt and sarong is a clothing that represents his father, while the mother with a shirt and a little head covering. Mega with a neat white shirt identified as people who work relating with health division, because she is a midwife. Jupri and Hendra who look neat with shirts show that they are not from the bottom economic class. Hendra works as a contractor and Jupri as an important public figure. They are presented with makeup that reflects their character. *Bapak* (father) with an aged makeup, and *Ibu* (mother) with motherly appearance.

The presence of elements shows that the play is reality itself. The set and properties are variables in understanding realism. The more concrete, the more detail the depiction and the presence of decorations and properties, the more real the world it shows. Detail of act can be seen from the presence of properties, such as glasses, plates, and others at the dinner table. This is as an attempt to inform that the reality on the stage is a reality in everyday life. The realist style, as Soemanto (2001) describes, is an art style that makes us forget that we are watching a show, that we are looking at our daily lives. That is why everyday elements or fairness become important variables in reading and assessing realist play. The presence of decoration and property not only becomes a background, but also contributes to the dramatic structure of the play. In the play, the chair is not only a property of the dining table, but it also builds a tense atmosphere in the scene of your argument with mother. From the climax, the father pulls the chair and tugs to the floor. In the techniques of fostering conflicts and peaks, property exists to support and even reinforce that concept. Soemanto (2001) explains that the setting is not just later in the back, but also the element that builds the dramatic development of the play, from start to finish.

### ***Negeri Lancang Merdeka* Play**

It tells of a country called *Negeri Lancang Merdeka*, a country with a bleak history, suffering poverty. *Negeri Lancang Merdeka* is a land whose existence is middle of nowhere, is an imaginary country, so that the story tells the reality of an imaginary country. If it tells an imaginary country, what could be said to be a story that tells the everyday world, the known world, and the world that everyone experiences? At the content level, the play speaks about the human condition that wants independence, prosperity, satisfaction, more civilized, respected, not fooled. If understanding the realist claim as an illusion of reality, this play can then be categorized as a realist play. If understanding the reality itself then the play becomes less realist. In Long's dialogue when he is reading the paper, it is explicitly stated that Aceh wants independence, Papua also wants independence. The inclusion of Aceh and Papua issues in its dialogue suggests that in fact the play discusses Indonesia or other Indonesian regions that may be named *Lancang Merdeka*. It is possible that what is meant by *Negeri Lancang Merdeka* is Indonesia. If so, then this play is a play that speaks reality metaphorically, not the plays that converse reality conventionally.

The play presents a prominent president named Merdiam, a leader whose leadership is like Hitler, indirectly in the Indonesian context touched on Suharto's leadership, so the play emphasizes the historical aspect of the present. That is, the play with the problem of independence and its complexity brings the audience to the problem of history, not on contemporary issues. Soemanto (2001) explains that realism tries to lead the thinking world of people, who previously tend to imagine events that are far from daily experience in the direction of close observation and reflection, instantly experienced, here and now. *Negeri Lancang Merdeka* is a land that knows where it is and where it is, as well as people who are narrated. He talked about that there and that in the past. Thus such a dish is a dish that brings the minds of the viewers to the existing and the past, so as not to present the present reality, but the metaphorical reality, the historical reality, not the conventional reality.

As a showcase play, setting the stage in the view of realism certainly presents the setting conventionally. In the conventional sense, setting as close to the original as possible. Setting on *Negeri Lancang Merdeka* is a space with not much property. Setting the space on the play is a setting space that can be said not close to the original, in other words a setting only gives the impression or impression that it is a room, does not present the room itself. In front of a wall and windows there is a chair. On the upper left and top right stage there is a chair. Setting with a wall that gives the impression that the space is a simple room with the arrangement of the set of chairs properties form a triangle field with three corners on the top center, top left and bottom right. Such arrangements determine the displacement and blocking of players. The scene begins with a dialogue of the Long character with a position quite distant from the Tab characters. The upper

middle position as the starting position of the action starts with a light signal that lights up on that part. Then followed by the position of the Tab located on the right bottom stage. Unfortunately, the scene does not have lighting. When Tab makes dialogue, the room looks dark.

This scene is presented by exploring maximum setting. Soemanto (2001) explains that Ibsen's realism as reflected in his plays suggests that setting is not only a background, but also an element that builds the dramatic development of the play, from the beginning until the end. In scenes where Tabs makes dialogue with Long, the setting is just a background, whereas the set of chair and table in that space can be explored into a material for top of the building, such as the climax of emotions when there is conflict among them. The property set is just a display, in which the player can not turn on. Every time there is a movement, the property set is not part of the motive. When there is a conflict among the characters, the desk chair only becomes the part of emotion. The movement is then not supported by the atmosphere because it is only to fill the empty space, who is not alive. Movement toward the table does not show any strong motivation, so he just stands in front of the table. He stands too long, and when he sits down, it is only a moment, without filling and enjoying the sit-down action. Long often moves two three steps forward and then backward one or two steps. It can be seen in the early minutes of scene. Movement as described Hamzah (1985) must show the motive force. If the motive is strong then it should be done with a strong movement. Hamzah (1985) describes movement into two classifications: straight movement and curve movement. Strong motivation is done by direct movement, not with a back and forth movement, so it does not look to have a strong motive. In Tab character, his movement looks strong but attenuated himself when he then makes dialogue and turns the steps to the side, and faces himself to the audience. Both characters, Tab and Long, make the same mistake on the movement aspect, on the development technique. When in quarreling or disagreement, the expression in dialogue is more often exposed to the audience, whereas technically faces can be shared on other players and to the audience.

Furthermore, such techniques are not supported with dynamic tempo diversity. The game tempo at the beginning of the play goes in a monotonous tone with poetic-tone dialogue, a poetic pronunciation pattern, without playing on a low, low-pitched dialogue. In the aspect of giving pressure, the characters are able to do that, as in the dialogue "change the fate of the country, the steep past, the historical records, where this history is taken, the abandoned human, there are nursing, the ideals that have become dust, responsibility, Lancang's long-standing country. "The dialogues do get emphasis, but are not followed by high or low pitch, so the rhythm of the game sounds monotonous".

The implications of such techniques affect the dramatic structure of the play. The tension of problem can not be read clearly, even in the complexity of the problem. Regarding the dramatic structure, it can only be achieved by *the technic of achieving climax*. At that stage, players only play on the intensity of emotions or emotional stress. In play, emotion is not built properly and only visible emotions which can explode, sound or vocals are like shouts. Almost at every dialogue at the climax level, emotions are released without paying attention to the level, regardless of the time lag for the audience to digest for a moment the emotion it feels. High emotions are not supported by the mutual stance between conflicting figures, as this will further strengthen the action and events. The dramatic structure of the play was not well-designed.

On the stage, Long (the character) uses hand property, newspaper. On the other hand, Long does not use development technique. He opens newspaper quickly and immediately to find the news and make a dialogue directly. There is no visible action for searching the news. When the paper is opened, there should be a pause to observe for a moment the contents of the newspaper before it is read. The director does not investigate the detail of the scene. First, in acting Long makes dialogue by showing the contents of the newspaper and doing movement to approach Tab. In order to show the contents of the newspaper, Lond does not get up. Doing movement for opening newspaper is actually important, because without the movement Long's action becomes useless.

He looks no motivation to impress the audiences. It is recognized that there is no emotional feeling completed in every action or action. What happens is simply moving the position from one act and stage to the others without a strong motivation. Inaccuracy also occurs in the opening scene of the prison. *Pamong* forgot one process in issuing prisoners, namely the process of unlocking the prison. When the president and the guard up to the prison at once he opened the prison. Indeed, it is trivial, but very important in the cultivation of realist play, because it is an important part that supports a play whether he is realist or not. Secondly, in the suitability of hand gestures with speech, when pointing later the first gesture of appointment rather than the motion appoints it. Third, it is the composition of blocking, grouping. Blocking relates to the scene. Grouping occurs because of the emergence of transitions of interest, until the movement in an act links one blocking with another blocking (Hamzah, 1985, p 42). The composition of blocking in the second half, when President Merdiam interrogates Azlaini and Adang, it is not well ordered. Nevertheless, there is awareness of the players changing of the blocking composition, but the sensitivity in responding to movement and other blocking is not done well. Azlaini's dialogue that opposes the president demands a change of position from sitting and standing and then proceeds to not get a quick response from the president either in the position of the body or the composition of blocking, even if there is a change but there is a mistake in the composition because the president covered the position of *pamong* and *pamong* leaders doesnot quickly fix position. In the scene, the middle of the stage is very solid and the top right of the stage becomes empty, whereas in mugging the gun can perform movement to the right of the stage and then the other *pamong* occupy the position near the president. But it is precisely that one *pamong* remains behind quite distant with the president. Logically, when the detainees take the fight and change the position of the two *pamong* should be ready immediately. The other guard did not respond well. The inaccuracy of blocking aspect often occurs in connecting between the scene atmosphere with its composition. Not that it is not organized, it just does not show the sensitivity of building a good blocking. The actors who has sensitivity unconsciously can create unconscious movements to have the impact in building good blocking in the perspective of dramaturgy. At least, the first act does not cover one another among the players. On the other hand, the second act is able to fill the empty spaces. The three compositions that can support and even strengthen the atmosphere, which is certainly within logical limits, can be explained logically

## CONCLUSION

*Kursi Ilusi* and *Negeri Lancang Merdeka* are the realist plays having realist style performances. Both plays have different realist levels. *Kursi Ilusi* shows the application of a conventional realist style. The dramatic structure of the play and its artistic meaning implies that what is shown is reality itself, the reality that the position is an illusion. Because reality is an illusion, it is not real and it is not true. Therefore, the father figure ends up in jail. *Negeri Lancang Merdeka* uses a realist style that only gives the impression that the reality of a country that presumptuous want to be independent in Indonesia. When the country wants that independence must exist, the illusion of freedom must be real. The dramatic structure and artistic cultivation do not support the reality strongly. Artistic creation only gives the impression. The implication is that dramatic play does not appear strongly in accordance with the logical sequence of events. Thus, *Negeri Lancang Merdeka* presents the illusion of reality as real one, but it is not directly from here, from there and from the past.

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## REMEMBERING THE UNDESIRED GHOST: A CRITICAL DISCOURSE ANALYSIS OF MELANCHOLIC BITCH'S *BIOSKOP, PISAU LIPAT*

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### ABSTRACT

The 1965 tragedy is a part of Indonesian history whose remembrance is dominated by the dominant discourse portraying the cruel images of PKI as the inhumane actor of the murder of the seven high rank military generals. The dominant discourse has aroused hatred towards communism, while the truth has not been clarified. The alternative discourses to this dominant discourse have emerged through various media, one of which is music. This study investigates a song written by one of Indonesian indie bands, Melancholic Bitch, entitled *Bioskop, Pisau Lipat* which is listed in their album *NKKBS Bagian Pertama*. As the name suggests, the album refers to a jargon in the New Order era. Employing CDA as the approach, this study aims to unfold the hidden ideology as well as how the New Order exerts its power as conveyed through the song lyrics. Through the metafunction analysis, it is revealed that the cruel portrayal of communism as a part of the New Order hegemony which still influences the present Indonesia is the dominant ideology in the song.

**Keywords:** 1965 tragedy, New Order, CDA, ideology

### INTRODUCTION

The fear of communism in Indonesia seems to have been going more intense during these recent years. A spreading rumor in 2015 stating that President Joko Widodo would apologize to the victims of the 1965 Tragedy was responded harshly by the public (Parlina and Sundaryani, 2015). It was feared that the apology to the victims of the 1965 Tragedy would ignite and bring *back* communism in Indonesia. The government then responded by claiming that they would not apologize to the victims of the 1965 Tragedy to promote stability. Numerous cases afterwards which associate some political actors with the PKI or communism have added to the public's suspicion and the fear of the awakening of the PKI (Taylor, 2018; Kuwado, 2018).

This hatred towards communism is inevitably related to the 1965 Tragedy or Gerakan 30 September (G30S) or Gerakan Satu Oktober (Gestok) which has left a deep trauma for the country. This tragedy actually consists of two separate events, namely the kidnapping and the murder of six Indonesian high-rank military generals and one lieutenant in the dawn of October 1, 1965 and several waves of mass killings which happened in numerous parts in Indonesia and is reported to have killed hundreds of thousands if not millions of civilians suspected to be affiliated with the PKI. However, under the orthodoxy of New Order this part of Indonesian history is often reduced to the first event only which exposes the PKI as the cruel and inhumane perpetrator of the murder meanwhile the mass killings which have affected a large number of Indonesian people are much ignored or even forgotten (Wardaya, 2011). The tendency to remember only the murder of the military generals has resulted in the anger and hatred towards the PKI as the traitor of the nation.

Under the New Order orthodoxy, the PKI is presented as a cruel and dangerous perpetrator which has killed innocent military generals and hence has become the enemy of the nation. The demonized face of communism was continuously portrayed and finally outlawed as an illegal and prohibited ideology in Indonesia by TAP MPR No. XXV/1996 and UU No. 27/1999. This Grand Narrative was carefully maintained and controlled by the New Order regime through various devices, such as the history taught in the classrooms and the movie describing the murder of the

generals entitled *Pengkhianatan G30S/PKI*. Although there were some historical accounts challenging the state history, it was not until the fall of the New Order in 1998 that the alternative narratives were openly distributed and discussed in Indonesia. The counter-(state) history narratives emerge not only in the form of historical accounts but also art, such as literature, visual art, and pieces of music. A song written by an Indonesian indie band, Melancholic Bitch, appears to serve as one of the counter-(state) history narratives of the 1965 Tragedy.

Labeled as an indie band, Melancholic Bitch which was formed in the late 1990s in Yogyakarta, has released three albums entitled *Anamnesis* (2005), *Balada Joni dan Susi* (2009), and *NKKBS Bagian Pertama* (2017) which were inspired by the situation around the New Order (*Orba*) era. The band has its own loyal listeners despite their being “band mitos” (literally translated as mythical band) – a term used to describe a band which is less active and productive (Ibrahim, 2017). On the interviews with two online media (Tirto and Jurnal Ruang), the band’s lead member, Ugoran Prasad stated that the spirit of the New Order is still alive within Indonesian society, as it is analogous to a ghost that seems to never disappear. Their latest album, *NKKBS Bagian Pertama*, according to Ibrahim (2017), was based on the awareness of the constantly living New Order whose ideology was penetrated through Indonesian families. NKKBS which stands for *Norma Keluarga Kecil Bahagia Sejahtera* (Prosperous and Happy Small Family) is a jargon in the New Order used by Soeharto to issue his program namely *Keluarga Berencana* (Family Planning). Prasad mentioned that the concept of ideal family in Indonesia has been created and politicized and used as a strong tool of propaganda.

The object of this study, a song – claimed as a huge power in the album – entitles *Bioskop, Pisau Lipat* is one of the examples of how the propaganda enters Indonesian families through the propaganda film *Pengkhianatan G30S/PKI*. Prasad, as one of the people who watch the film in their childhood, asserts that the brutality depicted in the film has left severe trauma to the generation. Furthermore, the propaganda of the film manifests in the political discourse and characteristic of Indonesian people who abominate PKI, comunism, and the related ideas, including the image of Gerwani (a former women political movement) that is monstrous.

Ugoran Prasad is a musician, a writer, an artist, and a doctoral student who sees that the failure in straightening out the history in regard to 1965 tragedy is actually a form of domination of emotional politics strengthened in family. In facts, the generation who was obliged to watch *Pengkhianatan G30S/PKI* film are now in two different boats: those who condemn PKI and those who critically question the history to seek the truth. The opposite ideas very often occur between family members; opening a discussion about 1965 in family forum will more likely result in a family dispute.

However, it is hard to say whether *Bioskop, Pisau Lipat* is an attempt to straighten out the history, since Ugoran Prasad states that the album does not exactly reflect the band’s political stance. Nonetheless, he acknowledges that the album is more succinct than the two previous albums. The loyal listeners of Melancholic Bitch’s songs may have been familiar with the typical themes and lyrics of the songs, especially those who experienced the New Order and probably also watched *Pengkhianatan G30S/PKI* film, but some other listeners may not have any ideas what the song is about, including the so-called “millenials”, generation of people who only know 1965 tragedy and the New Order from the History textbooks. Therefore, it is interesting to disclose the ideology hidden in the song lyrics that is probably transmitted to the listeners. Adding up a greater significance of doing the study is the fact that the album was released recently in September, not long after the the rumors of PKI reappeared and after Jokowi’s speech about the importance of remaking *Pengkhianatan G30S/PKI* film in a “milennial” version.

As the purpose of the study is to unveil the ideology and the imbalance of power in the song lyrics in regard to 1965 and the New Order, Critical Discourse Analysis (CDA) approach was employed. Wodak (2001:3) states that there are three concepts in all CDA namely the concept of power, the concept of history, and the concept of ideology. Ideology often plays a significant role

in gaining power and maintaining power relations (Wodak, 2001:10). It can even possibly change the social relation of domination (Fairclough, 2003:9). It is the desire of CDA to uncover the forms of dominations hidden in a discourse and eventually encourage resistance to the ruling power; only then, there may be a change in the power relations in a society, where the oppressed are able to gain freedom and the others are aware of the power misconducts and practices of injustice around them (Haryatmoko, 2017).

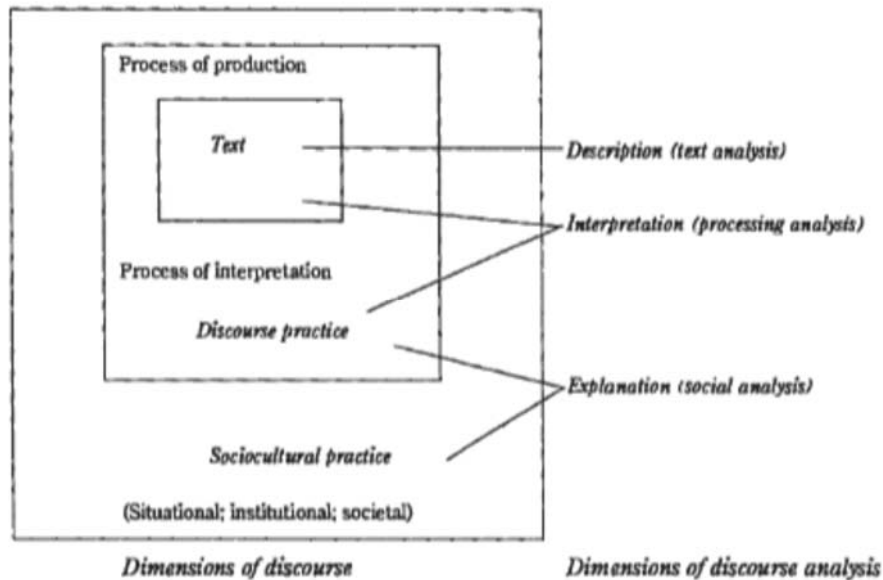


Figure 1. Three-dimensional conception of discourse (Fairclough, 1995:98).

In order to achieve the objective, this study referred to the three-dimensional model of CDA by Fairclough (1995). This model sees a text (discourse) as a product of a process of production and a process of interpretation; it emphasizes the importance that a text is related to what people have in their minds when they produce or interpret it, including “their knowledge of language, representations of the natural and social worlds they inhabit, values, beliefs, assumptions, and so on” (Fairclough, 1995:24). However, what people have in their heads in the production and interpretation process of a discourse are also shaped by social conditions; they are socially generated and socially transmitted. As such, Fairclough’s model of CDA integrates the analysis of text, the analysis of processes of text production, consumption, and distribution, and the sociocultural analysis of the discursive event, which in this case is the song lyrics. The three dimensions of analysis can be understood as 1) description, the analysis of the formal properties of the text, 2) interpretation, the analysis of the relation between text and interaction, and 3) explanation, the analysis of the relationship between interaction and social context and their social effects (Fairclough, 1995:26).

In terms of collecting linguistic data, there is no typical method in CDA analysis (Meyer, 2001:23), but Fairclough (1995) suggests systemic functional linguistics (Halliday, 1994) as a foundation of his CDA analysis. Thus, this study applied SFL as its fundamental instrument. SFL focuses on the idea that language use is never neutral, meaning that there is always a purpose a speaker wants to accomplish when they particular linguistic units. Fairclough (2001:126) asserts that SFL “has the virtue of being ‘functional’ – it sees and analyses a language as shaped (even in its grammar) by the social functions it has come to serve”. Halliday’s SFL (2004), therefore, is very relevant to apply in the context of CDA, in the way that it offers the theory that language has different functions. The different functions depend on the meaning that the speaker wants to convey and Halliday (2004) named them as language metafunctions, consisting of three layers of

meaning; they are ideational metafunction, interpersonal metafunction, and textual metafunctions. The study employed all the three dimensions of the metafunctions. The ideational meaning is expressed through transitivity or process types (material, mental, relational, behavioral, existential, and verbal processes) which emphasizes the roles of the participants in the process and the circumstantial elements (Eggins, 2004:206). Meanwhile, the interpersonal meaning is expressed through the ‘mood’ of the language – be it imperative, declarative, or interrogative – which is concerned with the interaction between the speaker and the addressee. Lastly, the textual meaning is indicated through the theme and rheme of the clauses, for instance whether they are passive or active (Halliday, 2004).

To support the analysis, the study also looked at the lexical items, connotations, and metaphors used in the song lyrics. This is based on the idea that there are general meanings of words and in order to unveil the true meaning of a certain word, it needs to be analyzed in its specific context (Gee, 2005:53). Connotations can show the special meanings that are carried by certain words or lexical items (Huckin, 1997). Metaphors are considered important as well since they become “vehicles for understanding our physical, social, and inner world” (Lakoff & Johnson, 1980:159).

## FINDINGS AND DISCUSSION

### **Bioskop, Pisau Lipat**

Kursi-kursi bioskop penuh kutu  
 Naik dari bangku ke dalam saku  
 Lalu menyelinap ke buku-buku  
 Lalu menggeliat menjadi hantu  
 Darah itu merah dipancar terang benderang ke layar lebar  
 Perempuan liar jangan dibiarkan  
 Perempuan liar jangan dibiarkan main-main pisau lipat

Kami pakai bendera sebagai seragam  
 Ketika digelandang ke bioskop jam sembilan  
 Matahari naik lebih cepat dari sebelumnya  
 Mengintip dari belakang bioskop tua bernama Raya  
 Kami pakai bendera sebagai seragam

Perempuan liar jangan dibiarkan  
 Perempuan liar jangan dibiarkan  
 Ibu-ibu liar jangan dibiarkan  
 Perempuan liar jangan dibiarkan main-main pisau lipat  
 Main-main pisau  
 Main-main

The analysis on the ideational, interpersonal, and textual metafunctions reveal the hidden ideologies in the song lyrics related to the New Order and communism in Indonesia. Firstly, it is expressed in the song lyrics that the violent portrayal of communism which is believed by most people in Indonesia is constructed by the New Order. Secondly, the song lyrics also articulate that Indonesia is actually still shadowed by certain values of the New Order.

Communism constructed by the New Order is depicted to be blood thirsty and brutal. It is seen from the relational process of the clause *darah itu merah* (the blood is red). It is a fact that the blood is red, but the writer states it in the lyrics which is purported to intensify the brutality. In addition, it alludes to the infamous line from the movie Pengkhianatan G30S/PKI “Darah itu

merah, Jendral". The clause *perempuan liar main-main pisau lipat* (wild women playing with folding knives) affirms the claim that the PKI is brutal as well. It also alludes to one of the scenes in the movie in which the members of Gerwani (Indonesian Women's Movement) – a political women movement under the PKI – slit the genitals of the Generals.

The idea that communism was constructed is expressed through the passive voice which occurs four times out of ten material processes (40%). The first clause *kami digelandang ke bioskop jam 9* (we are dragged into the cinema at 9 a.m.) represents the elementary school students who were obliged to watch the movie. Elementary school students are identified through the colors of their uniform which are similar to the ones of the Indonesian national flag; this is seen from the clause *kami memakai bendera sebagai seragam* (we are wearing the national flag as a uniform). The second passive clause *darah dipancar terang benderang ke layar lebar* is a form of negative connotation since normally the blood is not projected through the screen. The goal *darah* (the blood) must represent the film that the students watch in the cinema at 9 o'clock. The use of passive verbs in both clauses emphasizes that the events are directed by certain actors whose identity is unknown. The events which involve an obligation for students to watch the movie are wittingly conducted. Thus, there is an ideology that is intentionally constructed for people to believe. More importantly, the construction can also be seen from the material processes, especially through the circumstances in (1) and (2), with kutu (lice) as the *actor*. *Kutu* (lice) denotes a parasite that is disturbing and considered dirty to people, and it is most likely a representation of the ideology constructed by the New Order which is constructed through a movie and transmitted through the education practices, particularly the History textbooks used at schools.

- 1) *Kutu naik dari bangku ke dalam saku* (the lice are crawling up from the chairs into the pockets)
- 2) *Kutu menyelinap ke buku-buku* (the lice are sneaking into the books – the schoolchildren's books)

It is also worth noticing that the material process is the most prominent process which appears for 64,29% out of 14 clauses. It shows that there is an emphasis on the actions conveyed through the lyrics which possibly be an expression that the practice of the constructed ideology are carried out by doing certain actions systematically.

Although the New Order regime has ended almost twenty years ago, certain values are passed on and continue to live in the present Indonesia. This ideology is presented through the clause *kutu menjadi hantu* (the lice transform into a ghost). *Kutu* (lice) – as the representation of the New Order's ideology that communism is brutal – does not stop in its living form as lice which *naik dari bangku ke dalam saku* (crawl up from the stairs to the pockets), *menyelinap ke buku-buku* (sneak into the books), and *menggeliat* (stretch out), but it continues to live in another form, which is a ghost. The song writer uses a relational process (identifying) to describe the transformation of the lice into a ghost. The use of relational process in this clause signifies that the lice do not die but changes into something else. The form might be different but the essence stays the same. This depiction implies that the ideology penetrated by the New Order during its ruling time continues to be passed on to the next generation.

The emphasis on the fact that years have passed since the fall of the New Order is strengthened by the clause *matahari naik lebih cepat dari sebelumnya* (the sun goes up faster than the usual). This clause involves a material process which indicates that the action of the sun going up (in Indonesian, this expression is often used to indicate that it is not morning anymore, it is afternoon) is real. However, the next clause (*matahari*) *mengintip dari belakang bioskop tua* (the sun is peeping from the back of the old cinema) uses a behavioral process which implies that the sun does not really go up. The word *bioskop* (cinema) is used for the second time in the clause *bioskop tua bernama Raya* (the old cinema named Raya), but in this clause, the cinema is old.

These clauses can be interpreted to state that the years have passed since the fall of the New Order but the present life of Indonesia is still influenced by the New Order's legacy that it cannot be clearly seen and felt that the New Order has completely left the nation.

The notion that the present Indonesia is actually still influenced by the New Order can also be observed through the last clause in the song *kami pakai bendera sebagai seragam* (we wear the flag as our uniform). This is the second mention of the clause, while this clause is firstly mentioned to explain when *kami* (we) were dragged to the cinema to watch *Pengkhianatan G30S/PKI*. This second mention of the exactly similar clause at the end of the song, precisely after the clauses explaining that years have passed since the New Order, implies that although the Indonesian people have left the New Order era, they are still under the influence of its legacy, its ideology. The use of material process in this clause indicates that the action of we wearing the uniform is put into material event. Hence, the action of still living under the New Order values is real.

## CONCLUSION

The metafunction analyses have unveiled that the violent depiction of communism in Indonesia which has long been believed by the society is actually constructed by the New Order. The song, therefore, serves as an alternative narrative which tries to raise people's awareness that the present Indonesia is inevitably influenced by the New Order and its legacy. Targeting the young people, the song might have a potential to create a space for the youth, especially those who were not born during the tragedy to remember the almost forgotten 1965 tragedy.

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## WELCOME TO MY WORLD: A CASE STUDY OF CHILDREN'S EXPRESSIONS IN THE SOCIAL MEDIA

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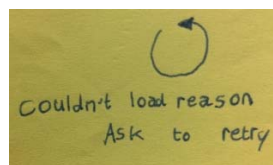
### ABSTRACT

According to Indonesia Internet Service Provider Association data in 2017, from the 143.26 million total of internet users in Indonesia as much as 16,68 percent of whom are children 13-18 years old. In that age range, there is 75,50 percent of children who are actively using the internet. These children, born in the 2000s, can be classified as a digital native generation that has been familiar with the internet and various devices, even since they were born. From the research on grade 4-5 students in a private elementary school in Jakarta, even though still under the age of 13, they have been using social media as a means of communication and expressions. Social media can be considered as any website that allows social interaction among users, including social networking sites, game sites, virtual worlds, video sites and blogs. Not only own an account and being a passive internet user, some of the children also actively creating content to share on their social media platform. This research will examine a variety of children's behavior and expressions in social media, both verbal and visual. Through questionnaire responses from 20 children aged 9-11, there will be an exploration of their motivation and strategy to mingle and survive in the vast online world. Thus it can obtain a picture of the representation of children's identity in digital media that benefit educators, especially parents and teachers.

**Keywords:** children, social media, expressions, character education, visual-verbal

### INTRODUCTION

This research is based on our personal experience as educators. It started in the classroom, when as a teacher I asked my students to explain the reason why they did not join the camp. One student submitted a paper with this answer



*Picture 1: student's answer in a class*

The visual dan verbal expressions of this particular student is not familiar with the learning and teaching context at school. In the online world, “load” refers to the amount of data being carried by the network. But, then, what does it mean for us as the educator? It can be a sign that contemporary children, particularly the student in my class, can not be separated from the digital world. Their online language also affected the offline language they used. As explained by Coiro, *et.al* (2008, in Greenhow and Robelia, 2009) this new literacy has now come to mean a rapid and continuous process of change in ways in which we read, write, view, listen, compose and communicate information).

In the broader sense, by the end of 2017, Indonesia is one of the top five countries with the highest number of internet user (<https://www.internetworldstats.com/top20.htm>) and has a significant internet growth (7,063 %). Accordingly, based on the data from Indonesia Internet Service Provider Association in 2017, from the 143.26 million total of internet users in Indonesia

as much as 16,68 percent of whom are children 13-18 years old. In that age range, there is 75,50 percent of children who are actively using the internet. These children, born in the 2000s, can be classified as a digitally native generation that has been familiar with the internet and various devices, even since they were born.

Not limited to adolescent, children under age 13 are also engaged in digital media. Digital media are part of a convergence between interactive media, online networks, and existing media forms (Salen, 2008). A study from Kaiser Family Foundation (2010) showed that in the lives of 8 to 18 years old children, so called the Generation M<sup>2</sup>, media are among the most powerful forces in young people's today (Rideout, et.al, 2010). Children in the USA typically spend more than 7½ hours in a day using electronic media and this does not include time spent using the computer for work or time spent texting or talking on cell phone. The media consumption shoot up dramatically for the 11 to 14 years old group to a total nearly 12 hours. Previously, in 2007, the survey reported that more than half of 12-17 year olds were using social networking sites.

Connected to social media is one of the most popular activities for children in the digital space. Social media can be considered as any website that allows social interaction among users, including social networking sites, game sites, virtual worlds, video sites and blogs (O'Keeffe and Clarke-Pearson, 2011). Most specifically, not only own an account and being a passive internet user, some of the children also actively creating content to share on their social media platform. It seems that our new generation today are living in the two different worlds, the online and offline world. They navigate rapidly in the cyberspace and communicate with others through social media. While they still have an unplugged life at home, school, and surroundings. (Ohler, 2011)

On the other hand, the 2017 report by the UK Children's Commissioner, *Growing Up Digital*, argued that "at the moment, children are not being equipped with adequate skills to negotiate their lives online" (Harrison-Evans and Krasodomski-Jones, 2017, p.21). There also has been a relative silence on the social aspects of young people's online lives, although this is often the main concern of educators, parents and the wider public. Despite the silent, especially in Indonesia, there is a rising global awareness about the children and digital media through many perspectives, e.g. "Childhood in the Digital Age" (Anna Craft, 2012) and "Children and New Media: Youth Media Participation: a case study of Egypt and Finland" (Hirsjarvi and Tayie, 2011); Furthermore, some recent researchers are using a narrow perspectives on education, for example, "How We Use and Are Used by Social Media in Education" (Burbules, 2016); "Digital Media and Young Children's Learning: A Case Study of Using iPads in American Preschools" (Lee, 2015), and "Effectiveness of Social Media in Education" (2015). However, we aware that there has been lack of study and discussion related the social media for children's lives in Indonesia. The only research that can be traced is from Ameliola and Nugraha (2013).

According to James *et.al.* (2009 in Craft 2012), there are some roles enabled by digital technologies, such as social networking, consumption and entertainment, educating/learning, knowledge-building, dialogue/civic engagement, and as self-expression/identity experimentation. In this paper, the discussion will be limited to the last role mentioned, that the social media as a means of communication and self-expressions for children. Therefore this paper explore show children aged 9-11 expressed themselves in their social media, both verbal and visual. Children aged 9-10 are included in the middle years of childhood and aged 11 are in the early stage of adolescent years. This under 13 years old children are actually not allowed to have a social media account. For example, Google sets 13 as the minimum age requirements to make an account, so does YouTube and Instagram. Even President Joko Widodo warned parents and school about children's easy access to social media (The Jakarta Post, July 25, 2017). Despite this clearly stated and published age restriction, a large number of students aged 9-11 are using social media networks, with or without parent's knowledge and consent. Thus, this research will also reveal the children motivations and strategies to mingle and survive in the vast online world. In the end,

educators can gain an insight into student interests and can be used for the development of character education in schools.

## METHODS

As a case study, this research concentrates on experiential knowledge of the case and close attention to the influence of its contexts (Denzin, 2008; Vanderstoep and Johnston, 2009). Hartley (2004) states that case study research "consists of a detailed investigation, often with data collected over a period of time, of phenomena, within their context," with the aim being "to provide an analysis of the context and processes which illuminate the theoretical issues being studied" (in Njie & Asimiran, 2014, p.35)

The data were collected from students in a private school in Jakarta during February to March 2018. This particular school is located in the elite residency in the North Jakarta and using English as its first language. The students are from the family with the higher level of economic status which can afford them with the sophisticated gadgets. On the other hand, the school also give wifi access and ICT lesson for students.

Students participated in the study were all 9 to 11 years of age in grade 4—5. Classroom discussions were held to know how many of them are familiar and active on the social media. In the first step, most of the students admit that they are engaged with the online world, including the social media. To further investigate, we conducted the research by giving them the questionnaire consist of 22 questions about their digital behavior. Then the questionnaires were selected based on the information and accessible account given by the respondent. From the children activities and posts on their social media accounts, the study then focused on how the children express themselves both verbally and visually. Through the educators perspective, the data from the social media of the respondents will be explored and interpreted.

## FINDINGS AND DISCUSSION

### Children and The Social Media

From the 110 questionnaire given to students who have the social media account, table 1 shows the most popular platform that they are joining. Instagram, online games and virtual worlds (Mobile Legend, Growtopia, Roblox, Minecraft, etc.) and YouTube are on the top three as the most popular social media platform. Since we do not have any access to connect with the students in the online games and virtual worlds platform, so we will only focus on Instagram and YouTube.

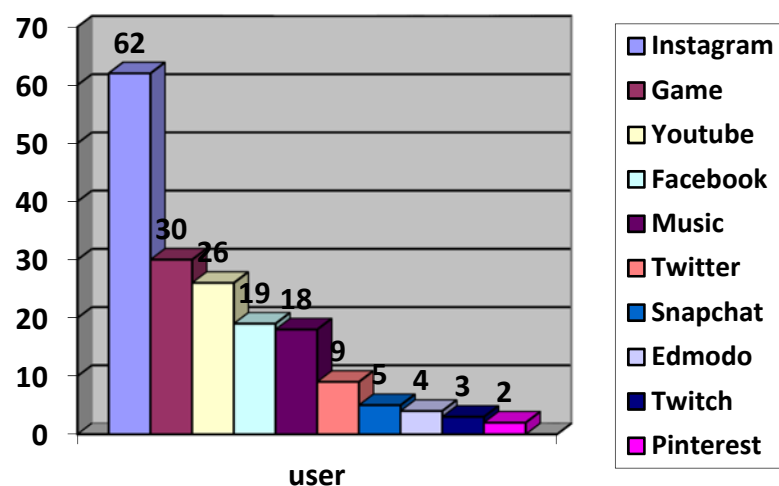
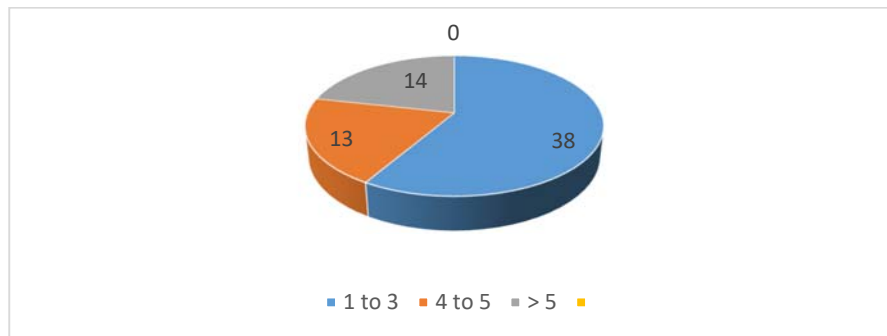


Table 1: most popular social media platform

There were only 73 respondents who gave their account name. Eventhough they were asked to mention the name of their account, some of them did not want to inform. In fact, one

student clearly wrote “do not search my account”. From this selected data, about 55% admitted that they have 1-3 active social media accounts and 30% have more than 5.

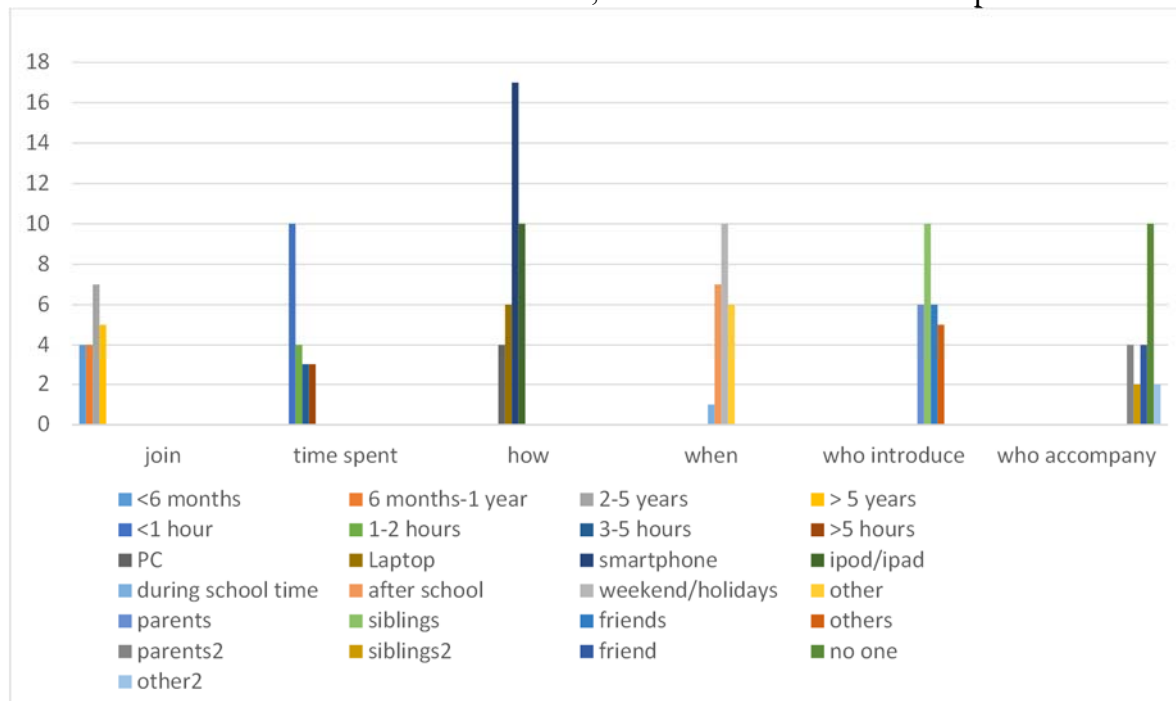


**Table 2: number of active social media own by children**

Among the 73 respondents, some accounts are not accessible (private account) and not the active account. We were not trying to befriend with or follow them. So there was only 21 (below 30%) which is an accessible account (public). From these public setting accounts, 20 respondents mentioned the Instagram and 1 respondent mentioned YouTube channel as the social media that they are using. Instagram is a free social network based around sharing pictures and 15-seconds videos which can be posted to other social media sites and YouTube is a video sharing service that allows users to watch videos posted by other users and upload videos of their own.

From the 21 final respondents, there was one student who gave a YouTube account own by his brother. Therefore there are 20 respondents will be counted. There were 19 students who own the Instagram account, 1 student own YouTube channel, and 1 student own both Instagram and YouTube account. These 20 respondents consist of 10 boys and 10 girls aged 9--11.

To know about the student’s behavior, below are the data from the questionnaire



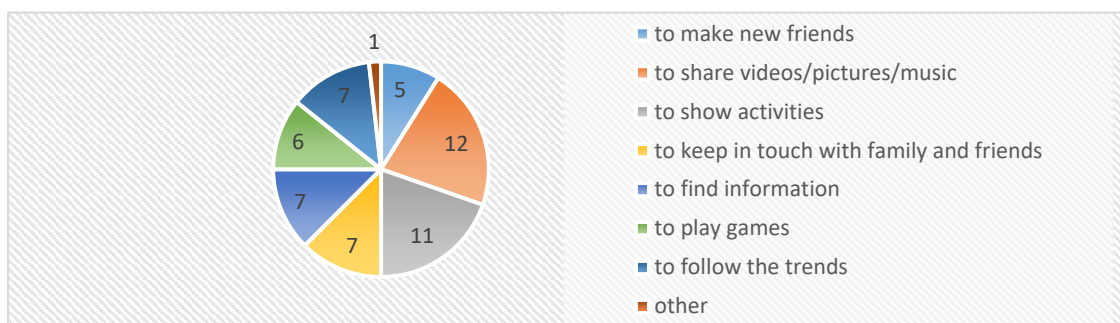
**Table 3: students behavior in using the social media**

From the data above, most of the students (6 out of 20) have been joining the social media for 2-5 years and even some of them (5 participants) started earlier. It means that some of them they already connected in the digital world at the early stage of childhood (birth to six years). The

most time spent daily on average is less than 1 hours (10 students), but there were some (3 students) who stated that they spend more than 5 hours a day and one student mentioned “the whole day”. Accordingly, on the fourth question regarding when do they access the social media account (they can choose more than one answer), 50% choose weekend or holidays. And there were some students stated that they do access “most of the time”, “every time I’m holding my phone”, “I never log out” and even “at night”. This data also related to the issue of how they access to their social media accounts. And the most popular tool is the smartphone which is more personal and easier to carry.

The interesting fact, then, that most of them were introduced by siblings (10), parents (6), friends (6). No one chose teacher as the answer, even though it was one of the choices and the participants can choose more than one answer. But ironically, when they were asked who accompanied them in social media activities, 50% (10 students) said that there was no one with them, albeit the most popular time to access was on the weekend / holiday. Only 4 participants said parents are with them, 4 with friends, 2 with siblings, and 1 students stated that it depends.

And below are the reasons why the participants use the social media



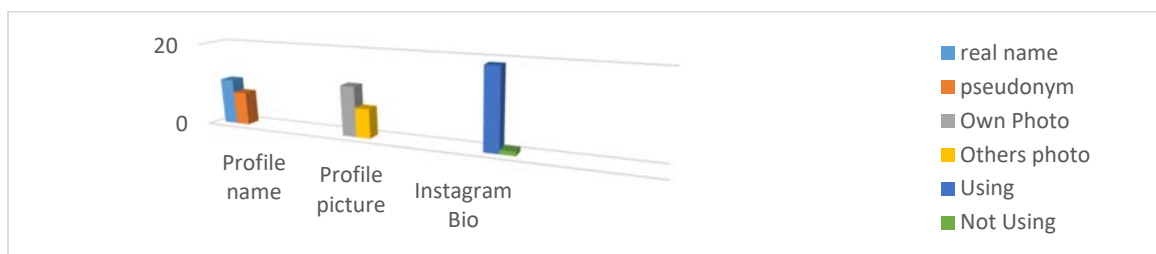
**Table 4: reasons why using the social media**

As we can see above, there is no dominant reason why these students use the social media. In this question, students are free to give more than one answer. Nevertheless, there was a choice to give another answer, only one participant fill in this part with “to vlog”. The two most chosen answers are “to share video/pictures/music” and “to show activities”.

To have a better understanding of these reasons, we can traced from the post of the student’s social media account. And in the next part is our findings of the children expressions in their Instagram and YouTube account.

**Children’s Expressions on Instagram and Youtube**

From the 19 Instagram accounts which are accessible and open to the public, we found that children have some common and also different things to express themselves with their post. Below are the data of the Instagram profile account.

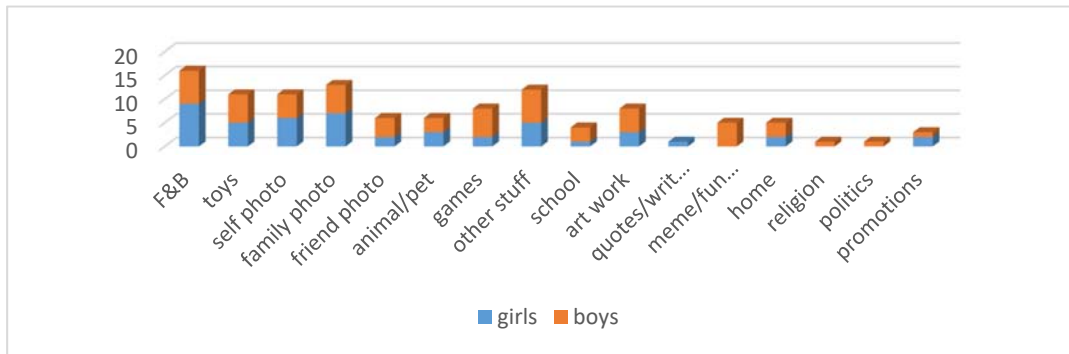


**Table 5: the Instagram profile**

The data above shows that despite the insignificant differences, still most of the participant feel secure to have their real name and the real photo of themselves in their social media account. And there were no gender preferences in this case. From the 11 students who have the real name

account, there were 6 boys (55%) and 5 girls (45%). And for the pseudonym, there were half boys (4) and half girls (4). So were the photos, they share the same number in revealing their own photo (6 boys and 6 girls). But for the other photo profiles, the girls (3) showed more variation, this three respondents put different photo of a pet, a Korean artist, and other stuff. While the 4 boys have only two variations: picture of an animal (2) and game character (2). But for the Instagram bio, 6 girls revealed their real name and 1 girl put a quote. Meanwhile, only 3 boys who put their real name and age here, and most of them explain their hobbies in sport and game. Even in the pseudonym, 2 boys put the word “game” or “gaming”, and no girls did the same thing.

Below is their posts in their Instagram account based on the gender preference



**Table 6: the Instagram post**

Based on the data above it clearly seen that the most favorite content for both the girls and the boys to be posted is the photo of food and beverages. The significant different part in the games, there was only 2 girl who posted about games while there were 6 boys. Then, no boys posted a quote, but there was 1 boy who posted about religion and 1 boy about politic. While there were 5 boys who posted memes or funny video, and no girls did this.

In the YouTube account, there were only two sample: a boy and a girl. This also shows their gender preferences.

<b>YouTube Account</b>	<b>Boy</b>	<b>Girl</b>
Account name	Pseudonym	Real name (full name)
Profile picture	game character	Pet/animal
Video	19 video uploads	3 playlists

**Table 7: the YouTube account**

Both of them are not using their own photo on the profile. But the girl reveals her full name, while the boy uses a pseudonym with the word “gaming”. The boy made and has upload 19 videos on the topic of gaming, also the tips and trick. While the girl only has a playlist which referred to a well known princess rap battle video. These two choices showed that the boy engaged more in gaming while the girl on the princess topic. And it reflects on how contemporary children have become part of global commercialization and distribution, consciously or not (de Block and Buckingham, 2007).

**Children and Their Need to Socialize with Others**

According to previous descriptions based on respondents’ answer, profiles, and posts, it is clear that their expressions in social media are part of their efforts to mingle in the vast online world. And it also shows their identity development as a part of the digital citizen and the online community. They feel happy to connect with others and get information about the things they like. One student explained that her most interesting experience is when one of the teacher followed

her. The other mentioned that she “can see and meet new friends” from the other classes in school, even some of them feel close to their favourite athletes.

Other significant evidence regarding their need to socialize and communicate with other people can be seen from the comments column. When they are ready to post something on their account, it means that they are ready to receive any comments that may be shared by the followers or friends in the online world, whether they know them personally or not. Here are the three examples of how the children deal with comments:



Picture 2: Examples of children's comment

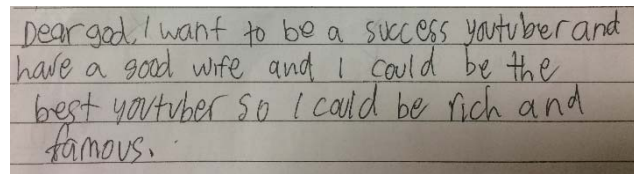
On the left side image, the account owner (9 years old girl) posted her photo with a red lip. She was wearing lipstick. And one of her friends teased her by saying “Your mom is pretty”. Her reaction showed that she was angry and explain with capital letters “THATS ME”. On the center, the account owner teased his friend by making a music video and the lyrics are: “..... (name of his friend) is a noob. Don’t tell him that or I will kill you.” This name mentioned was not giving any comments, even though they are friend both in the online and offline world. But the other friend came up and said something which can be considered as verbal bullying, but then he realized and said: “just kidding”. So this boy understood that he did something wrong and unpolite. But the owner of the account didn’t delete the post or the comments. Verbal abuse in the social media can be hazardous for children as it recorded and can be accessed by a wide audience. The interesting example is on the right side. This is the comments column from the YouTube video made by the 11 years old boy. When someone said the bad comments and even use this boy name which was combined with bad language, the boy showed his maturity. He still used good language as “please” (written: “pls”).

These three examples showed how children use language to communicate in the online world. In this stage of ages (9-11), cognitively they are developing the ability to understand codes and conventions. Socially, they are developing exclusionary and stereotyping behaviors. They also use strategies such as visual and auditory humor. Emotionally, they are often influenced by peer culture and exhibiting rebellious behaviors against authorities. Thus what they need for communication are: to have recognition and respect for their opinions and ideas. (Kolucki and Lemish, 2011). Therefore, despite the differences in the form of media communication, there is a similarity between the online and offline world. The language they used is affected one another. It can also be traced from the respondents’ answer about their most interesting experiences in using the social media. There were two students who answered with “IDK”, a common saying in the online world which stand for “I don’t know”. Even one of the students wrote “Kepo” which actually means “knowing every particular object” but then understood as “really curious”.

## CONCLUSION

Our children nowadays have a wide connections with others people around the globe through the social media, despite their young age. They can search and share any contents, anytime, and anywhere, by using their gadgets and internet access. They become more open, creative, and have a strong self-confidence if they can maintain a healthy relationship in the digital space. As parents and educators, we have introduced them to the various media and new literacies. And our challenges today is to find ways to engage with them and also guide them to navigate in the online,

as well as the offline, world. For children under 13 years old, the online world can effect and give a huge impact on their lives. There is a prayer from one of my students who wanted to become a Youtubers:



**Picture 3: A prayer by children**

For the children, the online world can also be a part of their future. Therefore, this preliminary research can be continued to a deeper research that more emphasized on how children can become responsible, wise, skilled, and characterized digital citizens. Character education can serve as the base for a great digital citizenship program. This can also be a proactive effort to instill important core, ethical, and performance values, such as caring, honesty, diligence, fairness, fortitude, responsibility, and respect. Parents and school can work together to help kids become capable digital citizen who uses technology not only effectively and creatively, but also responsibly and wisely.

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## BASUKI TJAHAYA PURNAMA'S CONVERSATIONAL MAXIMS: A POLITICAL DISCOURSE ANALYSIS

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### ABSTRACT

This study analyzes the language or phrases used by Basuki Tjahaya Purnama (Ahok), the Jakarta's governor, in addressing some cases, such as flats in Marunda, buses donation, Lebak Bulus Stadium, and a student's complaint. Ahok language as a leader in Jakarta is important to study because he tends to speak using high pitch style and occasionally using coarse expressions, such as *gendeng* (dumb), *bajingan* (bastard), *munafik* (hypocritical), and *gila* (crazy). Politeness Theory, Conversational Maxims, and Implicature are used to explain which maxims violated by Ahok, its reason, and the implicatures as perceived by commentators in regard to Ahok's expressions. This study found that Ahok did not violate maxim of quality and maxim of relevant because he had strong evidence to support his claim. From maxim of manner perspective, his statements such as *bajingan*, *muak*, *munafik*, *gendeng*, *gila* can be regarded as violating this maxim. From politeness theory, these statements were expressions representing bald on record strategy. Ahok's expressions which tend to rise were often followed by an action to dismiss officials who proved to be fraudulent and enrich themselves illegally. Interestingly, such Ahok's statements received positive implicature from the people. They felt happy because they have an official who is brave, honest, and fight for the people's interests. They even hope that Indonesia would have a lot more officers like Ahok. A label of Chinese did not make people feel allergic to his language, expression, and action because they were aware that Ahok said something based on evidence not just emotion.

**Keywords:** political discourse analysis, politeness, conversational maxim.

### INTRODUCTION

This research investigates the conversational maxims used by Basuki Cahaya Purnama's (Ahok) and its implicature as perceived by people when Ahok expresses his language, including the intonation of his speech and occasionally followed by coarse words. The main aim to select Ahok's speech is twofold: (1) with Jokowi, Ahok shows to have integrity with a commitment to fight corruption and reform the bureaucracy in Jakarta, (2) their approach and leadership style which are firm and responsive, making the Jakarta residents love them, where Jokowi's *blusukan* style that is responsive to community issues and Ahok's firmness toward bureaucrats' working performance are judged to meet the aspirations of the people. During Ahok's speech, we frequently identify the use of conversational maxims showing violation and dominations due to, for instance, asymmetrical social and political power. Dominance is defined here as the exercise of social power by elites, institutions or groups, that results in social inequality, including political, cultural, class, ethnic, racial and gender inequality (van Dijk, 1993). Eventually, inequality of social power brings about the participants' practices to verbally abuse and dominance of, for example, stating, commenting, arguing, disagreeing, or/and drawing a conclusion. The significance of this research is to provide rich insights of the politico-linguistic interchanges observable during conversations.

Theory of conversational maxims has, thus far, been used to analyze a number of social communication studies (e.g. Alduais, 2012; Pan, 2012, Hamadi & Muhammed, 2009; and Sobhani & Saghebi, 2014. Alduais (2012), for example, investigated the fact that the theory of Conversational Implicature proposed by Austin and later extended by Grice can be universal and can be applied to all languages of the world, an idiolect from the Arabic language in this case.

Illustrative examples for flouting the four maxims of speech were introduced and analyzed pragmatically. That is, it was explained in detail how the maxims of quantity, quality, manner and relation were flouted. His study concluded that the speech could be systematized, and having implicatures in one way but not in another was to some extent true. Thus, this theory could be applied to other idiolects of non-standard Arabic.

Sobhani & Saghebi (2014) investigated new ways of understanding non-cooperative attitudes of the speakers and the violation of Cooperative Principle maxims in real Iranian psychological consulting session. The data consisted of recorded conversations between a male psychotherapist and his patients during therapy sessions. After analyzing their language by means of conversational implicature and the occurrence of the violation of Cooperative Principle, it was found that the recognition of conversational implicature was essential to understand non-cooperative attitudes of the speakers and their violation of one or more Cooperative Principle maxims. Moreover, it was clear that the message people intended to converse did not wholly contain the words they used, but it also depended on how hearers interpreted the message based on the context and implicated meaning. Finally, there were instances when the purpose was to intentionally miscommunicate within sophisticated social context. The study contributed to the existing knowledge in the area of pragmatic and psychological development.

Hamadi & Muhammed (2009) examined the application of Grice's four maxims of conversational implicature to some political interviews which were taken randomly. Their study attempted to find out how much the maxims of quantity, quality, relevance and manner were followed throughout the responses of the politicians. Cases of violation were given considerable importance in this paper especially the violation of the maxim of quality which was considered the core of truthfulness of any conversation. Their study used statistics and, to some extent, percentages to show to what extent the above maxims were violated, especially the maxim of quality. The results of their study proved the correctness of the hypothesis of this work which stated that when the maxim of quality is violated, all other maxims are difficult to adhere to.

The main difference of the present research from the above mentioned studies is the attachment of cultural norms of the participants. The present research concerns Asian or Eastern people (Indonesian) norms or culture, while the cultural background of the participants of the previous studies mentioned above include the Middle East and Western culture, in which to some degree, distinct from Asian countries such as Indonesia.

## **THEORETICAL FRAMEWORK**

Two theories were used to help analyze the data: Politeness theory (Brown & Levinson, 1987), and Conversational Maxims (Grice, 1975).

### **Politeness Theory**

Brown & Levinson (1987) proposed their politeness theory based on three main factors: (1) power relationships (P) (e.g. parent-children, boss-employee), (2) solidarity or social distance (D) (e.g. the degree of familiarity), and (3) the weight or rank of imposition of the speech act (R) (e.g. a criticism, admiration). Brown & Levinson divide politeness theory into four types of strategies: (1) bald-on-record, (2) positive politeness, (3) negative politeness and (4) off record strategy. These politeness strategies, according to Brown & Levinson, can sum up human politeness behaviour or Face Threatening Acts (FTAs). FTAs are acts which infringe on the hearers' face. The term 'face' refers to the respect that an individual has.

The bald-on-record strategy illustrates interactions in which a speaker does not make any effort to reduce the impact of the FTA. In this case, the speaker is not concerned whether the interlocutor is embarrassed. The speaker makes the interlocutor feel uncomfortable and shocked by way of disrespecting cultural norms, for example, saying: "Give me that!" instead of saying: "Can you please give me that?"; "Turn the light on" instead of saying "Could you please turn the

light on?” (Brown & Levinson, 1987: 96-100). This type of strategy frequently occurs between conversants who know each other fairly well and share values and cultures. Gardner-Chloros & Finnis (2003), who investigated how politeness mediates CS in Greek/Greek Cypriot culture, also found evidence indicating bald-on-record strategies. In their corpus data, they found a speaker expressed her surprise at seeing Kiki (a participant) entering the meeting. As well as being humorous, the language used is rather extreme (a curse), and the only way she can get away with it is to say it in a different language: Speaker: “Kiki! *What the devil!* (italics indicates English translation from Greek).

Positive politeness is oriented towards the interlocutor’s positive face wants – the desire for approval. It is often associated with promoting concord, expressing interest, sympathy and approval, which is often followed with intonation or stress (e.g. “What a fantastic garden you have!”), using in-group identity markers (e.g. “mate”, “buddy”, “honey”, “brother” and “sister”); emphasising shared values and understanding, agreement. According to Brown and Levinson (1987), positive politeness is used to satisfy the hearer’s positive face; therefore, it contributes to establishing relationships of intimacy and solidarity. Lakoff (1973:298) describes positive politeness as ‘making the interlocutor feels good – be friendly’. For example, “You must be hungry; it’s a long time since breakfast, how about some lunch?” (a speech act of attending to the hearer). This strategy is usually found among friends who know each other fairly well.

Negative politeness is oriented towards the interlocutor’s negative face – the right not to be imposed upon. Negative politeness is associated with avoiding discord: seeking to minimise the imposition of face-threatening speech acts on the hearer’s face. Therefore, negative politeness is associated with distance, self-effacement, formality and indirectness. Lakoff (1973) defines it as an effort not to impose on the interlocutor. It includes strategies such as: Can you pass the salt?; Would you mind lending me your bike?; I just want to ask you if I could use your computer. One of the consequences of applying this strategy is that there may be some social distance or awkwardness in the situation.

Finally, the off-record strategy serves a situation in which the speaker tries not to impose directly on the interlocutor by removing themselves from any imposition whatsoever. For example, “It’s cold in here” (a speech act of giving hints, e.g. to close the window), “Perhaps someone should have been more responsible” (a speech act of being vague).

### **Conversational Maxims and Implicature**

A conversational maxim is any of four rules which were proposed by Grice 1975, stating that a speaker is assumed to make a contribution that (1) is adequately but not overly informative (quantity maxim); (2) the speaker does not believe to be false and for which adequate evidence is had (quality maxim); (3) is relevant, which suggests that one tries to be relevant, and says things that are pertinent to the discussion (maxim of relation or relevance); and (4) is clear, unambiguous, brief, and as orderly as one can in what one says (maxim of manner). All of these maxims may be better understood as describing the assumptions listeners normally make about the way speakers will talk, rather than prescriptions for how one ought to talk.

Gricean maxims generate implicatures. If the overt, surface meaning of a sentence does not seem to be consistent with the Gricean maxims, and yet the circumstances lead us to think that the speaker is nonetheless obeying the cooperative principle, we tend to look for other meanings that could be implied by the sentence. Grice did not, however, assume that all people should constantly follow these maxims. Instead, he found it interesting when these were not respected, namely either “flouted” (with the listener being expected to be able to understand the message) or “violated” (with the listener being expected to not note this). Flouting would imply some other, hidden meaning. The importance was in what was not said. For example, answering It’s raining to someone who has suggested playing a game of tennis only disrespects the maxim of relation on

the surface; the reasoning behind this "fragment" sentence is normally clear to the interlocutor (the maxim is just "flouted").

As the maxims stand, there may be an overlap, as regards the length of what one says, between the maxims of quantity and manner; this overlap can be explained (partially if not entirely) by thinking of the maxim of quantity (artificial though this approach may be) in terms of units of information. In other words, if the listener needs, let us say, five units of information from the speaker, but gets less, or more than the expected number, then the speaker is breaking the maxim of quantity. However, if the speaker gives the five required units of information, but is either too curt or long-winded in conveying them to the listener, then the maxim of manner is broken. The dividing line however, may be rather thin or unclear, and there are times when we may say that both the maxims of quantity and quality are broken by the same factors.

## METHOD

Qualitative research design is used in this study to gather an in-depth understanding of Ahok's speech and behavior when facing a number of problems, including the cases of *rusun* in Marunda, the donation of the buses, the Lebak Bulus stadion demolition, and the student's attitude. All data of conversations and utterances were taken from you tube. In analyzing the data, the above mentioned cases are firstly downloaded, and then they were described based on its context to help understand the story. For the sake of answering the research questions, there are two kinds of data taken: (1) Ahok's speech related to conversational maxims and (2) the implicature of Ahok's speech as perceived by the audiences.

## FINDINGS

### Data Presentation: Situating the Contexts

There are four contexts presented in this section containing several unique expressions made by Ahok: the intonation of his language which tend to rise and the use of coarse language. The following data are taken as examples for the purpose of data analysis.

#### Data 1: The Case of Marunda Flat

*"Saya muak dengan kemunafikan. Santun-santun ngomongnya, padahal mereka bajingan,"*

Data 1 was a statement made by Ahok in regard to the information saying that *rusun* Marunda which belongs to 'Pemprov DKI Jakarta' is sold by Kusnandar, the manager of the *rusun*. Ahok soon took an action and observed *rusun* Marunda and met people around there. According to the residents in Marunda, they could not live in that *rusun* because it was too expensive for them to pay the rent. The price determined by the provincial government of DKI Jakarta was actually Rp. 150.000,- but it was sold Rp. 350.000,- by Kusnandar . In addition to that, Kusnandar frequently rejected the residents' proposal who wanted to live there by saying that the *rusun* was full. Hearing the residents' complain, Ahok was very angry and eventually fired Kusnandar from his position as the manager of the *rusun*. Ahok also threatened to fire *Camat* and *Lurah* in Marunda if they were not serious about managing the issue of *rusun* there.

#### Data 2: The Case of Bus Donation

*"Biar seluruh orang Indonesia tahu pegawai Pemprov DKI gendeng. Masa ada orang yang mau sumbang bus dikenakan pajak. Ini pejabat ini maunya apa? Kenapa kita kurang bus? Karena peraturan daerah minta pakai gas. Tapi kami enggak bisa beli,"*

*"Kenapa anda begitu pintar, semua iklan di bus tidak pakai NSR, tetapi anda sekarang tiba-tiba buat. Saya butuh bus ini untuk warga Jakarta. Tiap hari Anda mainkan saya. Saya periksa bus-bus lain tersebut bayar pajak enggak mereka,"*

*"Gila kalian semuanya. Semua permainan, saya penjarain semua. Anda digaji semua masa hal seperti itu dipersulit. Kita disumpah pakai kitab suci loh. Setahun lebih urusan bus ini."*

*"Kenapa mereka yang kejar kita? Kita yang butuh mereka. Gila ya. Ini mereka mau sumbang Hino dipersulit, terus Anda beli Weichai dan Chandong yang enggak jelas merknya. Saya emosi ini,"*

Data 2 was expressed by Ahok because he felt frustrated to Tax Agency officials of the Provincial Government of DKI Jakarta. Ahok was very angry because the tax officials made it difficult for persons who would donate a number of buses to DKI government. The tax officials still asked for the donators to pay the tax for their donation. According to Ahok, it was irrational because the donators did not do business, but it was purely donations. What was done by the tax authorities was just a ploy to enrich themselves, which is actually another form of corruption.

### **Data 3: The Case of Lebak Bulus with Menpora**

*Jadi dia hanya bikin target somasi 1, 2, 3 hajar. ya udah kita ke pengadilan aja kalo gitu. cuma jangan numpang ngetop sama ahok ya, mudah-mudahan lo nonton tv ini menpora, mudah-mudahan lo nonton tv. lo jangan numpang ngetop sama ahok itu.*

*"Saya tunjukkan kok dia punya BBM. Kalimatnya jelas bahwa tidak ada masalah. Kita juga sudah damai-damai aja. Dia aja yang cari gara-gara. Emangnya ini sinetron? Kalau kayak infotainment, dia makin demen," kata Ahok.*

Data 3 was expressed by Ahok in regard to an allegation stated by Menpora, Roy Suryo. Ahok was accused by Roy Suryo of defaming Roy. The report related to the proposed demolition of Lebak Bulus Stadium. Roy was accused by Ahok to inhibit the development of the MRT. Ahok claimed that he did not do anything concerning that plan because it was under Joko Widodo's authority. Thus, Ahok thought that Roy had misunderstood in this regard. Roy had even reported the case to the police, but Ahok was not afraid of Roy's action. Ahok was waiting in the court.

### **Data 4: When Ahok was Angry at a Student**

*Tapi kalau kamu jual, **saya usir satu lantai**, karena rakyat juga **ada oknum kurang ajar**, dapat rumah susun dijual, dapat pasar dijual. Maka yang dapat orang kaya lagi. Anda mau ilmu sosialis? Kalau masalah itu kita malah lebih ketat. Makanya, saya katakan itu bukan izin kami, sedang minta dinas UKM beli 1500 tempat untuk bikin pasar tradisional. Anda tanyak sama UKM. Anda punya tanah mau jual kasih tau saya, saya mau beli. Kita akan bikin pasar. Masih gak cukup. Kamu tanyak sama UKM. **Makanya, jangan gunakan kalimat mana janji anda? Saya tidak suka mana janji anda. Ngerti gak!!!***

Data 4 was an expression made by Ahok in response to one of the students' action in regard to the proliferation of minimarket which threatened the traditional markets. This student suddenly

approached and asked for Ahok's promise fierily. Ahok replied it angrily at the student because Ahok did not like the student's question. Ahok said: "...*Makanya, jangan gunakan kalimat mana janji anda? Saya tidak suka mana janji anda. Ngerti nggak!!!*"

## DISCUSSIONS

In line with the research questions formulated earlier, this section discusses which maxims mostly violated by Ahok and its reasons and the implicatures perceived by the audiences in regard to Ahok's statements.

### Maxims Mostly Violated by Ahok

The maxims mostly violated by Ahok were maxim of quantity and maxim of manner. The data obtained in this study did not display a dialogue, but rather a fragment of Ahok's statements that did not display the answer to the audiences' questions. It is argued that Ahok's statements in this study violated maxim of quantity because he gave information which was more than required. The reason for Ahok to do so was actually to explain and clarify his answer. An example to describe this situation was made by a student who asked Ahok such a question as: "*Mana janji Anda (Ahok)?*" This question cannot, of course, be answered shortly by Ahok because it requires elaborations and evidences. Ahok's utterances in data 4 flouted maxim of quantity since he contributed more information than was required although he was trying to explain his statements. Ahok employed a deductive reasoning technique to respond the student's question. In doing so, Ahok explained what he had done to show that he had taken real actions. The key point of the student's question had been answered by Ahok.

The second maxim frequently violated by Ahok was maxim of manner. From the data obtained, there were several examples of utterances which could be analyzed by using maxim of manner. Almost all of the data of maxim of manner found relate to the way how Ahok expressed his utterances. For example, the utterances "*Saya muak dengan kemunafikan. Santun-santun ngomongnya, padahal mereka bajingan*" contain a trait of maxim of manner. This utterance was expressed by Ahok emotionally and used harsh words when making conversations with Kusnandar, the manager of Marunda flat, such as "*Saya muak dengan kemunafikan... padahal mereka bajingan.*" From politeness perspective, such words as '*muak, kemunafikan, and bajingan*' can be categorized as bald-on-record strategy since Ahok did not make any effort to reduce the impact of Kusnandar's Face Threatening Acts (FTA). Obviously, Ahok did not concern whether or not Kusnandar was embarrassed. To a certain level, Ahok had made the interlocutor felt uncomfortable and shocked by way of disrespecting the Kusnandar's cultural norms. This action was taken by Ahok because he felt frustrated with Kusnandar's work performance.

From Grice's conversational maxim perspective, the use of harsh words by Ahok violate maxim of manner since this maxim can take many forms: order of presentation of information, vagueness and ambiguity, volume and pace, choice of words, attitude, and even facial/gestural expressions. In addition, this maxim is related to how something is being said in the conversation (Grice, 1975). However, Ahok's harsh statements did not violate the maxim of quality as he did say the truth and had adequate evidence about Kusnandar, a manager of the *rusun* in Marunda. Kusnandar had made many Marunda residents difficult to live in the *rusun* which actually belongs to the provincial government of DKI Jakarta. Kusnandar was a trouble maker. One clear example of Kusnandar's delinquency is to raise the unit price of the *rusun*. Formally, the monthly payment of the *rusun* was 150 thousand, but he charges it for 350 thousand; therefore, so many people, entitled to live there, cannot afford to occupy it. Because of his evil behavior, Kusnandar was fired by Ahok. Camat and lurah who had been, thus far, too silent with that condition, then rushed to record again Marunda residents who wanted to stay in the flat. That action was taken by them after Ahok also threatened to fire them if they did not take care seriously what was going on in the *rusun* of Marunda.

### **The Implicature Perceived by Audiences in Regard to Ahok's Statements**

Ahok's statements, which speak out harshly and frankly, are often considered impolite by some of his political opponents. However, the public in general does not necessarily consider it so because they believe that Ahok's action is right and it is done for the benefit of the people. Their perceptions concerning Ahok's performance were expressed via the internet when commenting on some of the cases that occurred in Jakarta.

In the case of the *rusun* in Marunda, for instance, three audiences gave their comments, which include: expectation for Ahok to become the present and future leader, they agreed with Ahok's way of finishing problem in Marunda, such as firing corruptors.

In regard to the case of buses donation, the audiences' expectations include Jokowi and Ahok to become Indonesian President and Vice President respectively, strong urge to jail the corruptors, appraisal to Ahok's work performance, and spiritual support for Jokowi and Ahok.

Concerning the case of Lebak Bulus stadium with Roy Suryo, there were 23 audiences giving their responds. All of them gave poor judgement to Roy Suryo. Most of their comments deal with poor judgment to Roy's psychological disability, poor judgment to Roy's general knowledge, request to fire Roy, poor judgment to Roy's professional competence, Roy Suryo's poor professional competence as the minister, expectation to Ahok to become vice president, request to continuously attack Roy, good judgment to Ahok, expectation to have more people like Ahok in Indonesia.

In relation to the student's complain on the rapid growth of minimarket in Jakarta, there were 17 audiences commented on this case. 9 people gave poor judgments to the student, two persons gave appraisal to Ahok's way in disciplining the student's attitude in communicating, and the rest comments were not related to the case. The poor judgment given by the audiences include their comments on the student's poor academic performance, poor communicative attitude, and an allegation that the student had been steered by political interest.

### **CONCLUSION**

This section presents the concluding remarks based on the results of data analysis and suggests related points for future researchers.

#### **Conversation Maxims**

Ahok's statements as shown in the data 1 to 4 contain the maxim of quality because all of his statements were provable and had strong evidence, such as the case of *rusun* in Marunda, Donating buses, Lebak Bulus Stadium, and student's attitude. From maxim of quantity point of view, Ahok's statements can be said to violate this maxim because of his long explanation. It is important to remember, however, that Ahok is an official that each of his statement must be clearly understood by the public so as to avoid multiple interpretations. Thus, it is natural if Ahok had to answer the question at length. From the point of view of the maxim of relevance, Ahok's statements had a strong relevance to the context and the issue being raised.

From the point of view of the maxim of Manner, some Ahok's phrases were flouting the maxim of Manner as the way he delivered them and the use of violent words. But it is interesting to note that Ahok's expressions which flouted the maxim of manner is not directly proportional to the implicature given by the audiences.

All of the audiences did support Ahok and they even support Ahok's use of coarse language as they argued that the language Ahok used was an effective way to face the officials in Jakarta. For example, corruptors, according to the audiences, must be given a big penalty as a lesson.

#### **Implicature Perceived by the Audiences**

All of audiences in this case gave positive comments toward Ahok's action. It is clear that they agreed with Ahok's leadership style. They argued that Jokowi and Ahok did look after and were

responsible for their people. When they encounter irregularities done by employees, they will take a very quick action. The audience also supported Ahok because they knew that Ahok runs the government honestly, earnestly, and transparently for the benefit of the people. In fact, one of the audiences said “*Hajar terus para koruptor*”. The Audience had no comment on Ahok’s use of his language often expressed in a high tone and occasionally accompanied by coarse expressions. They also had no objection to the use of the word *bajingan*, *muak*, *munafik*, etc. because, according to them, Ahok deserved to say *bajingan*. Instead they agreed with Ahok’s statements. They were very happy to have a leader like Ahok who really worked for the people and anti-corruption. The audience also did not mention at all of which ethnic Ahok derived from.

### Suggestions

Future researchers can use the results of this study as the starting point to conduct a research related to political discourse of the current Indonesian leaders. Other can also look at the relationship between language minority, political position, and power.

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## CAPITALISM AS THE WORLD VIEW IN VALDEZ'S *THE DIRTY SOCIAL CLUB*

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### ABSTRACT

Capitalism in this study is as the author's world view of the novel. Capitalism considers that the success is very important. Latino society also sees that success of work or career, position and material wealth are the main factors when living in US. This study focuses on finding out the author's world view of the novel by using Goldman's genetic structuralism in *The Dirty Girl Social Club*. The finding shows that *The Dirty Social Club* is the Latino's view of life in the US. Those six women characters in the novel of *the Dirty Girl Social Club* have good position, career, wealth and social status in society. The position of this study reinforces previous research that capitalism becomes the world view of Latina novelist in America.

**Keywords:** capitalism, Latina, genetic structuralism, success

### INTRODUCTION

Demographic information confirms that Latinos are the fastest-growing minority in the United States. In addition, Latinos are currently the largest minority group in America, with a considerable influence on American culture, politics, and economy. Understanding this important subgroup is important because of its influence and continual impact on the country. Latinos have lived in what is now the United States since long before the founding of the nation. Initially Latinos inhabited what is now the southwestern part of the United States, which prior to 1845 was the northernmost part of Mexico (Eysturoy & Gurpegui, 1990). Today Latinos are present throughout this country and later, they develop in most states in US.

The development of Latinos in US cannot be separated from the fact that the United States is usually considered a prime example of a capitalist country. Migration and settlement over the first half of the 20th century have led to a greater Latino share of the U.S.-born and citizen population, citizenship was obtained under conditions of overt racial discrimination (Campa, 1990; Rodríguez, 1998; Rodríguez, 2012). By the time the next substantial waves of migration occurred, this had led to social under-development, confinement to low-income occupations, political neglect, and the reproduction of poverty. In fact, the US economy has become increasingly dependent on immigrant labor. Although immigrant labor sustains US and Canadian agriculture, by the 1990s the majority of Latino immigrants were absorbed by industry, construction and services as part of a general "Latinization" of the economy. Latino immigrants have massively swelled the lower rungs of the US workforce. They provide almost all of the farm labor and much of the labor for hotels, restaurants, construction, janitorial and house cleaning, child care, domestic service, gardening and landscaping, hairdressing, delivery, meat and poultry packing, food processing, light manufacturing, retail and so on. Capitalism then becomes the life of Latinos in the US. They live in the US in order to be success.

Regarding the capitalism that permeates Latino's life in the US, some Latina writers project capitalism in the US in the form of literary works. It is also seen in Valdez's novel *The Dirty Girl Social Club*. Therefore, this study intends to discuss capitalism issue in Valdes's *The Dirty Girls Social Club*. This study focuses on finding out the author's world view of the novel by using Goldman's genetic structuralism in *The Dirty Girl Social Club*. This novel was actually and successfully claimed as chica-lit novels written by Valdez, Mexican US born writer. However, this study reinforces previous research conducted by Hedrick about the life of Latina women in the

US. This study explores in detail about the existing capitalism in the novel based on the author's perspective and the existing social life.

### LITERARY THEORIES

This study also applies genetic structuralism to find out how the ideal Latina is explained by the author. Genetic structuralism sees literary works not only as having loose structures, but the interference of social factors in the process of its creation (Mayrl, 1978; Zimmerman, 1979). Literary works are understood as the totality of the fusion of internal structures and external structures. The genetic structure is the author's world view which is stated the homology of the text structure with the structure of society. Homology of the structure can be known by sight. Therefore, the genetic structure is the author's world view. How it works is by finding the text structure, and is then followed by finding the structure of society. The structure of society can be known through the study of the community. Genetic structuralism also believes that literary work is not merely a static structure and born by itself, but is the result of the categorical structure of the mind of the subject of the creator or a particular collective subject that was awakened by the interaction between subject it to certain social and economic situations. Finally, this study uses the genetic structuralism theory of Lucien Goldman in search of Marx's capitalism in Valdez's *The Dirty Girl of Social Club* to see the capitalist mode of production which refers to the systems of organizing production and distribution within capitalist societies.

### FINDING AND DISCUSSION

*The Dirty Girls Social Club* is about six single girls as friends who all met in college: Lauren, Usnavys, Rebecca, Sara, Elisabeth and Amber. They proclaim themselves as *sucias* (dirty girl). These friends have different racial and ethnic backgrounds, but find common ground due to their mutual Latina heritage. The novel begins with the women reuniting for one of their regular scheduled meetings. Lauren, who works as a reporter for the Boston Globe is struggling with an eating disorder and a noncommittal boyfriend but believes that the other women have their lives together. Rebecca, who runs a successful magazine aimed at Latina women called *Ella*, is struggling in her relationship with her unemployed, white, pseudo-liberal husband Brad. Sara is hiding the fact that her marriage to her childhood sweetheart Roberto is not what it seems and that he has been growing increasingly erratic and violent. Amber, chasing her dreams of becoming a prominent activist musician, changes her name to Cuicatl. Usnavys grows disenchanted with her boyfriend Juan who cannot afford to shower her with the luxuries she desires. Meanwhile, Elisabeth, a successful news reporter, who has been hiding the fact that she is in love with Lauren, falls in love with another woman. *The Dirty Girls Social Club* are about the characters' struggles and aspirations of Latina. These novels follow the *sucias*' careers, romantic trysts, marriages, families, and relationships with themselves and one another. One character battles alcoholism and a potentially deadly eating disorder. Another finds her faithful, stay-at-home husband dull and unmanly, while another is nearly murdered by her unfaithful, macho, and irresistibly sexy husband. Another struggles to remain true to her artistic vision and, at the same time, to find commercial success. One *sucia* is secretly in love with another, while another woman experiences longings painfully to become a mother.

Valdés-Rodríguez's *The Dirty Girls Social Club* reveals six Latino and Chicano women who become heroine and career woman in the US. All of them get good position in the society as Valdes describes Usnavys as "Vice President for Public Affair for the United Way of Massachusetts Bay, Sara as "wife of corporate attorney Roberto Asis and one of the best interior designers", Lauren as "reporter of Boston Globe", Elisabeth as "co-host for a network morning show in Boston, current finalist for prestigious national news co-anchor position, former runaway model", Rebecca as "owner and founder of *Ella*, the most popular Hispanic woman's magazine on the national market" and Amber: a *rock en Espanol* singer and guitarist waiting for her big break."

(Valdés-Rodríguez, 2003: 24). This novel opens with the job description, career and position of each character. Valdez leads the reader to see that an established career, money and material success and power are the size of today's society (Ramírez, 2009: 27). This shows the capitalism that dominates American culture today.

This novel reveals how wealth becomes a privilege that exists in the world of capitalism. Valdez in *Usnavys* shows how a Latina can have a luxury car. "When I pick Juan up at his apartment, he looks shocked to see all the bags I'm taking... I picked him up in my BMW, which didn't really seem right to me, under circumstances" (Valdés-Rodríguez, 2003: 141). Valdez describes the pride of *Usnavys* owning a BMW car by making a portrayal of how her Latino boyfriend was fascinated by the glamor of his car. This shows that owning a luxury car is a pride and prestige for a Latino. In reality the *Usnavys* boyfriend is a mostly Latino man who just becomes a narcotics dealer. The social structure of Latinos are mostly as lower class society consisting of immigrants in the US. This community group generally has the work of rough laborers and women become maids (Padilla, 2009: 41).

*Usnavys* also believes that her success is proven when she has boyfriends from the same class. She feels sorry to see her boyfriend is far from what she wants. "I wish he'd get a good coat and good hat, maybe even a cell phone so I wouldn't feel so scared about wanting him to hug me on the couch on the night like this when all I want is to watch movies together" (Valdés-Rodríguez, 2003: 244). Juan, a boyfriend from *Usnavys* representing an unsuccessful Latino youth. For that *Usnavys* to be embarrassed to admit because he already lives in a world of capitalism who views that love must also be equipped with success and wealth.

In addition, the six women, Lauren, *Usnavys*, Rebecca, Sara, Elisabeth and Amber, in the novel show each other closely together. At every opportunity, each of these characters will show what they have and own. Valdez admiration in the success of life in the US with a luxury also revealed by the character Lauren. Lauren says, "Look at her. She just slid up to the curb out front in her silver BMW sedan .... She's on her cell phone". In this section once again BMW cars and mobile phones become a luxury that Latino people can have. The point expressed by Valdez is the depiction of how the lower class society dreams of bourgeois life. Luxury goods such as BMW cars and phones are something that is very rare in most Latino societies. Departing from poverty in the home country, Latino Immigrants try hard to find a better livelihood. Buying food for everyday is very difficult for Latino people.

This novel explores the connection of capitalism and beauty. Capitalism and the way this economic system based on trade, with the goal of making profit has fully influenced the society, starting from buying habits to the idea of beauty. According to Marxist theories, "the effects of global capitalism are to ensure that the powerful and wealthy continue to prosper at the expense of the powerless and the poor" (Hibden & Wyn, 2008: 275). Including competitive markets as one of its central characteristics, capitalism triggers a degree of competition that is more brutal than ever before. The wish to strive on the market has determined producers to adopt aggressive approaches, using the weaknesses of the masses as a means of facilitating manipulation and increasing consumption. Women need to be beautiful and to be respectful by the people around them, not only men but also the other women. Beauty is important for women; it is one package to be a success girl. Valdez novel reveals the power of beauty on the needs of women to buy goods. Beauty is also associated with existing luxury goods. This is shown by the six female characters in this novel who race the show and discuss what they are wearing and buying. "Beneath the coat she's wearing yet another elegant pantsuit this time in the pretty pale green wool... She gets her brows waxed at a salon near the projects every three or four days... and her makeup is always perfect" (Valdés-Rodríguez, 2003: 29). One of the characters in the novel explains how her friend wears expensive jackets and cosmetics. This expensive appearance features a different class of Latina ladies and it is approved by Lauren who discussed the appearance of his friend *Usnavys*. For women in this novel wearing expensive furry jackets and jewelry show different classes of Latina ladies. Valdés-

Rodríguez constantly repeats in her novel as it is also spoken by one of his characters about his friend's dress style. "She wears a dark gray wool pantsuit, with understated but clearly expensive jewelry" (Valdés-Rodríguez, 2013: 38).

Valdés-Rodríguez describes the need of beauty in other characters. Lauren tells about what Elizabeth wears when they meet each other. She tells about how Liz maintains her body beautiful through waxed at salon three or four days and still uses her makeup perfectly. Sara, another character in the novel also likes to show the beauty that exists. When she is picked up by her boyfriend she was ready with her clothes and a charming appearance. "... I picked out last night, fix my hair and makeup, tie a pink sweater around my shoulders, and head downstairs" (Valdés-Rodríguez, 2003: 105). The need to be beauty shows culture of capitalism that glorifies the importance of wearing good goods and cosmetics.

As Mexican US born, Valdez-Rodriguez is as a successful career woman. In her novel, she explicitly recalls her life in today's position. This is clearly illustrated in Usnavys characters. As a boss, Usnavys has an assistant who can assist him in office work. The office life told by Valdez in Usnavys figures also presents middle and upper Latina societies in the US. This community group formerly known as a criminal, a forgotten society has changed in success in the capitalist country of the United States.

"Usnavys is ordering one of her assistants to schedule a very important press conference for next month, and she's rattling off the details of what needs to be supplied, counting them off on her meticulous, chubby fingers" (Valdés-Rodríguez, 2003: 29).

In the US and countries of the world, there is a significant difference that the global dominance of capital over the wage-labor in this process of capitalist expansion around the world fosters the subordination of the working class. In this case eventually the inequality arises in income, wealth, and power. The capitalist world creates Latina women as immigrants who create a difference in the importance of income, wealth and power. (Berberoglu, 2003: 4-5). These inequalities lead to contradictions and conflict in the social sphere, when class divisions become solidified to a point when class struggles between the opposing class forces begin to surface. There is the changing nature of work that women employees are regarded as just as suitable as men, and in many cases more flexible. Now women in professional and white-collar jobs are mainly working out of financial necessity in spite of their portrayal as career obsessed yuppies, who do not want to take care of their babies. Valdés-Rodríguez sees the important of income, wealth and power in the world of capitalism especially for Latina. Her novel significantly presents income, wealth and power to present how capitalism has influenced the life of Latino women.

In this study, I like to add some information that Valdez in his novel, despite showing the all-star life and success of the characters in the novel, she also shows the dark side of the lives of Mexican immigrants in the US. "I like Amaury... am I scared because...I ought to admit to what I am a middle-class American." (Valdés-Rodríguez, 2003: 348). From Lauren, Valdez shows that Lauren is only a middle-class of America, even though she is a career woman. "I wanted to ask him just who he thought my people were, but I already knew the answer. My people, as far as his people are concerned, are stereotypes: brown of face and hair, uniformly poor and uneducated, swarming across the border" (Valdés-Rodríguez, 2003: 20). Valdez admits that most Latino people still live in poverty because they start from the bottom of life in the US after the border walls that exist along California. However, in Amber character, Valdez-Rodriguez see the different nature changes to some Latino woman in the US "I can't believe how quickly my life has changed. First the money" (Valdés-Rodríguez, 2003: 256). Although Valdez admits in her novel that Latina are a group of people who have passed through a border and then lived in poverty, she also claims from the characters in the novel that Latina women have proven successful in becoming a group of upper-class bourgeois society in the United States.

Valdes's *The Dirty Girls Social Club* is basically stated as chica-lit in which Hendrick claims this genre novel as a media to instruct upwardly mobile Latinas on how to correctly perform

their Latinaness to become successful, middle-class Americans "within the structures of an American late modern capitalism" (Hedrick, 2015: 24). Hedrick argues that these books demonstrate "the proper use of ethnicity in middle-class women's lives". The novel shows how US Latinas can "Americanize" their Latina identities to achieve cultural citizenship while simultaneously fashioning their Latina heritage into a useful, "consumable" resource (xii).

Valdez's *The Dirty Girls Social Club* is actually delivered to provide a framework for the desire to provide correction to those stereotypical beliefs about Latinos' and Mexican Americans' poverty, resistance to middle-class values, and lack of ambition. In the end, this study is actually to reinforce the existence of the author's world view of the existence of capitalism in this novel where the upper class of women is presented in the Latina group which is often assumed to be middle-class or lower-class society. On the other hand, the study reveals that the story on *The Dirty Girl Social Club* novel further magnifies the feminist struggle and achievements and underscores the power of women over men (Hurt, 2017; Ramírez, 2009: 6).

## CONCLUSION

This novel shows that capitalism is the author's world view. This view reflects the social views of authors who have entered into being part of US upper class life. Valdez's *The Dirty Girls Social Club* shows that the world of capitalism is a dream that existed in Latino society in the US. Valdes-Rodriguez and her novels is stated as mainstream or universal and its commodification underscores the continuing relevance, growing profitability, and new manageability of gender, racial, and ethnic differences in the United States.

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## CONTROVERSIAL TEXT OF VS NAIPAUL'S *THE ENIGMA OF ARRIVAL*

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### ABSTRACT

VS Naipaul has a specific way in delivering ideas through his literary works, because almost all his works apply the first person, the I character, point of view. He seems to really realize the bad conditions of the colonized and the highly better ones of the colonizer. In those works VS Naipaul is very skilful in rendering those two contrasted conditions. Due to his "I character" sometimes readers should think and rethink whether the character is real or not, since despite of the fact that the "I character" is part of the ex-colonized, the tone seems to underestimate his own society. Even, people or readers, especially those ignorant to the Caribbean history, would easily judge that the "I character" roughly reject the existence of the ex-colonized society. *The Enigma of Arrival* is one of the models of the phenomenon, which stimulates their controversy against it and the writer himself, VS Naipaul. By the paradigm in understanding that literature is imaginative, as strongly emphasized by Eagleton in conveying the definition of literature, the people and readers would come into the true realization. *The Enigma of Arrival* is one the models of metaphor for VS Naipaul in creating a new world for the ex-colonized society. It means that the controversial text due to *The Enigma of Arrival* is probably due to the different paradigms in perceiving the nature of literary text. On the other hand, this fact emphasizes VS Naipaul's skill in uplifting the genre of autobiographical literature.

**Keywords:** literature, Caribbean, controversy, text.

### INTRODUCTION

Many problems due to how to read and understand a piece of literary work often happen, since every individual might own his/her way and perception against it. Even, in the political and ideological contexts or realms sometimes a writer should receive consequences when an authority perceives that his/her work could endanger the authorial position or dignity. To mention some examples is such as Pramudya Ananta Toer, who underwent being jailed by the regimes of Dutch, *Orde Lama* and *Orde Baru* ([http://pelitaku.sabda.org/11\\_fakta\\_mengenai\\_pramoedya\\_ananta\\_toer](http://pelitaku.sabda.org/11_fakta_mengenai_pramoedya_ananta_toer)), Salman Rushdie, against whom the late Ayatollah Khomeini declared a fatwa to death (<http://www.imdb.com/name/nm0750723>), and also VS Naipaul, who had many haters owing to his novels' bad attitude to the ancestry land. His *The Enigma of Arrival* is one of the controversial novels which created problems between him and the ancestry readers. Regarding the concept delivered by Barthes (1970), about the death of the author, readers are supposed to realize the gap between a writer and the work. This notion is also supported by Eagleton (1983: 4) that "*Under the pressure of literary devices, ordinary language was intensified, condensed, twisted, telescoped, drawn out, turned on its head.*" It means in reading and understanding a piece of literary work reader is dealing with an imaginative writing which delivers facts for the sake of hidden idea/s brought by them. A literary work talks about not what is written but what is hidden from the writing. To analogically apply it, the concepts between "signifier" and "signified" in Saussure's system of sign can be the model. Though "signifier" is prominent, the process does not halt there but must continue to "signified." Owing to various contexts, there can be some different meanings of the "signified." In this case, a piece of literary work is the "signifier" and the meanings of it are the products of interpreting undergone by its readers. Donald Keeseey (1987) suggested at least 5 contexts for criticism or interpretation. In other words, an attempt of interpreting what

behind the writing is the next compulsory step to undergo by reader, and therefore there is no valid judgement that one interpretation is correct and the others are mistaken.

Dealing with the novel *The Enigma of Arrival*, readers face new phenomena that trigger the controversy of it. First, it is about the character “I” in the novel, and it seems to trap people or readers into the understanding that the character “I” is VS Naipaul himself. The novel is assumed to be his autobiographical writing, in which he has been accused to lower and underestimate his own ancestry land, especially Trinidad. Secondly, the writing has explicitly printed its title completed with the attribution “a novel” which is more or less to lead readers’ awareness against the nature of the writing. Novel is an imaginative work, and it is surely concerned with not what it is but what is behind it. However, between the two conflicts the third phenomenon might suggest that there is a new method of delivering ideas through the strategy of manipulating the character “I.” Readers should realize whether they face either the character of an imaginative writing, the writer of the literary text, or the narrator retelling the facts. As it is known that most of VS Naipaul’s writings are in this strategy.

## DISCUSSION

### Novel to Depict Concepts, not Events

*The Enigma of Arrival* undergoes a distinctive pattern, which is different from the conventional novels. It is about reflection against some concepts and ideas, and not about the descriptions of events. Its plot is organized by those ideas, contrasted from the conventional novels’ plot which is about the organization of events. Despite there is also a story dealing with some events, experienced by the character “I,” the focus is on the depictions of some other things, such as the local persons, places, and also events which are directly not related to “I.” In other words, if usually a novel is about story, which can be summarized into its plot’s elements, *The Enigma of Arrival* is about the descriptions of concepts. There are also some events, which help readers perceive its contexts in interpreting the concepts or ideas of it. The organization of the novel’s depictions is composed into 5 parts, or chapters, such as *Jack’s Garden*, *The Journey*, *Ivy*, *Rooks*, and *The Ceremony of Farewell*. Those depictions are in the frame of a journey about *I*’s movement from Trinidad to England. The first chapter starts a phenomenon of someone, the character “I,” who is alienated in his new environment.

*FOR THE first four days it rained. I could hardly see where I was..... But just then, after the rain, all that I saw—though I had been living in England for twenty years—were flat fields and a narrow river. (p. 5)*

His arrival at the new place or environment in England seems to create him into the condition of being alienated, since he feels alone and lonely. He has nothing left with him after everything he has gained in Trinidad has been sold, and he decides to move to England (102). Even, he describes himself as a passenger whose ship has gone to leave him in a port in desolation and mystery (98-99). However, gradually *I* could overcome the condition by exploring the environment around him, especially by observing the phenomenon of how a gardener, Jack, cultivates his garden. Not only Jack, the other things become his object of observation, including the people around his place. He finally knows that Jack is in fact not the owner of the garden but he is only an employee of it, and the chapter ends by the death of Jack. Meanwhile, in the second chapter, *The Journey*, the character *I* delivers mainly two journeys or trips that he has undergone, i.e. the first journey which is about his success of completing scholarship in Oxford to become a writer and the second journey which is about to repeat or to revise the success of the first one. Different from the first chapter, here *I* focuses on the past experiences in which he puts the emphasis on his wrong perception about success of his first journey, and that’s why he wants to revise it. *And I had to return to England* (102). In the next chapter, *Ivy*, the character *I* pays

attention to the landlord of the place where he stays. So far he never meets the landlord because everything dealing with the place is managed by his employees, Mr and Mrs Phillips.

*Did he see the ivy that was killing so many of the trees that had been planted with the garden? He must have seen the ivy. Mrs. Phillips told me one day that he liked ivy and had given instructions that the ivy was never to be cut. (214)*

The mystery of never personally meeting the landlord and the landlord's favorite poisonous plant is further explored into some descriptions about the people of the place, such as Pitton as the gardener, and the Phillips as the household workers. The chapter *Rooks*, as the next part, delivers the nature of death. At least two deaths are the examples provided to frame the story. The first is about the death of Allan, a writer who finally dies but without even a book, and the second is the death of Mr. Phillips's father's friend, whose death gave the old man more depression than the death of his own child. Finally, the last chapter, *The Ceremony of Farewell*, exposes *I*'s reflection on death. For him, death is a must and it will be a way of having a new life for the new generation to start.

*We had made ourselves anew. The world we found ourselves in—.....—was one we had partly made ourselves, and had longer for, when we had longed for money and the end of distress; we couldn't go back. (352)*

Due to the above descriptions readers might find a new logic of undergoing life, especially in starting new arrival which gives a bulk of mysteries and questions. The novel starts with someone's feeling of being alienated in his new environment of life, but the next discussions he delivers are about the person's concerns dealing with the bitter perceptions on many phenomena, happening both to his new land, that he would stay, and his old land, that he has left. Even in emphasizing them, the ceremony against death is significant to face a new era of someone's life.

As a novel, *The Enigma of Arrival* applies plot, which is simple and characteristic. Its simple plot is shown in several chronological events to tell a story about someone's movement from Trinidad to England. Process of adapting, from being alienated as a new inhabitant to a new environment, which is actually not foreign for him anymore (5), is the start and the main, and it then develops into his gaining of success (345). His success, at least, is proven by his possession of house property for his stay, compared to his start of arrival in which he only rents a room from the local people. However, the novel's descriptions do not present any conflicts showing *I*'s struggles in gaining his success. The descriptions are focused on his start of adapting to the new environment, and even they are dominantly about his reflections of the journeys undergone before, from his native land. In other words, viewed from its aspect of plot, the main conflict lies on on the internal conflict of the character *I* in his early stay, especially in coping his alienation in a foreign land which he has dreamt would be the future for his life. The readers, by this context of story, are led to follow the character *I*'s ideas and thoughts about any reflections on some trips that he has had, more than to stimulate the readers' emotion as it usually happens to conventional novel. The atmosphere is flat since the dominant descriptive stories against environment. The text seems to provide a report of observation completed by the observer's impression, in this case the character *I*. Here, the readers are provoked and led to understand the way how *I* views objects he delivers, and his impressions are more or less the product of his evaluating them. However, when *I* describes the ceremony to honor his sister's death, the readers find it different from the common ceremony because Sati was buried in the ceremony having different ritual deeds (347-350). The details dealing with the priest's behaviours and the ritual deeds prove different. It seems the readers should understand how the character *I* thinks that the ceremony is not original any more, and as a result the ceremony perhaps is just for the sake of formality.

### **The Novel and Vs Naipaul's Facts**

In the second chapter, *The Journey*, readers may easily find that the data of the two journeys in the novel were from VS Naipaul's biographical facts, especially about his experience in gaining the



scholarship in Oxford (<http://authorscalendar.info/vnaipaul.htm>). Young Naipaul could complete his desire to become a writer by his education there. The details of the experience seem elaborated in the novel as an interesting journey from Port of Spain to Puerto Rico to New York by air, continued to Southampton by ship (120). The story about his relation with a woman during his study is also delivered in the novel despite the different name. Moreover, the existence of the character *I* leads spontaneously readers to the interpretation that the text of *The Enigma of Arrival* is the author's own experiences. Also, the descriptions of Trinidad seem to become VS Naipaul's framing the events of the novel.

There were some others who critically addressed *The Enigma of Arrival* as the topic of discussion. For Hayward (2002) the novel has many conflicts which were contradictory with the mainstream about Caribbean because VS Naipaul dominantly applied his own individual perspectives in rendering facts. As a result, he was considered as the writer who inferiorly underestimated Trinidad, his own birth land, and India, his ancestry land. Meanwhile, Walder (2011: 24-46) discussed the concept of "nostalgia" and human capability in delivering it. Against the novel, Walder focused the term fiction which was applied to highlight VS Naipaul's autobiography. Due to this confusion, the question in *the enigma of arrival* should be the question for the writer, VS Naipaul, himself. In this case VS Naipaul could be a writer who strongly surprised the world because he himself uplifted Trinidad, which was his own birth land, as inferiority and should be banished in order to be replaced by a new world as the picture of England that he really praised.

However, as previously noted, the text has established itself by putting the attribution of being "a novel." Here, this kind of work is fictitious and imaginative and this novel is as a matter of fact not delivering someone's real information and facts, including its writer, but it suggests concepts or ideologies behind them. It could possibly be that the aspect of its autobiographicalness is the strategy to uplift any meanings behind the descriptions found in the novel though they seem to belong to the writer's biographical data.

## CONCLUSION

Some conclusions may be proposed to end the discussion. A piece of literary work is a special text because there are some possible understandings behind it. The way of understanding it is the realm of authority owned by a reader. However, sometimes a writer may apply his own strategy of delivering ideas through fiction, and one of them might be by the existence of the character *I*, in which readers would perhaps be trapped that the writer is retelling himself since the character *I* is the picture of the writer. *The Enigma of Arrival* is the example due to the controversial text which discusses whether it is about the writer's underestimating of his own ancestry land or not.

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## SPOKEN ECOMETAPHOR IN BALINESE AS COGNITIVE INVENTORY OF BALINESE NATIVE SPEAKER

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### ABSTRACT

The aim of the research is to know the function and meaning of Balinese ecology metaphor (Ecometaphor) and to discuss further about ecometaphor and dimension of social praxis relation which is related to sociological, biological, and ideological aspect in it. This research raises ecometaphor issue and its existence in social environment make it interesting, moreover it also represents interaction between ecology and native speaker, their culture as well through ecometaphor use. The spoken data of Balinese ecometaphor from Balinese's cognitive inventory as the research data. Taking the data and choosing informants were conducted by purposive sampling. In collecting data, the method also used, they were direct observation and depth interview while recording and note-taking were used as techniques. Based on that issue, this research formulated two research problems i.e. 1) function and meaning of Balinese ecometaphor and 2) relation between ecometaphor and dimension of social praxis. Expected that some advantages from this research as gaining more factual info about linguistics and raising public awareness to involve local wisdoms and environment as well can be drawn. The research findings are 1) the number of ecometaphor that have informative and expressive function were found while for meaning, conceptual, connotative, and effective meaning in ecometaphor that were found, 2) close relation between ecology and dimension of social praxis (namely sociological, biological, and ideological aspects) as finding and also be supported by Tri Hita Karana concept that becomes a principle to embrace them.

**Keywords:** ecometaphor, Balinese, Tri Hita Karana

### INTRODUCTION

Human describe themselves through metaphors derived from basic experience as a reflection material that produces essence (Sugiharto, 1996). Metaphors are realized in socio-cultural reality and often define cultural models (Kovecses, 2006). The experience is connected to the conceptual thinking that is expressed through the metaphorical language. The statement is supported by Nirmala (2014) study which states that metaphorical expression is the result of cognitive processes that conceptualize the observation experience of the source domain in terms of characteristics, functions, properties associated with the target domain by enabling semantic memory.

The degree of familiarity towards the ecological concept influences the words in the cognitive speakers as inventory and the ecological elements both biotic and abiotic elements also live in it (Sapir in Fill and Mühlhäusler, 2001: 16). Speakers who live in certain environments with any given language to communicate and create a culture that also lives in the environment form language ecology. The ecology of language can be defined as the study of the interaction between any given language and its environment (Hailen (in Fill and Mühlhäusler, 2001: 57). Speakers tends to express his identity with his experience and then connect with something other than himself to explain reality. The phenomenon indicates that humans as ecological creatures who can not develop into complete individuals without ecosystems and relationships with the whole ecosystem (Keraf, 2014).

Metaphorical expression that relates to ecology has been studied previously by Nuzwaty et al. (2013) in Aceh and stated similarly that the strong relationships of speakers with the environment leads to proximity as the term *asam sunti* to someone who generous. The name comes from spices that made from starfruit and the spice is always used for cooking in Aceh.

In addition, the language researcher's interest in metaphor not only deals with metaphor itself but also relates it to his implementation in the field of teaching. Mouraz et al (2013) states that analogical reasoning and metaphors are vehicles for learning as their pedagogical power to enhance students' motivation and to deep knowledge production and acquisition.

One of the Balinese ecology metaphors that are often preached in the context of the wedding ceremony is *pinehe mebatun buluan* 'my feeling as rambutan seed' but that metaphorical expression is meant differently from denotation meaning; which means focus on one goal. Relating to context of Balinese culture, the number of rambutan seed is associated with the human mind and feeling which focuses on one purpose. In a wedding ceremony in Bali this metaphor is used by elders to remind the newly married couple to have one focus when entering marriage life; that is family. The metaphor shows human proximity to ecology, in this case the physical ecology and all the elements living in the ecology.

This study aims to show the relationship between Balinese people with the ecology that is represented by the use of ecological metaphors in Balinese language and the use of such metaphors in any interaction such as advice even grip of life that can strengthen the character and identity. Based on these backgrounds, the functions and meanings of the metaphor need to be discussed and in order to know the human relationships that tell the ecological metaphor with the environment itself is discussed also in this study. The theory used to discuss function and meaning is Leech's (1981) theory of the five functions and seven types of meaning of language and theory used to discuss the second problem is the theory of Ecolinguistics that focuses on the concept of three dimensionality of social praxis.

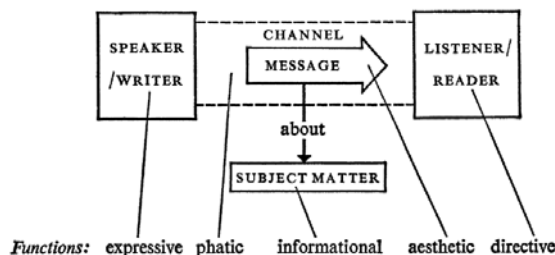
## **METHODS**

This research used depth interview in collecting the data (Black dan Champion, 1992). Besides, intuitive method is also used. Intuitive method (researcher experience) is also used. Probing technique is used in collecting the data in order to dig more information by questioning and clarifying the info to informants. Recorder and camera are instrument in this research. The collected data are ecological metaphors such as relating to flora, fauna, abiotic components in the environment or other elements related to nature. Research location are in Badung, Denpasar, and Tabanan. The informant was chosen by purposive sampling technique corresponding the purpose of the research. Referential method in analyzing to compare references and targets in those metaphorical expressions. The technique is a deductive technique.

## **FINDING(S) AND DISCUSSION**

### **Function and Meaning of Balinese Ecometaphor**

The understanding of language's function and meaning between or among speakers in communication are essential because a conflict often appears in communication because their communication are not facilitated well. Language takes major in interaction, no wonder if conflict happens and arises from one and another so that five functions and seven types meaning of language are great deal contributing communicative effect (Leech, 1974). According to Leech (1974), the most important communicative functions of language are informational function, expressive function, directive function, aesthetic function, and phatic function. In order to identify those five function, Leech correlated the functions with a special orientation and assumed to be as diagram below.



(cited from Leech, 1981:42)

As diagram shows above, expressive function has orientation towards speaker or writer which means this function can be used to express speaker or writer's feeling and attitudes while directive function's orientation towards to listener/reader which means that function aims to the listener for example give direction or request to listener or reader.

1. CONCEPTUAL MEANING or Sense	Logical, cognitive, or denotative content.	
ASSOCIATIVE MEANING	2. CONNOTATIVE MEANING	What is communicated by virtue of what language refers to.
	3. SOCIAL MEANING	What is communicated of the social circumstances of language use.
	4. AFFECTIVE MEANING	What is communicated of the feelings and attitudes of the speaker/writer.
	5. REFLECTED MEANING	What is communicated through association with another sense of the same expression.
	6. COLLOCATIVE MEANING	What is communicated through association with words which tend to occur in the environment of another word.
7. THEMATIC MEANING	What is communicated by the way in which the message is organized in terms of order and emphasis.	

(cited from Leech, 1981:23)

Meaning is also mentioned aside from function. Leech (1981) proposed seven types of meaning in connection with semantic competence, they are social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning. In order to distinguish those types, each type and each feature is categorized as a table above. According to that theory, function and meaning of spoken ecometaphor in Balinese can be described as follow.

“*suba mebatun buluan keneh Beli Luh, Iluh gen*” (1)  
‘there is only one in my heart, that’s you, girl’

metaphorical expression *mebatun buluan* originates from *batun buluan* ‘rambutan seed’ that has connotative meaning *memesik* ‘only one’. data (1) is categorized into expressive function. Expression function can be used to express author’s feeling and attitude (Leech, 1981). As diagram showed, orientation’s expressive function towards speaker or writer. If we correlate to data (1), that utterance shows speaker’s feeling who feels in love with a girl. Besides function, the utterance has meaning. from seven types of meaning, data (1) has connotative meaning because an expression has communicative value by virtue of what it refers to over its conceptual content (Leech, 1981:12). An expression *Mebatun buluan* make the utterance has that meaning. the speaker express his feeling with that term which refer to his feeling over the purely conceptual content of *batuan buluan* itself.

“*de cuah cauh memunyi, pang sing munyi abuku ngae sebet*” (2)

‘watch your word, do not let it hurt someone’s feeling’

The metaphorical expression in the data (2) shows the directive function. The utterance is often used to advise a person to think before speak and control their attitude. Directive function aims to influence the behavior of others and it is also involved in the social role of language (Leech, 1981: 40-41). The term *abuku* 'a bamboo's node' comes from a part of bamboo that is called *a buku* 'node'. The meaning of the speech is connotative meaning.

“konyang nyame ne, **mentikne melingseh**, mapaiketan, sing bedik bedik uyut” (3)  
‘we are all brothers, closely related and there should be no fight’

The metaphorical expression in data (3) shows the directive function. The utterance is also often used to advise someone to be able being mindful, control the behavior and words, especially in family surroundings. Directive function aims to influence the behavior of others and it is also involved in the social role of language (Leech, 1981: 40-41). The term *mentik* 'grow' is usually used to talk about plant growth while in the utterance is aimed at humans or someone. The term *mentikne melingseh* 'growing around the main plant' comes from the experience of the Balinese people see the buds of banana trees grow around the parent plant or grow very close to the main plant. That expression implies brotherhood should be bound, there should be no argument. The meaning of the speech is connotative meaning.

“pedalem, nganti **belus pucut** ia megae” (4)  
‘poor him/her, they work so hard but still poor’

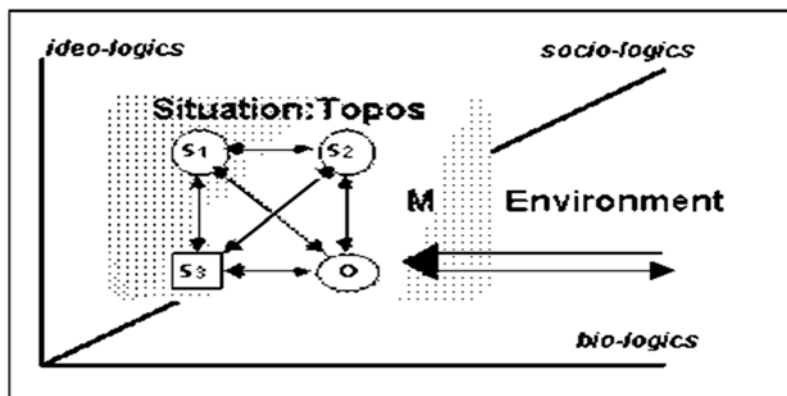
Data (4) shows an expressive functions. Speaker feel pity someone who works very hard but earning less. The term *belus pucut* ‘sweat all over body’ comes from the experience of speaker who feels wet all over the body due to sweat. In Indonesian language similar to *mandi keringat* but the term *belus pucut* affirms that a person is not getting earning commensurate with his hard work. The meaning of the utterance is connotative meaning.

“buka telu panakne dadi dokter, mirib **mepunya** keduegne tanah ditu” (5)  
‘three of his/her son become a doctor, may be they are inherit intelligence’

Data (5) shows an expressive function. As described earlier, expressive function is used to express feelings or attitudes, exclamation or swear word is obvious example. The term *mepunya* 'growing a tree' is not an ordinary term for humans but in the utterance above refers to inherit intelligence. The meaning of the utterance is connotative meaning.

### **Ecometaphor and the Three Dimensionality of the Social Praxise**

The three dimensionality of the Social Praxis that is proposed by Bang & Døør can be considered as theoretical frame of understanding and explaining the enviromental constitution of language (Lindø & Bundegaard, 2000). Those dimensions are ideological dimension, sociological dimension, and biological dimension. Døør (1998) stated that three logical dimensions are interrelated historical and dynamic system of recurent pattern and tendencies; in another words those dimensions are not only supportive factors but also important things that entangled in explaining the enviromental constitution of language. In addition, language is a three dimensional entity in a social praxis so that linguistics need to describe it in those three dimensions (Lindø & Bundegaard, 2000).



Legend:

S<sub>1</sub> = the text producer(s)

S<sub>2</sub> = the text consumer(s)

S<sub>3</sub> = subject (s) that incarnated or not the dialogue  
situation-restrict the communication

O = object of communication

M = Medium

The sociological dimension, the one dimension of the three logical dimensions, is the way in which the speech community regulates their interrelation to maintain individual collectivity, whether the individuals know each other, familiar interaction, or strangers each other even with something happening around them (Lindo & Jeppe Bundasgaard, 2003). A similar concept exists within the sphere of social life in Bali, namely the Tri Hita Karana Concept (Three Causes of Happiness). The concept becomes the basis in the society to balance the human relationship with God and ancestors (*Parahyangan*), human relationships with humans (*pawongan*), and human relationships with the environment (*palemahan*). As we have already mentioned, humans describe themselves through creating metaphors by their experiences (Sugiharto, 1996) and human beings as ecological creatures are not complete individually without the ecosystem and its elements (Keraf, 2014).

“de cuah cauh memunyi, pang sing munyi **abuku** ngae sebet” (2)  
‘watch your word, do not let it hurt someone’s feeling’

In the data (3) if it is associated with three logical dimensions, S<sub>1</sub> utters the utterance contains metaphor to S<sub>2</sub> referring to a particular Object and the utterance contains logical three-dimensional’s functions and meanings as well as the environment, and language as a medium as well as an entity that needs to be described. Viewed from the sociological side, data (3) shows that the elements of the sociological dimension in that utterance are very strong. The speaker said that with the intention of maintaining harmony of human relationships with humans by thinking to speak so their words will not hurt others. The word *abuku* ‘a node’ refers to bamboo’s part that is called *a buku*, judging by its small size and often overlooked but that part is important. It also applies when someone says *pang sing munyi a buku ngae sebet* means a word can hurt other so that we have to be mindful.

Another dimension is the biological dimension, this dimension is about our biological collectivity and our relationship with other species (animals, plants, soils, oceans, microorganisms, macroorganisms, etc) (Lindo & Jeppe Bundasgaard, 2003). Data (3) also has strong elements of biological dimension. It is not only the utterance that contains the natural elements or the result of the interaction between speakers and the environment but also being cognitive inventories which

becomes the collective ideology of the speakers develops until creating metaphor as conceptualization of interaction.

The last dimension is ideological dimension. The dimension relates to mental collective, individual cognitive, physic and ideology systems (Lindø & Jeppe Bundasgaard, 2003). Data (3) also represents a ideology in this case relating to interrelation human with bamboo and its environment. Knowing its physical form means interaction between human and that entity is exist. Furthermore, be able to distinguish the types of bamboo even knowing from smallest differences means the degree of familiarity between the two at a certain level. Intensity of interaction has its own meaning in the cognitive speakers, as the word *abuku* which is a sign of ideological sign. Volosinov, a Soviet philosopher, stated that there is no sign then there is no ideology if the signs containing the ideology are removed then nothing remains (in Takwin, 2003: 101). Another metaphor in Balinese language that relates to banana tree *isyen dadi tagih tyang mekeneh nganten acepok apang care punyan biu, acepok mebuahlantas mati* 'if may ask, I want to marry once like a banana tree, it bears fruit once in a lifetime'. Such strong interrelationships become mental collectives and ideology or a principle in life so that social relations and harmony with nature can be maintained. There is monological or mono-dimensional phenomenon, according to dialectical theory (Lindo & Jeppe Bundasgaard, 2003).

## CONCLUSION

This research attempts to explain more about metaphor that relates to ecology particularly in Balinese spoken and to understand the function and meaning of each utterance. The data shows that many expressive and directive functions and for the meaning, all of them are categorized into connotative meaning. Besides, relation between language and environment described by three dimensional of social praxis. As mention above, language is an entity in three dimensionality of social praxis especially relating to ecology. It assumes that Balinese speech community has tight relationship with their environment which is represented by ecometaphor. The tree logical dimensions and Tri Hita Karana concept are parallel so that those three logical dimensions existence is obviously seen. It is also concludes that ecometaphor in Balinese as advice are useful to control attitude and build someone's character regarding ideology within it.

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## IDENTIFYING SEXIST LANGUAGE ON YOUTUBE COMMENT SECTION

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### ABSTRACT

Bad commenting behavior is now rampant especially on social media especially Youtube. Recently, a video of a female patient accusing a male nurse for physically harassing her at one of the famous hospitals in Indonesia has gone viral. Various positive comments supporting the patient are written by most viewers. However, a few sexist comments are also found. This article aims to investigate the use of sexist language on YouTube comment section posted on these viral videos. Two types of sexism: overt and indirect sexism as proposed by Mills (2008), were examined. A number of 420 comments from four different YouTube channels are taken as data sources. Results of the study reveal that 55 sexist comments are identified out of 420 comments. Hence, 13% of the comments are considered sexist. It shows that 6 out of 15 types of overt and indirect sexism were found within the sexist comments with the details: 43.63 % were Jokes, 25.45 % were Presupposition, 18.18 % were Humor, 5.45 % were Reported speech, 5.45 % were Naming, and 1.81 % were Insult terms for women. Other types of sexist language including dictionaries, pronouns, semantic derogation, surnames & titles, transitivity, conflicting messages, script & metaphor, collocation, and androcentric perspective are not found in the data set.

**Keywords:** sexist language, Sara Mills, discourse analysis, overt sexism, indirect sexism

### INTRODUCTION

YouTube, a platform for sharing and viewing videos is extremely popular today. Simply with one click, everyone can get many services such as uploading, viewing, liking, subscribing, commenting or even disliking the video it provides. It is not surprising if it records an amazing statistics. It can be noted that “YouTube has over a billion users – almost one-third of all people on the Internet – and each day those users watch a billion hours of video, generating billions of views” (YouTube, 2018).

The emerging of YouTube viewers is affected by the notion of virality. The virality of a content is marked by the high likes, shares, and comments that reflects the acceptance and prevalence of the advocated behavior or attitude (Alhabash, S. et al., 2015). They also discovered that “commenting on news and political videos on YouTube tends to be negative rather than positive, thus suggesting that individuals engage in forms of releasing the emotional arousal experienced during message exposure”.

The idea of virality initiating this study to look closer into a popular news in late January 2018 about a video that has gone viral on YouTube. The video displayed a female patient looking frustrated, depressed and annoyed because a male nurse at the hospital allegedly has physically harassed her the day before. In the video, the male nurse is also present and confesses that he did the wrongdoing. Most viewers have left comments condemning the male nurse and providing support for the female patient. However, there still exist sexist comments and remarks written by a number of viewers of this particular platform.

This study attempts to identify the sexist features of the language used by those particular viewers. The researcher mainly makes use the sexist language framework on overt and indirect criticism created by Mills(2008). Overt sexism is classified into two types: (1) words and meaning, (2) processes; in which the former consists of naming, dictionaries, pronouns, insult terms for women, semantic derogation, also surnames and titles; while the later is comprised of transitivity, reported speech, and jokes. Mills (2008) further classified the indirect sexism into six types

including humour, presupposition, conflicting messages, scripts and metaphors, collocation, and andro-centric perspective. The deeper explanation about these matters would be provided on the next section.

It is worthy to note that Nayef & Nashar(2015) found numerous studies on sexist language have also been done in language other than English such as in Chinese(Lee, 2007), French (Dornbrook, 2003), Spanish (Wasserman and Weseley, 2009) and Italian (Sabatini, 1993). Studies were also conducted in non-European languages such as Hebrew (Gaunt, 2012; Jacobs, 2004; Muchnik, 2014), Japanese(Marjorie, 2005; Saito, 1997) and Nigerian (Yusuf, 2013). It is nonetheless still scarcely studied in Indonesia.

In addition, many researchers have studied sexism in various circumstances such as: in everyday discourse (Nneka, 2012), in theology (Tavard, 1975), in textbooks (DeShazer, 1981; Graci, 1989; Sabater, 2015; Syarifuddin, 2004), in bilingual dictionary (White, 1989), in fiction book (Ochieng, 2012), in newspaper (Dayhoff, 1983; Dai & Xu, 2014; Bekalu, 2006), in television newsroom (Kanagasabai, 2016); in Hip-Hop music videos (Chung, 2007); in the media (Mendes & Byerly, 2015), in advertising (Groza & Cuesta, 2011). Recent's researches begin to get much interest on the use of sexist language in social media (Dubrofsky & Wood, 2014), for example on Facebook (Strain, Saucier, & Martens, 2015), on tweeter (Foster, 2015), on internet memes (Drakett et.al., 2018); and the most recent study that mostly related with our is sexism on YouTube (Thelwall & Mas-Bleda, 2018).

This study attempts to help linguists to understand deeper on sexist language identification especially in Indonesian language on the YouTube comment section of the viral video as I priorly discussed. This study is also intended to help Indonesian citizens to avoid using sexist language on social media at all costs.

### **Sexism and Sexist Language**

Sexism study was historically invented as there is daily gender imbalance between men and women. This shows a wide disparity between men and women concerning with the access to and control of resources, and in participation in decision-making. Hence, feminists have relied heavily that sexism is by definition any practices that discriminate against women and in favor of men by stereotyping them on the ground of their sex and gender role, "when it is not the most salient feature" (Mills, 2008). It conservatively represents men as the "power, dominant, authoritative, and aggressive" whilst the women are defined as the "submissive, subordinate, trivial, and passive" (Spender, 1980; Lakoff, 2004). Moreover, Mills (2008) argues that

"Sexism is not just about statements which seem to excessively focus on gender when it is not relevant. It since discourse plays such an important role in the construction and negotiation of identities, despite this anachronistic feel to a concern with sexism, discursive structures which are available as a resource to degrade and trivialize those activities associated with women, must still be analyzed."

The term sexist language then refers to "any language that is supposed to include all people, but, unintentionally (or not) excludes a gender—this can be either males or females" (Nneka, 2012). English language has identified as one of thoses sexist languages one since it favors the masculine gender as opposed to the feminine (Nneka, 2012). Feminists have noted that the lexicon and grammatical system of English contains features that exclude, insult and trivialize women.

### **Overt and Indirect Sexism**

Overt sexism is explicitly conveyed and usually marked by certain set of linguistic usages or features. The use of such items as generic pronouns such as 'he' (when used to refer to both males and females); word endings such as '-ette' used to refer to women (for example 'usherette'), nouns referring to men and women (such as 'landlord' and 'landlady', 'manager' and 'manageress',

which seem to have a different range of meanings), insult terms which seem to differ for men and women, the names we are given and those which are used for parts of our bodies, and so on.

Mills (2008) argued that it is rather difficult to identify indirect sexism as it is does not explicitly uttered as the overt, because it is usually wrapped and furnished with humor and irony. We cannot directly judge it as being sexist with just looking at its' linguistic features. The difference between overt and covert sexism is the way it is used, and "it does not change the sexism itself, but it changes the way it can be responded to" (Mills, 2008, p.134). It has a more subtle form of contextualized sexism. The categories of indirect sexism are humor, presupposition, and scripts and metaphor.

*Table 1.* Overview of Overt and Indirect Sexism (Mills, 2008)

<p><b>Overt Sexism:</b> It is explicitly conveyed and usually marked by certain set of linguistic usages or features.</p>	<p><b>Words and Meaning</b> <b>Subtypes:</b> (a) naming (b) dictionaries (c) generic pronouns and nouns (d) insult terms for women (e) semantic derogation (f) first names, surnames and titles</p>
<p><b>Indirect Sexism:</b> It has a more subtle form of contextualized sexism.</p>	<p><b>Processes</b> <b>Subtypes:</b> (a) transitivity (b) reported speech (c) jokes</p> <hr/> <p><b>Subtypes:</b> (a) humour (b) presupposition (c) conflicting messages (d) scripts and metaphor (e) collocation (f) andro-centric perspectives</p>

## METHODS

The data in this study are collected from the comment section of four different YouTube channels presenting the same video in late January 2018. In this video, a female patient blaming a male nurse for physically harassing her at one of the famous hospitals in Indonesia. This kind of video was chosen as its virality makes many people watch, like, comment, and subscribe it. As it deals with the sexual harrasment, it is predictably that sexist comments might appear out of this video. The researcher records all of the comments written by the viewers and then analyses them using the framework of overt and indirect sexism by Mills (2008).

As this includes as a textual and contextual analysis, discourse analysis is chosen as the most appropriate way to undertake this study. Discourse analysis is above the level of analysing sentences. It is much more than to "see content, the substance of texts, as something which is the negotiation of textual elements and codes and forces outside the text which influence both the way that the text is constructed and the way that we decipher what is written" (Mills, 2005)

## FINDINGS AND DISCUSSION

After analyzing the overt and indirect sexism using Mills' (2008) framework, the following is the results of the study.

Table 2. Overall Sexist Language Expressed by the Commenters

Types of Overt & Indirect Sexism	Occurance	%
Naming	3/420	0.71
Dictionaries	0/420	0
Pronouns	0/420	0
Insult terms for women	1/420	0.23
Semantic derogation	0/420	0
Surnames & titles	0/420	0
Transitivity	0/420	0
Reported speech	3/420	0.71
Jokes	24/420	5.71
Humor	10/420	2.3
Presupposition	14/420	3.33
Conflicting messages	0/420	0
Script & metaphor	0/420	0
Collocation	0/420	0
Androcentric perspective	0/420	0
<b>TOTAL</b>	<b>55/420</b>	<b>13</b>

As we can see in table 2, the total of sexist language found were totally 55 out of the 420 comments left by the viewers of the video. The 3 comments (0.71%) were naming; 1 (0.23%) comment was Insult terms for women; 3 comments (0.71%) were reported speech; 24 comments (5.71%) were jokes; 10 comments (2.3%) were humor; and 14 comments (3.33) were presupposition.

Table 3. Rank Sexist Language Expressed by the Commenters

Rank	Types of Overt & Indirect Sexism	Occurance	%
1	Jokes	24/55	43.63
2	Presupposition	14/55	25.45
3	Humor	10/55	18.18
4	Reported speech	3/55	5.45
5	Naming	3/55	5.45

According to table 3, it is noted that the most frequently sexist comment written by the commenters are jokes (43.63%), presupposition (25.45%), humor (18.18%), reported speech (5.45%), and naming (5.45%). The next section explains the results via data sampling and elaboration. The readers of this article are gently warned that the following explanation of the results might be subjects of disgust and profanity.

### Jokes and Sexist Language

Jokes are often used in Youtube comments. Some jokes are funny but some jokes can be very offensive. Take the following datum to illustrate.

- (1) *di puter puter 3x.. Tapi sayang ga di jilat & di celupin*  
(the nipples) are twisted three times, unfortunately they are not licked and dunked.

The joke makes a reference to Oreo's advertisement called 'twist, lick and dunk'. The commenter thinks that his comment is funny. However, from the point of view of feminists, this remark has

trivialized the pain and shame have been felt by the victim of sexual harassment. Sexism can hide behind a bad joke. The following is another illustration.

(2) *pdhl suaminya sering megang*

In fact, his husband often touches (her breasts)  
This joke has been based on shallow understanding of mutual consent of a sexual encounter. Her husband, most of the time, has access to his wife. This commenter holds an assumption that the woman shall not be sad because her personal parts have been touched anyway by another man i.e her husband. There is a scary potential that the commenter will actually commit non-consensual sexual contact because he thinks that such contact is trivial. Women shall not complain because she is not pure. This view needs a correction.

### **Presupposition and Sexist Language**

Presupposition is a class of meaning underlying an utterance. A presupposition can be reflected by an utterance. In some instances, a presupposition can be a proof of sexism. The following datum can illustrate this trend.

(3) *Sombong lo pdahal senang di gituin*

Don't be arrogant. Actually, you enjoyed it (right)?

The presupposition of this utterance is that 'all sexual encounters are enjoyable'. The commenter does not understand the pain and shame born by the victim. The commenter also seems to fail to understand the concept of sexual harassment. This presupposition also needs correction. Some sexual encounters are painful and unwanted especially in the case of sexual harassment.

### **Humor and Sexist Language**

The difference between humors and jokes are the fact that jokes are direct and humor are indirect. There are some data which support that humors can be sexist in certain forms.

(4) *Kalo cewek di gituin dokter cowok nangis yak, kalo cowok di gituin dokter cewek malah girang kesenangan.*

If a girl is harassed by a male doctor, she cries. However, if a boy is harassed by a female doctor, he will be happy.

This humor is sexist on two accounts. The first is the fact that the assumption that women are weak and easy to cry. This is not relevant because everybody has the right to cry and it does not show weakness. The second is the fact that even men can be traumatized because of unwanted sexual encounter. A police report in 2017 shows that a Zimbabwean man was abducted, drugged and raped by three women and he was traumatized afterwards (Dailymail, 2017). Men being harassed by women or by people of other genders is possible and it brings the same destructive effects (Roberts, 2013).

### **Reported Speech and Sexist Language**

In many instances, writers tend to report women's utterances on indirect speeches and those of men in direct speeches. The same instance also takes place on YouTube's comments.

(5) *Saya suka pas dia bilang "Remas remas ..."*  
I like her when she says 'Squeeze, squeeze ...'

Indirect speeches reflect the belief that women are soft and weak. This cannot continue. Women should have their voices in the forms of direct speeches. This utterance also suffers from the same foul presupposition like the one reflected by sample (3).

### Naming and Sexist Language

Most languages provide sexist naming and people tend to use the naming and terms to strengthen the inequality.

- (6) *Wanita banyak jadi lonte apa perasaanmu?*  
A lot of women are prostitutes. How do you take that?

The term 'lonte' or female prostitutes is a derogatory lexical item. This term cannot be applied to men. This word is not suggested to be used in any circumstances. Yet, this term has been used on Youtube's comments on which millions of people have access. The same utterance also contains wrong presupposition. If some women are prostitutes, it does not mean that all women can be treated as ones. Secondly, even prostitutes have the right to be protected from sexual harassment.

### CONCLUSION

Looking at the data, the facts show that some people in Indonesia still use sexist language to discredit women. The use jokes, presupposition, humors, reported speech and naming. Those comments contain harsh language and most of the time trivializing women in general. Not only those comments are trivializing women, they also trivialize the magnitude of sexual harassment and non-consensual sexual conducts. Data from Youtube's comments in Indonesian language have partially shown that Mills' indication of sexism is real. The data however is not as rich as expected and only few forms of sexism could be found from the dataset.

Future research in this topic should involve big data from the internet. They may also consider the motives on why the viewers write sexist comment at all.

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## EFL STUDENTS' PERCEPTION ON PLAGIARISM

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### ABSTRACT

Plagiarism is currently an essential issue in academic world. Huge available free sources on internet give the probability that sources are abusively used. This study intended to find out the students' perception on plagiarism. EFL students in Singaraja, Bali were purposively selected as the participants of the study. The students were interviewed regarding how they perceive plagiarism. The interview covered questions on students' knowledge on plagiarism, experience in plagiarism and expectation for the university regarding plagiarism issue. In term of knowledge, the students understood plagiarism as to copy-paste. They claimed never caught doing plagiarism even they had done plagiarism. They also expected the teacher and university to have a clear instruction on what to do and what to avoid. Conducting study on larger sample by implementing questionnaire are encouraged.

**Keywords:** plagiarism, perception, students

### INTRODUCTION

In recent years, academic misconduct is an essential issue in academic practices. Plagiarism as one of academic misconducts is one of the most controversial issue in higher education and it is increasingly widespread among students (Bahadori, Izadi & Hoseinpourfard, 2012). The word plagiarism originally comes from a Latin "plagiarius" that means kidnapper. Furthermore, as mentioned by Gasparyan, Nurmashv, Seksenbayev, Trukhachev, Kostyukova and Kitas (2017), the term "plagiarism," also refers to the piracy of literature. Grossberg (2011) collects several central tenets definition of plagiarism defined by American Historical Association. First, and most basically, plagiarism is defined as using the exact wording of another author without appropriate attribution. Second, using another person's concepts, theories, rhetorical strategies, and interpretations without proper attribution. Third, plagiarism happens when the writer fails to acknowledge the work of other. Fourth, recognizing the appropriation of another's words or ideas without proper attribution constituted an ethical and professional but not a legal infraction unless it drives into copyright violation. Howard, Ehrich and Walton (2014) add plagiarism appears when a someone misappropriating others' ideas, paraphrasing without giving acknowledgement, 'cut and paste' plagiarism (importing unquoted, unattributed, and completely word-for-word excerpts from another source into an academic assessment), or misappropriating entire works (submitting work completed entirely by another, such as ghost-written essays).

The act of cut-paste source from internet commonly known as cyber plagiarism. Cut-paste method is likely being the most favorable way to plagiarize. 33 to 40 percent of high-school and college students were reported by Rutgers Business School in Newark, N.J having done some kind of cut-and-paste plagiarism (Gormly, 2012). Kokkinaki, et al (2015) also reported that most of the students use cut-paste without any acknowledgement of the source. In this form of plagiarism, parts of paper or the whole sentence in a paragraph of someone's writing is copied and paste as new original idea by the copier. Cut-paste plagiarism is seen as the easiest way to plagiarize. All that is needed to do is pressing Ctrl-C to copy the document and Ctrl-V to paste it into another document.



Thus, it can be said that plagiarism is an act of using other's idea without proper acknowledgement and it also deals the responsibility with intellectual integrity. Plagiarism is concerned as a serious academic misconduct because it may harm the original writer's in terms of intellectual property and those who are intentionally committing plagiarism can be prosecuted legally.

This plagiarism happens for various reasons and for example is the free and easy access to download internet source (Kokkinaki, Demoliou, & Iakovidou, 2015). By possessing gadget and internet connection the students can search the digital information. Digital source are seen as double edge sword because, it provides material for students to support their writing and this also facilitates the academic plagiarism to be detected (Robert, 2008). Students are considered doing plagiarism when they fail to acknowledge the source taken or claim the source taken as their own source. Studies had reported that students admitted cheating and plagiarizing when doing assignment and copy-paste method are mostly done (McBabe, 2005; Gormly, 2012)

This study intended to find out how EFL students in Singaraja, Bali perceived plagiarism. As university students mostly engaged with academic writing. Students who are entering university at early semester rarely have skills to do academic study and following the ethical rules. Perry (2010) notes that only one in four students of early semester identified copying from someone else as plagiarism or believed copying ideas without identifying the source was cheating. Students firstly face the notion of plagiarism is when the teacher explains about the possible consequences if the students do such kind of plagiarism and what reference format to follow in doing academic study or writing (Teh, & Paul, 2013). There is possibility that they know they are doing plagiarism, after submitting assignment and received any plagiarism note from the teacher.

## METHODS

EFL students in Singaraja, Bali were purposively selected as the participants of the study. These students were mostly on 8<sup>th</sup> semester and they were working on their thesis proposal. The participants of the study were interviewed and the interview questions covered three major aspects: (1) knowledge on plagiarism, (2) experience in plagiarism and (3) expectation on the policy maker regarding plagiarism issue. The data were transcribed, translated and interpreted.

## FINDINGS AND DISCUSSION

### Students' Knowledge on Plagiarism

Students' knowledge on plagiarism or how well they understand about plagiarism and the type of plagiarism. There were various answers on these questions.

- S1: I understand in general way. Taking other's work.
- S2: I know plagiarism. It is using or claiming product from other as our own.
- S3: Plagiarism is like we taking other's idea without mentioning the name of that person
- S4: Plagiarism is copy-pasting without mentioning references.
- S5: Stealing or claiming other's work without giving credit on the argument or theory.

From students' answer, it can be seen that students 5, students 2 and students 3 have a more complete answer of plagiarism rather than the rest. However, there was an interesting finding from the Students 2. He said plagiarism is "*using or claiming product from other as our own*". His perception may lead to copyright violation. Both plagiarism and copyright violation are actually different terms. What makes it different is that copyright violation may hurt the authors financially but does not take the authorship (Biagoli, 2014). Students 4 seemingly has misperception on plagiarism. She said "*Plagiarism is copy-pasting without mentioning reference*". In terms of making piece of writing, copy-pasting clearly is not tolerable. There are techniques in taking others' idea namely paraphrasing, summarizing and the easiest one is by quoting. She also

seemingly cannot differentiate the terms *citation* and *reference*. Citation is a mark in which giving direction to the readers where the source is taken and mostly is put after the sentence or at the end of the paragraph. Reference is the list of all sources taken in the document and mostly at the end of chapters in writing.

In terms of type of plagiarism, here are their responses.

- S1: Copy-paste
- S2: Copy-paste
- S3: Copy-pasting other work, I do not know the other type of plagiarism.
- S4: Only copy paste-that's it.
- S5: Copy-paste, translation and self-plagiarism

From their answers it can be seen that only 1 student mentioned more than one type of plagiarism. The rest may have lack of knowledge on the type of plagiarism. They probably never did copy-paste method, but they may not intentionally have done other kind of plagiarism such doing translation plagiarism, structural plagiarism or self-plagiarism. Their lack of knowledge on plagiarism may be caused by their limitation on reading books or guidance to avoid plagiarism or their teacher never taught about other type of plagiarism. The role of teacher is essential in guiding the students to avoid plagiarism and also to explain about plagiarism. Teacher needs to instruct the students about plagiarism, types of plagiarism and how to avoid plagiarism (Elander, Pittam, Lusher, Fox, & Payne, 2010)

It is a demand that academic practices (student, teacher, and researcher) have to refer or cite the sources of theories, ideas, arguments, data and/or evidences in order to support their writing and prevent them from plagiarism. There are several ways to avoid plagiarism. The way students avoid plagiarism was also asked during the interview process. There were closely similar answers from the students, most of them said to paraphrase the sentence or text taken and mentioning the source in reference. These indicated that students understand on how to avoid plagiarism. The answer from the students 2 demonstrated that he just currently understood about avoiding plagiarism. There is possibility that previously he had done plagiarism because he did not know how to avoid it.

- S1: Making reference and paraphrasing.
- S2: Paraphrasing but used to be I do not know how to avoid plagiarism
- S3: My teacher told me to do paraphrasing.
- S4: To paraphrase the source
- S5: As I know, there are paraphrasing and summarizing the source.

Form the findings above, it can be said students 5 has the complete understanding on plagiarism in terms of concept of plagiarism, types of plagiarism and avoiding plagiarism. In term of concept, the students understand plagiarism as taking idea from a source without mentioning the source or giving credit to the original source. In terms of types of plagiarism, students only know copy-paste method. In terms of avoiding plagiarism, paraphrasing mostly mentioned by the

### **Students' Experience in Plagiarism**

The questions intended to find out whether the students had done plagiarism, had they been caught plagiarize, do there friends plagiarize and the reason of doing plagiarism. In terms of doing plagiarism, only 1 student from total of 5 participant claimed never doing plagiarism

- S1: Yes. I had done it several times
- S2: I had plagiarized but not all part of my writings contain plagiarism.
- S3: I haven't plagiarized

S4: I've plagiarized.

S5: To be honest, I had plagiarized.

Students also recognize that their friends were also committing plagiarism. One of them stated that one-two of their friends used ghostwriting and there were also students who used the senior's writing as their own writing.

S1: Many of my friends plagiarized. My close friend asked senior students to make the proposal.

S2: Some of them copy-paste as I did. But it depends on the teacher. If the teacher emphasizes not to plagiarize, we will not plagiarize.

S3: Yes.

S4: I know my friend plagiarized.

S5: There were friends who submitted a senior student's assignment as their assignment.

The students who had done plagiarism were asked the reason of committing plagiarism. There were several reasons mentioned by the students in committing plagiarism. From students' answer, students 2, students 4 and students 5 have similar opinion on the reasons of committing plagiarism. They had lack of understanding on how to avoid plagiarism.

S1: I plagiarized because limit time of doing the task, less of idea.

S2: The first is lack of understanding on the material, i.e material from the internet, the language is difficult to understand. Second, because lack of understanding on avoiding plagiarism.

S4: Previously I do not know how to avoid plagiarism.

S5: I plagiarize because I do not know what plagiarism is, how to anticipate it.

These findings on the reason of conducting plagiarism were in line with several plagiarism study findings. Students do plagiarism because their lack of language competency (Hattingh, Buitendag, & van der Walt, 2013). When there are having lack of language skill especially writing, students tend to copy-paste the source as the shortcut way instead of making paraphrase or summary. Another reasons why students plagiarize because their lecturers do not ask them specifically what to do and what act is considered as plagiarism (Joy, Sinclair, Boyatt, Yau, & Cosma, 2013). Lack of interest in the subject matter, lack of experience in particular genre of writing and the desire to maintain high grades are also major reasons why students do plagiarism (Evering, & Moorman, 2012). There is also a chance for students to do plagiarism because lack of institution's policy and plagiarism appearance is often underestimated (Klien, 2011; Fish, & Hura, 2013).

### **Students' Expectation on Policy Maker**

The questions intended to find out how is the students' expectation on policy maker in terms of plagiarism

S1: I wish the university have clear guidance on how to avoid plagiarism.

S2: The university should apply plagiarism checker

S3: Seminar or workshop on plagiarism should be often conducted

As what expected by students, the university should have clear guidance on how to avoid plagiarism. They also expected an on going seminar or workshop in academic writing. It is very important indeed for teacher and institution to guide students on how to avoid plagiarism (Maurer, Kappe, & Zaka, 2006). Monceaux (2015) suggested the institution or department that is responsible should provide basic instructions such guidance to support students writing process especially regarding the ethical issues. Evering and Moorman (2012) propose that academic statement is something that should be added to the syllabus and discussed without waiting for the case of plagiarism. Besides that, the institution or department that is responsible should take action

if plagiarism found. To encourage this, Santosa (2017) suggested that teachers need to accommodate different learning paces, styles and needs especially in this digital native era.

Students should be educated so they are aware of how to conduct an academic work in a good way (Pecorari, 2013). Teacher needs to focus on encouraging them rather than finding how the students do plagiarism. Teachers have to take an action if they found any plagiarism and leave out the old paradigm in which avoiding negative publicity (Lathrop & Foos, 2005). When the students are not educated about the proper ways to cite and ethics of doing research, they will keep doing plagiarism. By explaining to students that giving acknowledgement is very important, this may make it easier to discourage students from plagiarizing (Murray, 2011).

## CONCLUSION

The findings from the study emphasizes that EFL students in Singaraja understand the notion of plagiarism. However, they admitted that they still committing plagiarism due to their lack of understanding on how to avoid them. They expected the institution and teacher to be clear on what act are considered as plagiarism and they also need guidance and on going seminar and workshop on academic writing especially in terms of plagiarism.

Students need to be educated so they are aware that academic misconduct such plagiarism is something that can be avoided.

This kind of awareness is indeed requiring the help from the institution and teachers by keeping educating and telling them the consequences of doing plagiarism and those who are responsible should not put this kind of academic crime as something that is not dangerous. Since there are limitations in this study, there are several suggestions on further study. The first is that to conduct survey on larger sample. Using software to detect plagiarism and the investigation on the effectiveness of the software are also encouraged.

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## **EXPLORING THE CULTURAL VALUES OF LITERATURE AND THEIR CONTRIBUTION TO TEACHING ENGLISH IN INDONESIA CONTEXT**

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### **ABSTRACT**

This article focuses on Literature and Language Teaching (LLT). The aims have been to exploring the cultural values that might be there in any forms of literature and to seeing what they might contribute to English Language Teaching (ELT). In order to arrive at the objectives 8 graduate students were interviewed. While there are also evidence needed to support and answer such question as ‘why’ literature is of highly needed in ELT context, the author gathered some information from references and books of related subjects; and others are abstracted from earlier studies. Observation on an ELT activity was also carried out to see whether there is some practice in LLT. All information were recorded and transcribed. Following data transcription and display is analysis and interpretation of the results. Preliminary data analysis indicates that each form of literature can be developed as material of teaching and used to help students to perform better in English. Therefore, it is not suggested that teachers of ELT put aside literature subject from curriculum.

**Keywords:** cultural value, literature, English teaching

### **INTRODUCTION**

“If you are to speak better English and better understanding the language, an old English teacher says, go and visit library to find books on literature.” But, Sir, “do you have any recommendation what books should I find?” one student asks. “I need to develop my vocabulary which of those forms of literature worth reading?” “I spent a lot of time on Shakespeare’s ‘As You Like It;’ it is bulky and difficult to understand the story.” The author observes such speech event outside the classroom right after a literature class is over, somewhat in October (2013). Collie and Slater (2004: 1) points out that literature, literary works, also forms of literature such as novel, drama, and poem are highly of significance for language teaching. Of similar view, Holden (2014: ) claims that through literature language learners can be better learners, because classroom activities provide the students with a great deal of samples of language use. Studies on literatures and ELT, for instance Warta (2014: 13); Kurnia (2013: 101 ) indicate significant merit of literature to empowering students’ language proficiency.

These tremendous testimonies from students addressed to teachers, a claim of worthiness of literature by teacher, and a need to reading literary work values the following implications. In the first place, students know literatures are good resources for language learning; it develops the learners’ vocabulary of any target language; in the second place, literature differs in some ways from other resource books, e.g. textbooks; in the third place, the former is more oriented to practice, while the latter is primarily concerned with theory, ideal, and somewhat academic. And finally, literature, from the stand point of most students and teachers of language studies is the spirit of language. This article focuses on Literature and Language Teaching (LLT). The aims have been to exploring the cultural values that might be existed in any forms of literature and to seeing what they might contribute to English Language Teaching (ELT).

To wrap up the idea and concept of how literature can be of assistance to manage the issues of students’ English performance, it is important to put all the theoretical statements and empirical studies into the so-called “Conceptual Framework” and it reads: “Language, literature, and culture

are Three-In One; the One, literature, is part of the whole, the Three; and the whole, the Three, is the combination of the One.” In literature there is a language; language is a means of expression of human existence, including the representation of human cultural products, as in

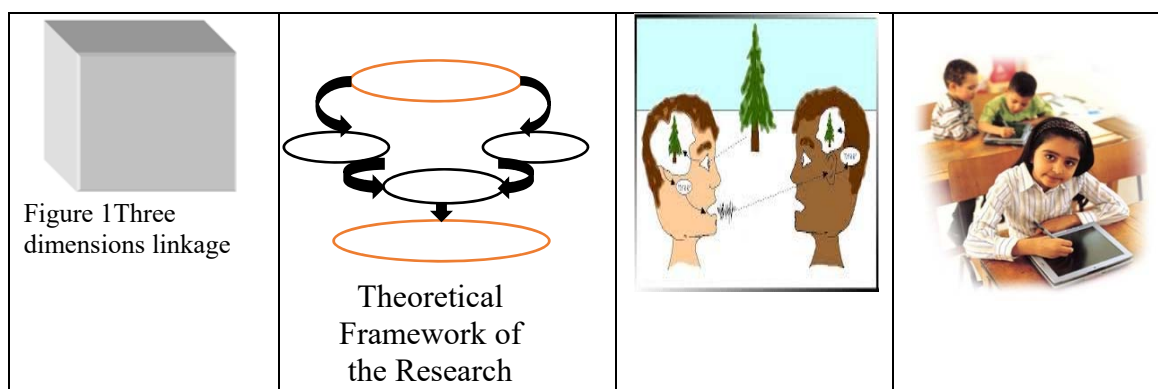


Figure 1 where the box with its three dimensions represents the wholeness. It contains culture, language, and literature.

## METHODS

In order to arrive at the objectives 8 graduate students were interviewed. While there are also evidence needed to support and answer such question as “why” literature is of highly needed in ELT context, the author gathered some information from references and books of related subjects; and others are abstracted from earlier studies. Observation on an ELT activity was also carried out to see whether there is some practice in LLT. All information were recorded and transcribed. Following data transcription and display is analysis and interpretation of the results. Preliminary data analysis indicates that each form of literature can be developed as material of teaching and used to help students to perform better in English. Therefore, it is not suggested that teachers of ELT put aside literature subject from curriculum.

## FINDINGS AND DISCUSSION

Prior to data analysis and results of analyzing the data the author thinks it is of necessity to present and display the information collected to support all the claims previously addressed to the issues. It is worth noticing that this study is qualitative in its characteristics. The verbal information, the evidence, as it is considered here, has been the result of sense perception on what the author sees, the sight, and what is heard, the sounds. Classroom activities are observed and recorded, while students and teachers interaction are transcribed and the transcriptions of all these information are displayed in the table that follows.

Table 1. Data Presentation and Source of Data

No	Data Transcript/Source of Data	Analysis and Synthesis Activities
1	What is Romeo and Juliet? Story?; I do not know Shakespeare, what is it? Sorry, Sir. I can not tell you.	Only two out of eight students answer the question with less confident. They are still in doubt whether they provide correct or in correct response. Their expressions indicate that they are not convinced with the reply (Ogden and Richards, 1989).
2	When I have written assignment I go and borrow one or two books; just for	Students visit the library when they are assigned to write a paper. Only when they have written paper they come and visit the library. This suggests that library visit in

	paper writing. Sometimes my friend goes to find the text book for me.	their mind is of no interest. They prefer to spend their time chatting and talking with their mobiles. Is it the impact of modern and high technology?
3	My friend says students must register and only students with library cards can borrow books. I do not have the card.	They are not listed in the library book report. They are, therefore mostly do not have library member cards. Again, this implies that they are not aware of the merit of library in the process of knowing.
4	Sorry Sir, I cannot tell you. I do not know the name.	The advantages of cultural content in any literary works are of highly significant. Students do not realize the contribution of literature to empowering students' language performance. To get to know the native speakers' cultures, ways of life, and the lives of the people native speakers the target learners should deal with their literary works. But, this however, does not happen (Holden, 2014).
5	Book store...? In my Uni.. I have library, but I have not time to go.	He thinks he does not need to visit book store. He says, "In my Uni.." (he means, in my University) there is also a library dedicated for the students. Unfortunately, however, students do not take good advantages of the this facility provided by their Institution.
6	Yes, Sir. My hobby is football match.	TV station also presents a good program dealing with learning target language. There are many films in English worth watching by students of language studies. To practice sound production of the target language English film is better way. Students' preference, however, is much more to the football rather than watching English movie (Moyes, 2012).
7	Learning from teachers. They have good knowledge and speak good English.	This statement suggests that they are dependent learners. They are no longer high school students. As students from higher education they should be independent. They are adult learners and even mature in nature.
8	I have introduction to literature. Teacher sees us once a week; but one semester we have 8 to 10 meetings only.	Such testimony by the students indicates that the learning process needs serious attention. Two credits hour for literature is too small. It is good for nothing. Literature should not be considered minor subject. It is a subject of great important for language learners. Literature is of equally essential subject matter to Linguistics (Wellek, 2011).
Note that No. (1) up to (8) are subjects of the study.		

Put it briefly, based on table 1, data presentation, analysis of data, and their interpretation through the process of synthesis the author finds the followings. (1) Students, subject of the study, or probably their teacher/s are not aware that literature is that of content subject; its' position is equally similar to linguistics. The first is dealing with the life, culture, language, and value of the native speakers of the target language, English (Boom, 2010; Collie and Slater, 2004); while the second is to theory (Kurnia, 2013; Triwari, 2015). It is hard, if not impossible, for any language student to be better learners without literature, culture, and English linguistics, because the three are actually one (Warta, 2014 and Wellek, 2011). They are interrelated. To put aside one from another is dangerous. (2) The academic process is still in need of improvement. The human resources are of primarily urgent and taken into serious consideration. The Institution should



continuously develop teachers' professionalism. One way to sustainable developing teachers' professionalism is through training and joining further education, such as Ph.D. program; and finally, (3) The claims that students' English performance is poor should not be totally directed towards the students themselves; teachers should also be claimed and be responsible the issues or even facts. All constituents at the Institutions should take an active participation in the process of making academic atmosphere conducive, innovative, productive, and both educated and morally good in character (Mann. 20113).

## CONCLUSION

I have presented an account briefly of the values and merit of literature in Language teaching; I have also briefly elaborated the interrelatedness of the Three in One, the link between language, literature and culture in the context of EFL in Indonesia context. Literature and ELT as I conclude it is like the head and body; to replace one of the two is dehumanization. Therefore, all language teachers should take literature into serious consideration by the union of the two. It is not recommended to put aside one from another.

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## APPENDIX 1 INSTRUMENT

*Question 1* Do you know something about Romeo and Juliet? Or have you ever head the name Shakespeare?

*Question 2* Do you sometimes visit your library?

*Question 3* What is the requirements or conditions needed in order for the students to have access to the library?

*Question 4* Can you mention three novels, or poems, or dramas in English?

*Question 5* Have you ever visited nearby book store?

*Question 6* Do you sometimes watch TV; what is your favorite?

*Question 7* what do you think a good way to develop students' vocabulary?

*Question 8* Are you scheduled for literature subject; what is its credit hours?

## ENRICHING VOCABULARY FOR YOUNG LEARNERS WITH COMPUTER-BASED GAME

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### ABSTRACT

There were some difficulties experienced by the students in learning English, especially vocabulary. The teacher dominance in the classroom might be the source for causing the problem. Furthermore, the teacher were accustomed to speak in Bahasa in teaching English. Therefore, the students had limited time and low opportunities for enriching their vocabulary. The 21<sup>st</sup> century learning encourages the students to be independent learners. In addition, the use of technology in learning process is expected to be applied in the teaching and learning process. This study intended at developing a computer-based game as a learning media to learn English vocabulary for young learners. This study was conducted in Singaraja by using several steps and instruments. Based on the result, it was found that the students needed an interactive learning environment that leads to vocabulary enrichment, but the teacher cannot provide it due to the teacher's lack of experience and knowledge in developing an interactive learning media. Therefore, developing an interactive learning media was suggested to solve the problem, especially in enriching vocabulary for young learners. Thus, this study was proofed to be important to be conducted until the product was made, and then it can be applied in the classroom.

**Keywords:** computer game, English vocabulary, learning media, young learners

### INTRODUCTION

In most elementary schools in Indonesia, teachers begin the English class by learning English vocabulary first, as it is believed that the children will find it easy to learn other language skills such as listening, reading, writing, and speaking because they are rich of basic thing of language that is vocabulary. In line with this statement, Richards and Schmidt (2002) defines vocabulary as the core component of language proficiency and provides much of the basis for how well learners speak, listen, read, and write. However, as a teacher, teaching English vocabulary to young learners is not easy. There is a big difference between what a-three-year-old child can do and what a child of fifteen can do (Pribilova, 2006). It means that teaching young learners requires the knowledge of knowing all the development differences. Teacher should make the children learn with also maintaining their focus and interest to learn.

From the observations conducted at five elementary schools in Singaraja, the researcher interviewed five English teachers from five different elementary schools, some problems were found. The English teachers were asked about their perception on their students' interest in English subject as well as their activeness in the classroom. The first teacher said that the students had problems in vocabulary (such as spelling and pronouncing the words). The second teacher said that some students did not focus their attention towards teacher's explanation. The third teacher said that some students did not fully follow the instructions given by the teacher. In term of follow-up activities, only few teachers gave homework or asked the students to read a book as the follow-up activities after the lesson ends to be done at home. It showed that the teachers did not support the students' learning process outside the classroom. However, all of those problems might be caused by the teacher dominance in the classroom. Most teacher does not understand the paradigm change in education that the learning process should be more emphasized on the student-centered learning, not the teacher-centered learning.

There are many interesting ways to make young learners learn English vocabulary. One of them is by using game as a media for learning. As suggested by Pribilova (2006), games should have an important role in the children's education. It means that playing game makes the children learn and get something from it. According to Perrotta (2013), game-based learning media is the computer games that support the teaching and learning. He also states that computer games can be seen to allow learners to engage with topics and ideas through interaction and simulation, rather than through the conventional materials and formats of schooling: textbooks, lessons, assignments, and so forth.

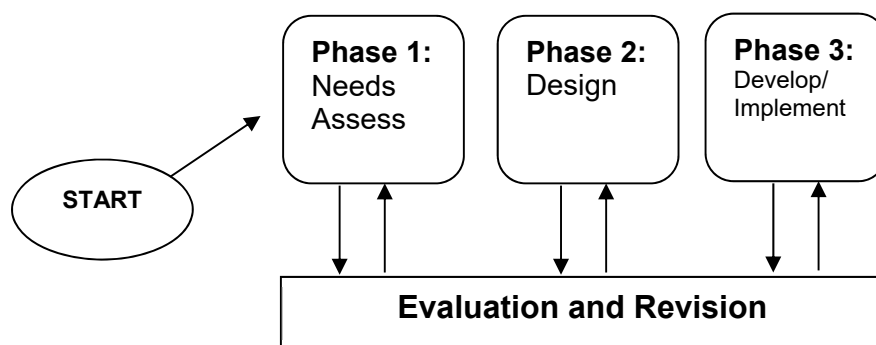
This study was intended to develop a computer game as a learning media to learn English vocabulary for young learners. The developed computer game provides meaningful and interesting activities which cover specific topics in English syllabus for elementary school students. Furthermore, most students spend their spare time by playing. It is a great opportunity to insert educational value within their playing activities by developing a computer game with educational purposes to be used by the students in their home.

Therefore, the statements of problem can be stated as follows; 1) what topics of the computer game needed by young learners to learn English vocabulary? 2) how is a computer game as the learning media to learn English vocabulary for young learners developed? and 3) what is the quality of the computer game as the learning media to learn English vocabulary for young learners?

The purpose of this study can be stated as follows; 1) to find out the topics of the computer game needed by young learners to learn English vocabulary, 2) to develop a computer game as the learning media to learn English vocabulary for young learners, and 3) to identify the quality of the computer game as the learning media to learn English vocabulary for young learners.

## METHODS

This study was designed in a form of educational Research and Development (R&D). The researcher developed a learning media used by young learners to learn English vocabulary. In this study, the researcher used a design model proposed by Hannafin and Peck (1988) stated in Taylor (2004). The design model proposed by Hannafin and Peck (1988) in Taylor (2004) can be illustrated in the figure 1.



**Figure 1** Hannafin and Peck Design Model

In developing the media, based on the research design, the research procedures were revealed as follows;

Needs Assess (Phase 1) was the first activity or phase that had been conducted. In the needs assess activity, the researcher had done a need assessment to the subjects of the study. The need of the students was assessed by identifying the students' problems. It was conducted by interviewing five elementary school English teachers and giving questionnaires to 160 four-grade students of five different elementary schools in Singaraja. Design (Phase 2) was the second activity or phase that had been conducted. After analyzing the findings at the school and having an

agreement from the teachers to develop the product, the researcher then designed the product. Since the product was a computer game, the design of the product must be the layout or the appearance of the game in the computer screen. Develop/Implement (Phase 3) was the third activity or phase as well as the main stage of the product development that had been conducted. The researcher decided to develop instead of implement because the product needed to be developed as the following activity after the design activity. In other words, the 'develop' phase was appropriate to be conducted in which it supported the development of the product which was in the form of learning media, namely computer game. Evaluation and Revision did not belong to the three-phase. However, the evaluation and revision from the teachers and expert were needed to get the best result for the need analysis phase, design phase, and develop phase. The main evaluation and revision were done after the product had been completely developed to see the quality and the appropriateness of the product.

In order to collect the data, a set of research instruments was occupied such as interview guide, questionnaire, and evaluation sheet. The data collected from the interview was analyzed qualitatively. The data collected from the questionnaire was analyzed quantitatively and qualitatively.

## **FINDING(S) AND DISCUSSION**

The researcher identified the syllabus used by the five English teachers from five different schools to find out the needed material or topic for young learners, especially four grade students, to be inserted within the game content. It was found that for the fourth-grade students, there were 7 main topics and 7 supporting topics or concepts in which they were optionally involved in the main topics. Thus, the 7 supporting topics were not classified in which semester they belong to. The main topics of four-grade students for semester 1 were; 1) introducing, family, and school. The main topics of four-grade students for semester 2 were; 1) classroom, 2) clothes, 3) animals, and house. The supporting topics were; 1) greeting, 2) objects, 3) colors, 4) numbers, 5) alphabets, 6) actions, and 7) time.

The next step conducted was analyzing the topics which should be taken into account in developing the computer game. From the analysis, the researcher chose 1 main topic and 2 supporting topics/concepts. The chosen main topic was 'animals', and the supporting topics/concepts are 'colors' and 'numbers'. The topics were chosen because of some considerations. Furthermore, the topic of 'animal' was needed to be developed in the form of learning media to overcome those problems, and the media would be so helpful for the student's learning process. The supporting topics/concepts that were chosen are 'colors' and 'numbers'. The chosen topics were elaborated into some vocabulary that were inserted in the computer game. There were 10 vocabularies for colors, namely; 1) blue, 2) green, 3) yellow, 4) brown, 5) black, 6) purple, 7) red, 8) pink, 9) orange, and 10) gray. There were 30 vocabularies for animals, namely; 1) dog, 2) horse, 3) duck, 4) cow, 5) pig, 6) rooster, 7) goose, 8) cat, 9) sheep, 10) buffalo, 11) rabbit, 12) elephant, 13) monkey, 14) butterfly, 15) giraffe, 16) snake, 17) bear, 18) tiger, 19) squirrel, 20) deer, 21) crocodile, 22) fish, 23) frog, 24) fly, 25) eagle, 26) lion, 27) boar, 28) goat, 29) fox, and 30) cockatoo. There were 10 vocabularies for numbers, namely; 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

There were 3 main phases and evaluation and revision as the closure of the steps conducted. The first phase was 'need assess'. The 'need assess' phase was conducted by administering interviews to five English teachers and 160 four-grade students to assess the needs of the students and teachers.

From the interview result, in term of teacher's perception on the students' interest in studying English, the need was assessed, in which the students needed to have interesting learning situation which focused more on the vocabulary learning. In term of the use of additional activities given by the teacher to be done by the students at home, the need was assessed, in which the teacher

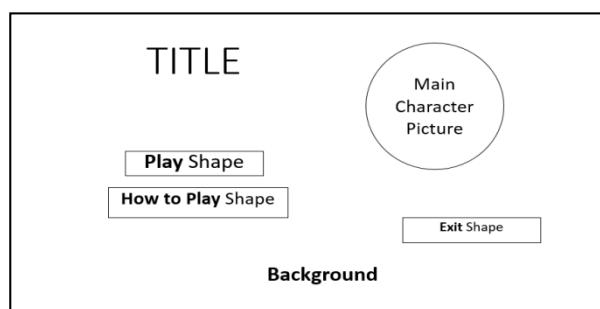
needed to give interesting additional activity to increase the students' interest in English. In term of the media given by the teacher to students for learning English at home, the need was assessed, in which the teachers needed to support the students' learning process by giving the students a learning media which does not cost a lot that would inflict a financial lost to the teachers. In term of the teachers' perception on the technology-based media for learning, the need was assessed in which the presence of the technology as the learning media was needed for the students. In term of teachers' perception on the use of computer game for learning English, the need was assessed, in which the teacher needed to have the computer game to be given to the students for their learning process. In term of teachers' agreement for developing the media concerning 4-graders' topics in the syllabus, the need was assessed, in which the computer game needed to have the topics integrated to other topics that are in the syllabus.

From the questionnaire result, in term of the students' opinion about studying English, the need was assessed in which the students' interest of English needed to be maintained and also increased. In term of the frequency of students who study English at home, the need was assessed in which the students needed an interesting learning media that could support their learning process at home. In term of the frequency of students who can operate computer at home, the need was assessed in which the presence of the computer game would not be a problem for them in using it as a learning media. In term of the students' interest in playing computer game, the need was assessed in which the presence of the educational computer game was needed and it would be interesting to be played by them. In term of the students' willingness of learning English while playing a computer game, the need was assessed in which they need the developed game to be used to learn English while playing.

Thus, from the interview and the questionnaire results, it can be concluded that that a computer game was needed to be developed to build the student's interest in English and make them learn English effectively at their home. The 'need assess' was also conducted to analyze the topics that were needed to be inserted in the computer game. The topics had been shown previously.

The second phase was 'design'. The 'design' phase was conducted to design the appearance of the computer game regarding to the selected topics. *Microsoft PowerPoint 2016* was used to design the appearance of the game. The appearance of the game consisted of 6 layouts, namely: 1) main menu layout, 2) introduction layout, 3) main game for theme 1 layout, 4) mini game for theme 1 layout, 5) main game for theme 2 layout, and 6) mini game for theme 2 layout.

For the sample, picture 1 shows the design of the appearance of the computer game for the main menu layout.



Picture 1. Main menu layout

The third phase was 'develop'. The 'develop' phase was conducted to develop the layouts that were designed in the 'design' phase. Before developing the layouts, the main characters and animal pictures were made by using *Adobe Photoshop Cs5*. In making the pictures, the first thing done was modifying the original pictures taken from the internet. After the pictures were modified, the main characters were edited to be animated by using *AVS Video Editor 7.1* and a website named

*ezgif.com*. After the main character animation and animal pictures were made, the interactive slideshows could be made.

For the sample picture 2 shows the appearance of the developed main menu layout.



Picture 2. The developed main menu layout

After developing the product, the product was evaluated by the expert and 5 English teachers in Singaraja. The evaluation sheets were used by them to evaluate the developed computer game. For the qualitative evaluation in which there were 2 questions regarding to the comments, suggestions, and opinion about the product, the result was found that the expert and the English teacher said that the product could be used by the fourth-grade students of elementary school as a learning media in learning vocabulary of animals in English.

In this study, the researcher had 3 statements of problem which had already been answered and reported in the findings. The first statement of problem was about the topics of the computer game needed by young learners to learn English vocabulary. The second statement of problem was about the way of how the computer game as the learning media to learn English vocabulary for young learners was developed. The third statement of problem was about the quality of the computer game as the learning media to learn English vocabulary for young learners. From the syllabus analysis, the topic of animals was chosen as the main topic and the topic of colors and numbers were chosen as the supporting topics of the computer game. To answer the first research question, the researcher analyzed the syllabus of four-grade students of elementary school involving the basic competencies, indicators, and materials.

In determining the main topic and the supporting topics, the theory proposed by Piaget in Llach and Gómez (2007), Bloor (1991), Sadirman (2006) and Ibrahim (1982) in Waruwu and Motlan (2014), and Hatch and Brown (1999) supported the selection of the topics and their theories could answer the first research question.

Thus, after the researcher decided the topics, the researcher would decide the vocabulary list for each topic. In selecting the vocabulary list, the researcher considered the theory proposed by Hatch and Brown (1999) in which he states that a person's vocabulary is the set of words they are familiar with in a language. In other words, the vocabulary learning should be connected to contextual learning. Then, the theory was elaborated into criteria that become a consideration in choosing the vocabulary for the developed computer game. The reason for choosing the unfamiliar words was also supported by Bloor (1991) who states "unfamiliar vocabulary is more easily understood when the objects under discussion are present in the surroundings". It means that the students can easily catch the word meaning with the presence of the objects.

In developing the computer game, the design model proposed by Hannafin and Peck (1988) was used as the research model. There are 3 phases and they end up with evaluation and revision that would be conducted during the development of the product. The first phase was "Need Asses", the second phase was "Design", and the third phase was "Develop/Implementation". It was also ended by the evaluation and revision. For the "Need assess" phase, interviews and questionnaires were conducted. The interview was done with 5 English teachers from 5 different elementary

schools in Singaraja. The questionnaires were given to 160 four-grade students from 5 different elementary schools in Singaraja. From the interview and the questionnaire results, it can be concluded that a computer game was needed to be developed to build the student's interest in English and make them learn English effectively at their home. In line with those statements, Talabi (2001) and Nkuuhe (1995) mention computer as one of the instructional media types. They state that computer-based multimedia could include several forms of media-audio, text, graphics, and video or film.

Thus, the first phase out of three phases that was the "Need Assess" shows that the students and the teachers need the developed computer game as the learning media to learn English vocabulary for young learners. Therefore, this study was conducted to develop the computer game. Meanwhile, in developing the computer game, as explained previously, a syllabus analysis had been conducted to determine the topics.

After determining the topics and elaborating the possible list of vocabulary contained in the computer game, it was continued to "Design" phase. The picture was designed by using *Adobe Photoshop Cs5* in the form of semi-authentic picture (cartoon). The consideration of using cartoon instead of real object was supported by expert's statement, and researcher's experience towards children characteristics. According to Pribilova (2006), one of the characteristics of children is that they use imagination a lot. In addition, the researcher found that children love to see something colorful and attractive. It proves that the most children like to watch cartoon instead of something real.

Thus, the above statements and theories discussed the second phase out of three phases that was "Design". The next phase to be discussed should be the "Develop/Implement" phase. In this phase, the researcher developed the computer game based on the design done in 'Design' phase. Things that could be discussed in this phase are the result of the developed product. The result of the product was in the form of computer game. After conducting the "Develop" phase, the evaluation and revision was conducted. The product developed also needed to be tested in term of quality. The researcher found an expert in technology in education and 5 English teachers in 5 different elementary schools in Singaraja. From the evaluation result, the data was measured. The result shows that quality of the computer game was categorized as excellent.

## CONCLUSION

This computer game is ready to be used by the young learners, and this computer game is beneficial for the students as well as the teachers, in which this computer game is able to help the students in learning English vocabulary and to ease the teachers in giving explanations. After conducting the research and development, analyzing the data and discussing the result, the researcher gave some suggestions to those who might be benefited to the result of this research. The suggestions were made for English teachers and for the other researchers. English teachers should be aware of the presence of educational computer game that has many advantages for the students' learning. Since this product was limited to development, the other researcher might use the same product to test the product effectiveness in more detail (such as conducting an experimental research).

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## TRANSLATION IDEOLOGY IN TRANSLATING BALINESE CULTURE TERMS INTO ENGLISH

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### ABSTRACT

This paper aims at finding the ideology of translation applied in the translation of the Novel *'Sukreni Gadis Bali'* and its translation *'The Rape of Sukreni'*. The source language (SL) novel is bounded with Balinese culture terms as the setting of novel is in Bali Island and the reflection of Balinese Hindu religion and the target text (TL) is English. The study applies descriptive-qualitative approach and the data are in the form of words and phrases. The theory of translation proposed by Newmark (1988) related to SL or TL emphasized which links to semantic or communicative translation is applied in the analysis of the data. The findings show that the translation of cultural terms tends to apply domestication ideology in which the translator apply communicative translation in order to retain the meaning of the SL terms and adjusted them to the target reader terms with modification.

**Keywords:** ideology, culture terms, translation

### INTRODUCTION

Translation is a complex process which involves the transfer of source language message into the target language(TL) by retaining the meaning of the SL message in TL (Larson,1984).Translating literary work such novel which has cultural bounded background needs the knowledge of the translator in deciding his or her translation by going from the SL to the TL and retain the meaning.The current study deals with the product of translation of a novel entitled *'Sukreni Gadis Bali'* written by Tisna and its translation *'The Rape of Sukreni'*(Quinn).The SL novel describes the life of Balinese society in the early twentieth century before Indonesian independence, there are many cultural terms appear in the novel related to Balinese custom, religious terms and terms related to Balinese administration in villages. Related to the culture terms there are two research questions to be analysed in this study. What are the cultural terms related to cultural category found in the SL novel and their equivalence in the TL Novel? , and (2) what are the methods applied in the translation of the Balinese culture terms into English?

This study aims at defining the types of cultural terms found in the novel and their equivalence in English as well as to define the translation method which is related to the ideology of translation. There are two different focus when we discuss about ideology in general and translation ideology specifically. Ideology is a broad and culturally embedded field of belief systems within communities. It includes all areas of belief according to this definition.

Ideology refers to part of culture and is relatively concerned with the establishment and defense of patterns of belief and value” (Bocock & Thompson, 1985: 4).Conversely, translation ideology became a problem more intricate to the complexity and a variety factors and participants involved. The range of translation decision that can be explained in terms of some type of ideology intervention is not limited to the strategies adopted by translator. The decision of other participants related to the editor, or commissioners, may also be ideologically biased employing negative or positive influence on the image impact of a translation in the target culture. This article finds the way how the translator in translating the culture terms of the SL language into the TL. New Mark (1998) states that translator in facing cultural bounded text; she/he has to make decision whether to the emphasis is on the SL or the TL. Hatim and Munday (2004) states when doing a translation

task, a translator may or may not have a concept in their mind concerning the position that he/she should choose. The translation may be on the SL or the TL side. The concept in translator mind is considered as something 'invisible'. This is the part of translation work that involves how values of SL or TL are preserved.

Hatim and Munday (2004) discuss two specific terms in the discussion of ideology of translation namely domestication and foreignization, in which they discuss the ideology of translation in Venuti's term domestication and foreignization takes the translator to the ideological consequences of the choice. And the procedures and the ideology of translation are closely related. The interrelation between ideology and procedures happens in the sense that domestication and foreignization in translation deals with the situation faced by the translator when she or he has to choose either to be on the SL value and preserved its flavor or to share the TL value for the purpose of maintaining style and the audience's need. The concept of foreignization is a close adherent to the foreign text and retain cultural marker, while domestication which is an ethnocentric reduction of foreign text to target text cultural values. This is also in line with the dichotomies introduced by Newmark (1988) on the emphasize of the translation as in the description below whether tends to be semantic translation (emphasize on the SL) or commutative translation (emphasize on the TL)

Newmark (1988) states that translation procedures are methods use by the translators when they convey equivalence for the purpose transferring the element of meaning of the SL in the TL. Procedures are applied for the level of sentences and smaller unit of the language while translation method applied to the whole text. Newmark (1991:10-12) argues a continuum between "semantic" and "communicative" translation. Translation product can be "more or less semantic-more, or less communicative. The following are the translation method.

Below is the description of the translation methods proposed by Newmark (1988): methods 1-4 are belong to SL emphasize while methods 5-8 are belong to TL emphasize

1. Word for word translation is a method SL word order is preserved; the words are translated individually by their most common meaning. Newmark (1988:46) states that has the characteristic to understand the *mechanic of the SL*".
2. Literal translation relates to the conversion of the SL grammatical construction to their closest target equivalent.
3. Faithful translation, it tries to produce the precise contextual meaning of the original within constrain of the TL grammatical structures.
4. Semantic translation, in this type of translation must take more account on the aesthetic value of the SL text. Newmark argues that semantic translation can be clearly seen if the SL text contains many culture terms. The terms of the SL is translated by means of a neutral expression in the TL, not in term of the same culture for example the term 'ngaben' (related toBalinese cremation) is translated into 'cremationceremony'.
5. Adaptation is a method is mainly reflected in the translation of plays (comedies) and poetry the themes, characters and plots are preserved. By applying this method the SL culture is converted into the TL culture and the text is rewritten.
6. Free translation is a method that creates the translation version text without style form or the content of the original.
7. Idiomatic translation, it tends to result the message of the original but tends to distort the nuance of meaning by favoring colloquialism and idioms.
8. Communicative translation endeavors to transfer the precise contextual meaning of the original.

The concept of culture proposed by Newmark (1988) comprises of:

- (1) Ecology includes flora, fauna and weather.
- (2) Material culture consist of artifacts
  - Food                      *gudek,lawar, pizza,sake*

- Clothes *sarong, kimono*
- House and city *kampung, balebengong, tower*
- Transport *cikar,*
- (3) Social culture work and leisure
- (4) Organization, tradition , procedure and concept
  - Politics and administration structure
  - Religion (*dharma, pura* )
  - Artistic ( relates to art work-*tarirejang, topeng*)
- (5) Gesture and habit such belching and spitting

Cultural terms are terms used by certain culture communal to express ideas in their culture. Forexample *tungku*, is a term in Indonesian culture or *paon* in Balinese culture. *Tungku* and *paon* (Balinese term) are temporary cooking equipment made from level of bricks. Both of these are usually used for cooking in rural area; before the villagers are introduced to modern cooking equipment for example stove. In English it may have the equivalent `brazier` (a cooking tool made from steel, has feet, and usually for cooking with burnt wood). In translating the term *tungku* into English a translator needs to add some information in order to gain the closest equivalent so that its translation will be accepted in the TL (*tungku* is translated into clay brazier).

## METHODS

This study applies descriptive qualitative approach in order to get a full description of the data analyses. The data were obtained through intensive reading the SL novel `Sukreni Gadis Bali` (Tisna, 1936) and its translation `The Rape of Sukreni (Quinn, 1998), noting all SL cultural terms and their translation and then classifying them in into cultural category proposed by Newmark (1988). First the Balinese cultural terms of SL text and their translation were placed in parallel corpora, and secondly the equivalents of the SL culture terms in the TL were being observed.

## FINDING(S) AND DISCUSSION

This part of the article present the finding of the reseach and the discussion based on the data obtained from the SL novel `Sukreni Gadis Bali` and its transltion `The Rape of Sukreni`. The culture terms are as : (1) material culture, (2) Social culture related to work and leisure, and (3) Organization, and tradition.

### Terms Related to Material Culture

Terms related to material culture comprises of: food and beverage, clothes, and transportation are described in the folowing analysis.

#### *Terms Related to Balinese Food and Beverage*

Data	SL	TL
1	<i>Beberapa botol tuak diletakan di atas meja kedai itu</i> (Tisna, p.10)	Several bottles of <b>coconut wine</b> were placed on the table of the food stall (Quinn, p.20)

Data (1) the culture term `tuak` is a type liquor made from the water came from the coconut trunk and the process is only an over night, while the translation is **coconut wine** it only covers the the percentage of the alcohol in the TL, the translator placed the emphaize to a communicative translation of the SL cultural items into the TL by adding the word coconut to explain that the liquor is made out of coconut, rather than simply just borrowed the term *tuak* into the TL context.

Data	SL	TL
2	<i>Sebuah meja terletak di tengah tengah di atasnya ada beberapa buah botol dan stoples berisi berbagai-bagai benda, sebagai benang, sabun yang murah-murah harganya , rokok kretek dan <b>krupuk</b> yang telah digoreng (Tisna, p.14)</i>	Inside standing at the very middle, was a table and on it were several bottles and jars filled with items of merchandise-cotton thread, cheap soap,pocket of clove cigarettes, and <i>shrimps crackers</i> (Quinn, p.24)

Data (2) the SL terms '*krupuk*' is translated into '*shrimps crackers*'; '*krupuk*' in the SL is a type snack that is normally made of flour and shrimps which is the form thin slices and it was deep fried to make it crispy, the translator converted the term into '*shrimps cracker*'. Crackers in the TL is a thin dry biscuit, typically eaten with cheese (Hornby,1982:199), the methods of adaptation is applied by translator in order to find the close equivalent in TL by adding the word '*shrimps*' before the word cracker.

Data	SL	TL
3	<i>Ni Sukreni duduk di sebelah bapaknya sambil memangku <b>tepak sirih</b> ((Tisna, p.45)</i>	Ni Sukreni sat beside her father holding his <b>betel box</b> on her lap (Quinn,p.54)

Data (3) the term '*tepak sirih*' or '*pabuan*' (Balinese) is a type of small square box usually use by elderly citizen in the village to store their betel chewing,which contains betel vine leaves,betel nuts, *gambier* (processed batel nuts) ,fine limestone and tobacco.The translation of the term into '**betel box**' the translator applies the method of adaptation by converting the SL terms and rewrite the term which only resembles the box and only the general ideas of '*betel*' is attached in the TL to cover the meaning that the term of the SL '*tepak sirih*' is box which contains betel.

#### *Terms Related to Balinese Clothes*

Data	SL	TL
4	<i>Ni Sukreni memakai <b>senteng</b> dan bulangsehingga kelihatan rapi (Tisna, p.83)</i>	Ni Sukreni was wearing a waist wrap and <b>breast cloth</b> so she looked neat. (Quinn,p 83)

Data (4) the SL '*senteng*' means cloth which is used to wrap around breast of a woman (Anandakusuma,1986:177); it is translated into '**breast cloth**' means cloth that is used to cover the breast, the translator applies the methods of adaptation by referring to the similar type of the message of SL in the TL in order to retain the function of the cloth.

Data	SL	TL
5	<i>Ida Suamba memakai kainlepas serta mengenakan <b>destar</b> Buleleng, lalu segera keluar berjalan (Tisna, p82)</i>	Ida Suamba wore a sarong, put on a <b>head cloth</b> , then he went out for a walk.(Quinn,p.92)

**Data (5)** the term '*destar*' in the SL is a type of head gear to cover the head which is specially worn by a male to a ceremony or to a meeting in the Balinese traditonal custom. The translation of the

term into the TL is *'head cloth'*, the translator applies the methods of adaptation it is only resembling the way how the cloth was being used on the head.

#### *Terms Related to Traditional Transportation*

Data	SL	TL
6	<i>Setelah beberapa lamanya kedengaran bunyi kereta datangsuara kusir menyentak nyentak kuda yang menarik dokar di lajan yang berlumpur itu dengan susah payah. Roda telah masuk ke dalam lumpur beberapa jari dan kuda menarik dengan sekuat-kuat tenangnya (Tisna,p.23)</i>	Soon after the clatter and creak an approaching horse and trap was heard, accompanied by the sharp cries of its driver as he bullied the draft horse the <b>carriage</b> came to a stop, its wheels bogged several fingers length in the mire(Quinn,33)

**Data(6)**the SL term *'dokar'* means a traditional vehicle ( a horse drawn buggy), which is used as transportation in Bali from one place to another in a short distance. On the other hand , *'carriage'* in the TL is a vehicle , especially with four wheels pulled by a horse or horses for carrying people ( Hornby,1974:128).The translators applies the the methods of semantics translation by viewing on the function of the means of transportation in the SL and the TL.

#### **Terms Related to Social Culture**

Terms related to social culture covers work and leisure:

Data	SL	TL
7	<i>Mula-mula upah tukang panjat kelapa dikelurakan oleh yang mempunyai kelapa dan upah si pengupasoleh yang membeli(Tisna,p 23)</i>	<i>Thecoconut pickers</i> were the first to get paid directlyby the plantation owner.The huskers , on the other hand were paid by the buyer (Quinn, p.23)

The SL term in data (7) *'tukang panjat kelapa'* or in Balinese *'tukang penek nyuh'* is a type of work done by females to pick coconuts in the plantation by climbing up the trees. The term is translated into *'coconut pickers'* it only covers the nuance of the term into the TL in order to retain the equivalent meaning of the term. The method of semantic translation is applied by converting the TL term into a neutral expression in the TL

Data	SL	TL
8	<i>I Nengah Mujana, mandur kebun kelapa itu hampir tercekek karena menahan tertawa (Tisna,p.17)</i>	I Nengah Mujana, the plantation <b>foreman</b> was choking with suppressed laughter (Quinn, p27)

The SL term *'mandur'* in the SL, means a person who has the work to supervise the harvest of coconuts in the plantation as well as guarding the harvest from the thieves . The translation of the SL term in the TL into *'foreman'* means a person who has the authority to supervise the other member who work with him (Hornby, 1982:337). The methods of communicative translation is applied in terms of retaining of the nuance of meaning of supervise other with a work assigned.

### Terms Related to Organization and Tradition

Terms related to organization and tradition cover politics and administration, and religion.

Data	SL	TL
9	<i>Lebih baik <b>krama desa</b> berkumpul serta memutuskan dengan suara terbanyak masih dianggapkah oleh orang Bali anaknya yang sudah masuk agama lain, jadi ahli warisnya ?( Tisna,p.47)</i>	A better way to settle the matter would be to call an assembly of the <b>villageelders</b> and asked them to decide by majority vote whether a daughter or a son who has converted to another faith can still be regarded by the Balinese as possessing rights of inheritance (Quinn, p55)

`**Krama desa**` in (data. 9) is related to social organization in Bali the term in the SL means the members of *banjar* or *desa* ; a social group in the village ( Sutjaya , 2000:82), while the translation into `**village elders**`, covers the meaning of the elderly people of the village, it does not cover the social interaction between members, as there is no such a term in the TL. The method of adaptation is applied to fulfil the equivalence in the TL.

Data	SL	TL
10	Setelah sapa menyapa Ida Gde dengan I Nyoman Raka, <b>sedahan sawah</b> di Manggis , lalu mereka masuk ke kedai Pan Gara.Biar betapapun juga usaha Ida Gde supaya I Nyoman Raka suka singgah di kedai Men Negara tidaklah ia mau bahkan sebagai takut benar ia melangkahi jalan lewat dari Pan Gara itu ( Tisna,p.44)	The third member of the small party was I Nyoman Raka,father of Ni sukreni and <b>inspector of rice fields</b> in Manggis District. Earlier , after he and Ida Gde had greeted each other outside the plantation, I gde had tried to persuade him to take refreshment at Men Negara`s but he had refused so he went to Pan gara`s stall I Nyoman Raka seemed afraid to venture even a single step further down the road to Pan Gara (Quinn, p 53)

The term `**sedahan sawah**` in the SL means an official who is in charged of collecting tax levies from the peasants or rice fields owner. The translation in the TL is `**inspector of rice fields**` means the person who is in chargedof the administration concerning rice-fields. The translation applies the method of communicative translation to retained the meaning of the person who is in charged of the rice-field, to make it sounds neutral in the TL.

Data	SL	TL
11	Jika sudah <b>mengaben</b> , kitapun masih mebuat upacara roh si mati, sudah tentu kita mengeluarkan uang lagi (Tisna,p.46)	After the <b>cremation ceremony</b> there`ll be another big expense- the ceremony for the repose of the soul ( Quinn,p.56)

The SL term `**mengaben**` above (data.11) is a term use for conducting a religious ceremony for the deceased complete with the procession of offering according to Balinese Hindu.The traslation of the term into `**cremation ceremony**` covers only the way how of the

function of the ceremony for the deceased in the same manner of cremating the deceased. The methods of idiomatic translation is applied as to retained the nearest equivalent in the TL.

Data	SL	TL
12	<i>Demikian pula orang boleh memit <b>toya-tirta</b> kepada kedua Pedanda Buda dan Siwa itu apalagi melakukan upacara ngaben(Tisna .73)</i>	And people here go to both orders of priests Sivaite and Buddist, for <b>holy water</b> specially for the use of cremation ceremony (Quinn,p.83)

Data (12) the SL term '*toya-tirta*' is holy water performed by Hindu Priests to be used for religious purpose as it is stated above context; is for the puporse of '*ngaben*'. The translation of the SL term into '*holy water*' in the TL applied the methods of communicative translation in order to retain the meaning of the SL term in the TL.

## CONCLUSION

Based on the above discussion, it can be concluded that: (1) the cultural term related to cultural category found in the SL novel are: material culture, social culture, and organization and tradition and (2) The methods that are applied in translating the SL culture terms into the TL are: five adaptation, four communicative, one idiomatic which are belonged to the TL emphasize and two semantic methods which are belonged to SL emphasized. Based on the findings the translator applies the domestication ideology in which he placed the emphasize to the TL.

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## **LOCAL VS GLOBAL ERRORS: COMPREHENSIBILITY JUDGMENT ON THE SPEECH OF INDONESIAN STUDENTS BY NATIVE SPEAKERS**

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### **ABSTRACT**

This study is part of a series of research on Error Analysis conducted with the aim of improving the English speech of students in one of the tertiary institutes in Indonesia. It is well known that Corrective Feedback is an important form of support by the teachers to the students individually (Lyster et. al., 2013), and is viewed positively by teachers and students alike (Schulz, 2001). However, any experienced teachers would know that not all errors need to be corrected, especially during a spontaneous speech in which there is more emphasis on communicability and comprehensibility of the message. Burt (1971) distinguished between global and local error, where the former refers to errors which may cause misunderstanding or incomprehension in the listeners, and the latter as those which do not hamper communication. In this study, recordings of students' speech were given to native and near-native speakers of English, who in turn answered questions to gauge their understanding of the students' message. The result was then studied using a previous research on Error Analysis (Gozali, 2017) to determine the type of errors that can be classified under global or local. This study may have useful pedagogical implication for teachers in order to know when to provide the Corrective Feedback, as well as the linguistic area which need to be emphasized in the lessons.

**Keywords:** error analysis, comprehensibility judgment, English speaking

### **INTRODUCTION**

Teaching English speaking skill can be quite an amusing task at times. This happens when students, compelled to express their thoughts in a foreign language, make hilarious mistakes in their pronunciation or the use of vocabulary. A memorable example was a student who, acting as a waiter, ushered in his customer to be seated by saying "please s\*it down", to which the whole class burst into uproarious laughter. Jokes aside, Non-Native English-Speaking Teachers (Non-NEST) who share the same first language (L1) as the students perhaps have an advantage over their Native English-Speaking Teacher (NEST) counterparts in that the former would still understand the students despite the errors or inaccuracies in the students' speech. However, this can be a disadvantage for the students, since the Non-NEST teachers then may not be able to, or want to, correct the mistakes since the speeches were still comprehensible to them. While it is true that frequent corrections to students' speech is neither beneficial nor appropriate, it would still be ideal if students are also equipped with the knowledge of more accurate pronunciation or vocabulary usage, so as to be able to communicate in English at a global scale. Therefore, the Non-NEST teachers are faced with the challenge of knowing when to correct the students' speech, or which part of English speaking skills should be emphasized for the students to avoid making those mistakes.

The writer has taught English Conversation in a tertiary institute in Surabaya, Indonesia, for more than three years. In the course of listening to the students' English speeches, she began to detect certain patterns in the mistakes and errors committed by her students in their talks. This has prompted her to carry out some studies to compile the errors and analyze them as to their types and causes (Gozali, 2017). Now, she is interested to find out which among those errors need more attention by the teachers, either in order to correct them or to be taken into account in the teaching



materials. One of the criteria to determine those so-called priority errors would be to check the comprehensibility of the speech against native or near-native English-speakers.

Before proceeding with the review of studies, definition of terms used is in order. Firstly, the term ‘native speakers’ here follows the classic division of Kachru (1990), who divided countries which use English in the world into three categories; the inner, outer, and expanding circle. Thus, it follows that English speakers from the inner circle countries such as the USA, Canada, Australia and New Zealand are simply termed as native speakers or, if they teach English, Native English-Speaking Teacher (NEST). Those from the outer circle such as Singapore, the Philippines, India and Nigeria could be said to be near-native speakers or Near-Native English-Speaking Teacher (NNEST) for the teachers. Lastly, the non-native speakers (or Non-Native English-Speaking Teacher – Non-NEST) are then included in the expanding circle, such as China, Indonesia, and Saudi Arabia.

Secondly, ‘Comprehensibility’ is also distinguished from ‘intelligibility’ and ‘interpretability’. Comprehensibility is the term used for the ability of the listener to understand the meaning of the speaker in a given context. When the listener is able to distinguish individual words in an utterance, that is termed ‘intelligibility’. Lastly, ‘interpretability’ is defined as the ability of the listeners to understand the meaning of the speakers beyond the words themselves. (Pickering, 2006). Although, as can be seen later, this study involved judgment which is halfway between ‘comprehensibility’ and ‘intelligibility’, ‘comprehensibility’ was chosen since it is a more operable term compared to ‘interpretability’, and it is presumed that the listeners actually understood the words that are intelligible to them within the context provided.

This study was inspired by one carried out by Marina Burt in 1974. From a corpus of several thousand erroneous sentences produced by English as a Foreign Language (EFL) learners from all over the world, she selected 300 sentences and asked native speakers of various background to make judgement on the comprehensibility of their meanings. From the result, she distinguished two types of errors. The first type is errors which do not significantly hinder comprehension, and those she termed local errors. Some of the causes are mistakes in the use of noun, articles, auxiliaries and inflections. On the other hand, global errors are those which might alter the intended meaning of the speakers in a substantial way. Burt identified several causes of global errors such as misordering of words and errors in the use of connectors as well as under/over-generalization of syntactic rules (Burt, 1974). From the result, she postulated that EFL learners need to master the so-to-speak global grammar, namely the grammar which, though still imperfect in terms of English language requirement, is still understood by the native speakers interlocutors.

Since then, more sophisticated researches involving comprehensibility judgments by native speakers have been conducted. An oft-cited study is one conducted by Varonis and Gass (1982, 1984), who examined various variables in their relation to comprehensibility judgement of non-native speakers by native speakers. They investigated the effect of pronunciation and grammar in the earlier study, and familiar with the speakers and topics in the next. Then, Saito et. al. (2015) examined the speech of 40 French speakers of English (L2 learners) against 20 native speakers using eleven variables within the field of phonology, lexis, grammar, and discourse. The 20 native speakers were further divided into two; a group consisted of linguistically-untrained individuals, while the other were people with some language-teaching or learning background. This study aimed to, among other things, investigate the influence of those eleven variables on comprehensibility and accentedness of the L2 learners. The results showed that, in the first place, the linguistically-untrained individuals could provide somewhat reliable rating on various linguistic aspects cited above, although the experienced raters were found to be more lenient and consistent. Secondly, accentedness was deemed to be more influenced by pronunciation, while several linguistic variables such as pronunciation, lexis, grammar and discourse structure make up the integral components of comprehensibility. The pedagogical impact of this finding is twofold;

on the one hand, even novice or inexperienced teachers should be able to provide a reliable assessment of their students' comprehensibility. On the other hand, the goal of oral teaching should not be focused on achieving a certain accent or native-like sound of the target language, but rather to have successful communication, i.e., comprehensibility, which is dependent on several factors apart from pronunciation. The writers also proposed more communicative style of teaching and the use of corrective feedback to address this issue (Saito et. al., 2015). In another similar research, Saito, Isaacs, et. al. (2015) focused on finding the lexical correlates (appropriateness, fluency, variation, sophistication, abstractness, and sense relation) to comprehensibility. Their results showed that L2 comprehensibility is related to choice of words and fluency for beginning-to-intermediate L2 learners, and to morpho-syntactic forms for intermediate-to-advanced learners (Saito, Isaacs, et. al., 2015).

Examining the listeners' variable, Saito and Shintani (2016) investigated the difference in the comprehensibility rating between respondents from Canada and Singapore, who were made to listen to recordings of Japanese learners of English. The choice of the two countries were purposefully done to differentiate between raters of monolingual background (Canada) and those from multilingual environments (Singapore). From the outcome, it was found that the Singaporean raters generally assigned higher score in terms of comprehensibility of the speech samples, and that they were able to draw meaning from lexis and grammar apart from pronunciation and fluency, as compared to their Canadian counterparts who attained comprehensibility more from pronunciation and fluency. Thus, it could be said that native speakers pay more attention to phonology and temporality of linguistic to attain comprehensibility, while near-native speakers like Singaporeans are able to draw their comprehensibility cues from vocabulary and grammar. The implication of this finding in English language pedagogy is that teachers should revive explicit instruction of pronunciation, especially the supra-segmentals such as stress, pitch, speed, etc., apart from vocabulary and grammar in a meaningful, communicative context (Saito and Shintano, 2016). On the other hand, Crowther et. al. (2015) investigated the speakers' variably, by examining the effect of L2 learners' first language (L1) background on the comprehensibility rating. He found that the comprehensibility was judged to be related to different domain of language, depending on the speakers' L1. For example, it was related to pronunciation for the Chinese and morphosyntax for Hindi speakers (Crowther et al., 2015).

In the field of Error Analysis, the pioneer study seems to be Corder's work, which was published with the title the Significance of Learner's Errors in 1967. In the said paper, Corder made a distinction between 'mistakes', which are deviations in performance, and 'errors' that are systematic and indicative of the learning stage of the person (Corder, 1967). The significance of learners' errors are then three-folds, as postulated by Corder. To the teachers, the errors would help them to gauge the learning progress of the students. They are also useful for the researchers in terms of studying learning process and strategies. Lastly, the learners themselves also benefit from their own mistakes if they are able to use them as tests of their own language learning hypothesis (Corder, 1967).

In subsequent research, Error Analysis had been instrumental in studying several types of errors, such as syntactic, lexical, and phonological ones (Al-Khresheh, 2010). In Indonesia, Sastra (2014) had conducted an Error Analysis on Indonesian students' speech, with focus on morphosyntactic structure. She then categorized the errors into omission (37%), misformation (35%), addition (27%), and lastly misordering (1%). The writer has also carried out a simple Error Analysis on the erroneous samples of her students, separating them into errors in pronunciation, grammar, and vocabulary (Gozali, 2017).

This present study does not pretend to achieve such comprehensive results as obtained by the above-cited studies. Rather, it aims simply to find out the type of Local and Global errors committed in the English speeches of Indonesian students, as measured against their comprehensibility to listeners who are native and near-native English speakers. The Global Errors,

which would consequently need more attention by teachers and students, would then be examined as to their types and causes, be they in the domain of pronunciation, grammar, or lexis. Based on the result, it is hoped that it can contribute to the pedagogical knowledge of English teachers, specifically what types of errors need to be corrected and which aspects of English speaking skill need to be emphasized and highlighted in the classroom.

## METHODS

This study was done with a qualitative approach, comprising of speakers, recordings of the speeches, native speakers and near-native speakers listeners, and the listeners' transcriptions of the speeches which were then subjected to analysis.

The speakers were students of the writer's English Conversation Class. In one of the usual lessons in which they have to perform a short speech in front of the class, they were asked for their permission for the speech to be recorded using the recording feature of a hand phone. From the 15 students who were in the class, six recordings were selected for this study, simply because they were the ones who produced the clearest sound on the play back. The six recordings were the speeches from five boys and one girl, so the audio files were labelled as Boy 1, Girl 1, Boy 2, etc. The speeches were all less than a minute long, and they were answers to the following question:

**“Complete this sentence: “If I won the lottery, I would ...”**

**Please talk about (1) your study or work, (2) your family, (3) anything else like hobbies/religion/charity.”**

The six recordings were then sent by email to friends and acquaintances of the writer abroad. The six audio files were accompanied by a letter explaining about the research, the instruction, and the answer sheet. They were asked to listen to all six recordings, and transcribe the speeches, putting (?) mark when they are not able to understand the words or phrases. The listeners were selected from countries like the USA, Canada, and Australia who then represented the native speakers, and from the Philippines and Singapore who then count as near-native speakers. It was ensured that the listeners have no knowledge of *Bahasa Indonesia* or the first language (L1) of the speakers, so as to prevent the possibility of them understanding the speakers due to familiarity with the L1. Out of the many requests to help with the research sent, only 14 individuals returned their responses. They were regarded as five native speakers (two from USA, one from Canada, and two from Australia), and nine near-native speakers (five from the Philippines and four from Singapore).

The responses were then tabulated using an excel spreadsheet. The actual words spoken by the students were placed at the top, and the transcriptions of the listeners were typed below each actual speech transcript. The listeners' transcript were then compared with the actual transcript. Words in the actual transcript which are not understood by more than half of the listeners (either because the listeners put a (?) mark or because they didn't write them at all) were then marked in red and the were deemed to be Global Errors. Actual transcripts whose general, overall meaning could be understood by more than half of the listeners were marked green. Lastly, if the actual transcripts were erroneous in some ways, whether in the domain of pronunciation, grammar or vocabulary, but could still be transcribed by the listeners, they were marked orange. These then constituted Local Errors. Each of the Global and Local Error was then separated into the different aspect of the language, namely Pronunciation, Grammar, Vocabulary and Phrase.

## FINDING(S) AND DISCUSSION

A summary of the result is depicted in the table below:

	Pronunciation	Grammar	Vocabulary	Phrase
LOCAL	party	facilitate <b>d</b>	big ( <b>extended</b> ) family	to all
	<b>send</b>	for ( <b>)</b>	discharge ( <b>discharged</b> )	from <b>the</b> ( <b>becoming</b> ) victim
		go to ( <b>to go</b> )		
		never <b>to</b> work		
		making, buying		
		so ( <b>)</b>		
		house( <b>s</b> )		
		it ( <b>them</b> )		
	can ( <b>be</b> ) save( <b>d</b> )			
	Pronunciation	Grammar	Vocabulary	Phrase
GLOBAL	<b>build</b>	house future ( <b>future house</b> )	to life only (to live alone)	Because I want to
	<b>house</b>	age old ( <b>old age</b> )	Mekah ( <b>Mecca</b> )	my parents' store
	<b>future</b>	life ( <b>live</b> )	Haji ( <b>Haj</b> )	never study again
	hobby	happy ( <b>happily</b> )	Madura	I ( <b>am</b> ) smarter than
	basketball	success( <b>ful</b> )	ping pong ( <b>table tennis</b> )	to each ( <b>member of</b> ) my family
	Chinese			
	<b>player</b>			
	<b>history</b>			

The errors are highlighted in red, such as the word ‘facilitated’ in the grammatical, Local Error which should be in the present tense and without the ‘d’ ending. The corrected words are shown in green; for example, the wrong word order ‘house future’ in the Global Error should have been ‘future house’.

Looking at the Global Errors, it can be seen that many of the incomprehensible words were due to Pronunciation mistakes or inaccuracies. For example, the phonetic ‘ou’ and ‘ui’ sounds in the words ‘house’ and ‘build’ respectively suffered from interlingual transfer errors and were pronounced ‘in the Indonesian way’, and so might have contributed to them not being understood by the listeners. The words ‘hobby’ and ‘basketball’, which were not comprehended by more than half of the listeners, may be due to errors in the suprasegmental features of the English language, such as the stress or the tone. The Global Errors in the grammatical domain were due to mistakes (‘age old’, ‘house future’) in the Adjective – Noun word order and erroneous usage of part of speech (the verb ‘live’ should be used instead of the noun ‘life’). For vocabulary, most of the failures to understand the words arose from proper names in the L1 (Bahasa Indonesia) which, understandably, were foreign to the listeners such as the words ‘Mekah’, ‘Haji’, and ‘Madura’. Lastly, the phrases that were not comprehended by the listeners might be due to the long sentence produced by the speakers, compounded with pronunciation or grammatical inaccuracies in one of the words in the phrase, so the listeners might have missed the entire phrase altogether.

When considering the Local Errors, there were very few contributions from the field of Pronunciation, Vocabulary and Phrase. As for Grammar, there were errors in the use of past tense marker of the ending ‘d’, plural marker ending ‘s’, the usage (or missing) conjunctions ‘for’, ‘to’, and ‘so’, and overusage of the continuous tense marker ‘ing’.

The finding of this study with regards to phonological errors being the main contributors of incomprehensibility in the native/near-native speakers is consistent with the above-mentioned work of Saito and Shintano (2016). As they have put forward, native speakers relied heavily on phonological cues to achieve comprehensibility. Similarly, wrong word order in the grammar domain was also found within the Global Errors, which agrees with the finding of Burt (1974). In the same way, some of the Local, grammatical Errors in this study are also mentioned by Burt (1974) in the same work, namely “errors in noun and verb inflections”, like in house(s) for noun inflection facilitate(d), mak(ing), and buy(ing) for verb inflection.

What could be quite novel in this study is the effect of errors in parts of speech to the comprehensibility judgment of the native and near-native speakers. In this study, there were two instances in which the speakers wrongly employed the noun 'life' where they should have used the verb 'live'. In the first instance, only two listeners could transcribe the 'life' word, while in the other, none of the listeners could understand him. In a similar way, the speakers who made mistakes with the words 'success(ful)' and 'happy(ily)' could only be transcribed correctly by two and one listeners respectively. This indirectly gives an inkling as to the importance of using the appropriate part of speech to attain comprehensibility for native and near-native listeners of English.

When attempts were made to analyze the difference between the responses of the native speakers (those from the USA, Canada and Australia) and near-native speakers (Singapore and the Philippines), the outcome was inconclusive. Although it was predicted that this result will mirror that of Saito and Shintani (2016) cited above, in which Singaporeans listeners could comprehend better than their Canadian counterparts due to the former's multilingual background, a qualitative look at the responses of the native speakers and the near-native speakers in this study showed some variety in the outcome. At a glance, the responses from the Philippines seem to be the best, followed by the native speakers (USA, Canada, Australia), and then Singapore. More rigorous approach and considerable responses would be needed before drawing any substantial conclusion in this regard.

The pedagogical contribution of this study is simply to add to what have been put forward by the previous researchers in this field, namely the need to have more explicit pronunciation instruction in a speaking course (Saito and Shintani, 2016). The result of this study is also consistent with the recommendation made in our previous work (Gozali, 2017), where Error Analysis showed the importance of Phonetic teaching since certain types of pronunciation errors occur frequently among Indonesian students. From the result that refer to the morphosyntactic errors, this study showed that errors in the word order and the part of speech comprised the Global Errors. Hence, it is important that teachers emphasize this aspect when teaching those forms to the students, as well as correct the students when they make mistakes in those area.

## CONCLUSION

This study set out to find the Local and Global Errors committed in the English speech of Indonesian tertiary students, through comprehensibility judgment of native and near-native speakers of English who were made to listen to the recording of those students and transcribe them. The purpose was to determine the type of Global Errors so as to highlight those aspects during teaching and to provide corrections when errors are made in order to consolidate the students' knowledge. The result showed that Local Errors were mostly made up of those aspects of Grammar involving verb and noun inflection. Global Errors, which hinder comprehension in the listeners were due to phonological errors (pronunciation, prosody) and morphosyntactic errors in the aspect of word order and parts of speech. Explicit instruction on pronunciation in speaking lessons, as well as emphasis on those aspects of Grammar that bring about Global Errors mentioned above are then highly recommended to English teachers in Indonesia.

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## NON-VERBAL COMMUNICATION IN COCA COLA ADVERTISEMENT: SEMIOTIC ANALYSIS

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### ABSTRACT

This study about semiotics analysis of the non-verbal meaning in Coca Cola Advertisement in television and printed media. This article focuses on non-verbal signs in Coca Cola Advertisement that include kinetics messages which is divided into three parts namely facial, gestural and postural messages. The study method is qualitative descriptive method with data analysis technique using Charles Sander Peirce semiotic analysis. The results of this study indicate that Coca Cola Advertisement consist of non-verbal signs and have their own meanings. The Coca Cola Advertisement try to communicate their messages through the signs of non-verbal communication and also there are social messages for their audiences. In this advertisement, there is a social message meaning which tries to tell the audiences about something special in their products. Body language is used to strengthen and complement the words, replacing secret words, expressing one's feelings and opinions, and as a greeting device. The analysis of this advertisement expected to provide an understanding of the meaning of communication contained in an advertisement so that the audience able to comprehend some non-verbal signs contained in an advertisement and can digest the positive messages that advertisers want to transfer to the audiences.

**Keywords:** semiotic, advertisement, non-verbal, communication

### INTRODUCTION

#### **Background of the Study**

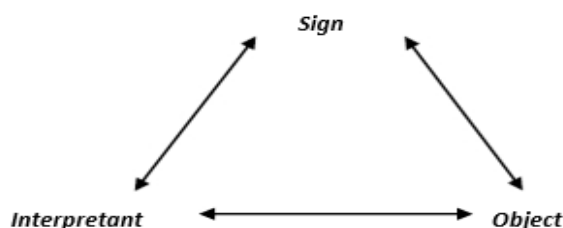
Advertising has become an integral part of human life. Every time the ads are scrambling to attract the sympathy of the audience. Often, the ads also upset the audience because at the time of the audience was busy watching a television suddenly cut off by the ad. However, this is not realized by the audience because the ads have formed and participate in determining the community in deciding and making choices. Advertising is a media space filler. One of the media used for Advertising is online media. Amir (2013) said that onlie mediais the second best after television. Television still dominated the ad's share last year by earning 64% of the total advertising expenditures, followed by 20% online media, followed by printed and magazine in 5% as well as 3% tabloids. Online media is one medium in advertising uses color, sound, motion, and music or can be called audio-visual. Online media as media to advertise proves to be the most effective communication medium and efficient as a medium for product information and corporate image. From all products advertised in the online media, Coca Cola product advertisements has uniqness in it's advertisement. Basically, in advertising communication, the symbol used in the ad consists of two types, namely verbal and non-verbal. The verbal symbol is the language we know; non-verbal are the shapes and colors presented in the ads, which are not specifically imitating the form of reality. Ads trying delivering a message of realities to be absorbed by consumers according to their frame of mind so that symbols and signs should be a symbol or a sign known in the their daily lives such as language, characters, rituals and others. Generally, ads always show a product picture in every impression (Kurniawan, 2001).

One of the most interesting Coca Cola ads is the *Driving Daughter* in the online media. The ad created in 2017 has an interesting look and simple themes and concepts and taken from Youtube at <https://www.youtube.com/watch?v=8TURuUqlkNM>. In general, the ad delivered in a common verbal language known to the public, but the *Driving Daughter* ad is trying to

communicate advertising messages using non-verbal language in the concept of communication. This is what makes the authors interested to provide views and further investigate the ad which is expected to obtain a detailed picture of the meaning of non-verbal sign constructed on the ad by using semiotic analysis. Nonverbal communication is a communication using nonverbal messages. Nonverbal terms are usually used to describe all communication events outside of spoken words and written. Theoretically nonverbal communication and verbal communication can be separated. But in reality, these two types of communication are mutual intertwine, complement each other in the communication that we do day-to-day. Jalaludin Rakhmat (1994) grouped nonverbal messages as Kinesik Message. Kinesik message is non-verbal messages that use body movement. Consists of three main components: facial messages, gestural messages, and postural messages. Facial messages use face to convey a certain meaning. Various studies show that the face can convey at least 11 clusters of meaning: happiness, taste shock, fear, anger, sadness, nausea, calmness, criticism, interest, amazement, and determination. The gestural message shows the movement of some limbs such as eyes and hands to communicate various meanings. Postural messages pertain to the whole limb, meaning that can be conveyed.

Advertising as a semiotics object, has a fundamental difference with three-dimensional design, especially product design. Ads, like mass communication media in general, has a direct communication function, while the product design has a undirect communication function. Therefore, in advertising, communication aspects such as messages is a key element of advertising. Which the product design is one of the only aspects of the various other major aspects (function, human, production) (Fiske, 2004).

Peirce (2003) suggests a theory of meaning triangle or triangle meaning consists of three main elements, namely sign (sign), object, and interpretant. The relationship of the three elements is drawn pierce in the following picture:



Signs is something physically shaped and can be captured by the 5 human senses and is something that refers (represents) things other than the sign itself. The mark according to Peirce consists of Symbols (a sign that emerge from agreement), Icons (signs that arise from physical representation) and Index (a sign that appears from a cause-effect relationship). While the reference called as an object. Objects or reference is the social contexts that become reference to a sign or something that the sign represented. Interpretant or user is the person who using the sign and lowering it to a certain meaning or meaning in the someone mind about the object. The most important thing in the process of semiotic is how meaning arises from a sign when a sign used by people to communicating (Sobur, 2009).

### Research Questions

From the background above, the proposed study question is: What is the meaning of the non verbal message contained in the *Driving Daughter* Coca Cola ads?

### Purpose of the Research

The purpose of the study is to recognising the meaning of non-verbal messages contained in the *Driving Daughter* Coca Cola ads in the online media by identifying non-verbal signs using semiotic analysis.



## METHODS

Research method used in this study is qualitative descriptive approach with semiotic analysis method. The study focus consists of 3 components, as follows:

- a. Facial Messages (facial expressions)
- b. Gestural messages (limb movements such as eyes and hands)
- a. Postural Messages (with respect to all limbs)

In writing this study, the method of collecting data used documentation and literature study. Method of analysing data used in this study applied advertising semiotics analysis based on intertext analysis tool. Intertext analysis done by analyzing the social meaning and meaning captured by the audience towards the advertisements that displayed in the online media. In this study the ads then divided into some scene will then be the unit of analysis to be investigated. Unit analysis in this study taken and then analyzed using semiotic analysis from Peirce.

## FINDINGS AND DISCUSSION

Coca Cola as one of the biggest beverage company, always give a new hint by its advertisement. It also makes an alcuturation with cultural part of certain country. In this study the advertisement taken from online media (Youtube) and the advertisement taken from Middle-East regional. The advertisement has a story line about a father teach his daughter to drive a car for the first time. In the beginning of the scene, his daughter look struggle when doing her driving practice. And uddenly her father give a push by serving her a bottle of fresh and cold Coca Cola then any problems dissappear.

In this section, non verbal signs analyzed. Scenes in ads are sequentially grouped according to the plot then the part selected to be analyzed by identification and qualification. The ad which consists of several scenes processed in the theory of Peirse meaning triangle with three elements as sign, object and interpretant.

### Scene 1



### Non-Verbal Identification

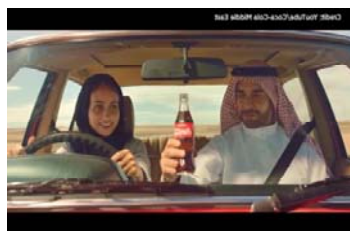
Setting	Non-Verbal Sign	Description
A place look like desert and two-person wear middle-east outfit.	<ul style="list-style-type: none"> <li>• <b>Facial:</b> happiness.</li> <li>• <b>Gestural:</b> a man give the car's key to a woman and the woman calmly received it.</li> <li>• <b>Postural:</b> sit in a car side by side and the woman take the drive of the car</li> </ul>	A man (father) give a key to his daughter and give a chance to drive his car. The woman enthusiastically drives the car.

## Semiotic Analysis

Sign	Object	Interpretant
A movement from the man (father) to give a key to the woman (his daughter) with a very calm and a smile.	A car's key that handed to a woman.	The man (the country/culture obligator) handed or give responsible (car's key) to a woman. The woman has a right to drive the car in the middle-east country.

From the analysis above shown that a man signs as a movement of give a key to a woman and the object from the scene is a car's key. Those activities state that the obligator or government give responsibility to a woman to take part in Middle Eastern culture. As known, there is an unwritten rule in middle eastern culture regarding the role of women in some aspects of culture. There are some restrictions on women. For example, in Saudi Arabia, women are forbidden to drive cars. Through the Kingdom of Saudi Arabia Decree in 2017, women are allowed to drive and it is marked by the issuance of driving licenses for men and women without any distinction. Regulations related to the driver's license for women will be followed by policy alignment in several ministries such as the Ministry of Home Affairs, the Ministry of Finance and the Ministry of Manpower and Social Development.

## Scene 2



## Non-Verbal Identification

Setting	Non-Verbal Sign	Description
In the red car.	<ul style="list-style-type: none"> <li>• <b>Facial:</b> calmness and happiness.</li> <li>• <b>Gestural:</b> a man calmly give a chances to his daughter to drive the car and give her a bottle of cold Coca Cola and his daughter take the drink</li> </ul>	A man (father) give a support to his daughter by give a chance to drive his car and also support her by give her a bottle of cold Coca Cola.

	<p>while drive the car happily.</p> <ul style="list-style-type: none"> <li>• <b>Postural:</b> sit in a car side by side and the woman take the drive of the car</li> </ul>	
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### Semiotic Analysis

Sign	Object	Interpretant
An expression from the men when sit calmly beside his daughter and give her a chance and support her with a cold drink.	A smile and a bottle of cold Coca Cola.	The obligator of the country has no problems with the new situation. Supports shown by full consideration and deliberation.

From the description above, shown the full support of the government regarding the implementation of new rules on women's rights in the country or middle eastern culture. Supports provided by the leaders of the country not only in the case of women may drive a car but also in the rules on women in Saudi are allowed into the sports stadium. Previously, the Saudis imposed a ban for women to come to concerts, cinemas, and other crowded places, including stadiums. In addition, Year 2012 ago became one of the historic moment for women in Saudi. At that time King Abdullah was willing to sign a new law on women's rights, that is, they were allowed to work outside the home.

Then another change in December 2015 is a historic moment for political life in Saudi Arabia. Because in that month, women may participate in choosing or elected in a general election and that was held nationally. This event is the first-time Saudi women may vote and run for candidates in the election. However, their chances of working are still limited in the shops of underwear and cosmetics only. It then continues to complains by women in Saudi and they demand to have equal opportunities in work. In 2017, for the first time in Saudi Arabia, will train women to work as air traffic controllers.

### CONCLUSION

Based on the above explanation can be concluded that Coca Cola ads provide an overview of political turmoil and changes in attitude either by a country or a culture. Through semiotic analysis of non-verbal signs was found to provide information about the development of women's rights in the Middle East country. As is known, middle eastern countries have strict rules against women. However, through Coca Cola advertisements it is shown a change of rules against women. They are now allowed to drive their own cars, get the same job as men (emancipation), have voting rights in the general election and may go to the crowd. It is depicted in advertising as a father and daughter relationship. The father who represents the state as the rules of government and society. Girls learning to drive cars represent women who previously had few rights in society, then in its development they given an opportunity to work and relaxed in some regulations. This is shown by giving the girl the opportunity to learn drive a car. The car represents the rights of women that have been granted by the government. The full support of the government is shown by the loyalty and composure of the father accompanying his daughter in learning to drive a car. And this ad closes with giving a bottle of cold Coca Cola as a sign of a refreshing support from the government to women's rights.

In addition to advertising can be a medium of information can also be a channel of community aspirations. Ads can indicate public unrest and public satisfaction with a government's performance. It is expected that in the concept of this ad also uses the concept of verbal messages to be conveyed more easily conveyed to the audience. Verbal language itself is a common language used among the community so that with the merger of these two languages then the message to be conveyed will be more easily understood as a whole.

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## **BEST PRACTICES ON BILINGUAL LANGUAGE TEACHING: 21<sup>ST</sup> CENTURY EDUCATION PERSPECTIVES**

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### **ABSTRACT**

One of the most prominent methods commonly employed for English Language Teaching (ELT) is bilingual, an outstanding program which has proven its worth in terms of language acquisition and broad applicability in both local and national settings. This paper aims at reviewing on best practices of implementing bilingual program that can successfully promote positive academic outcomes toward the nonnative English-speaking students in the bilingual classroom. A bilingual classroom is one in which both the majority language (Indonesia) and the minority language (English) are spoken in the classroom. The subject matter is usually taught in Indonesia while English is taught as a separate subject. As students' second language abilities develop, more of the subject matter may be discussed and taught in English. Therefore, a large variety and types of materials are required to meet the needs of bilingual teaching in the tertiary classroom. Basic language communication skills and interactive conversation are types of materials that can be applied. Promoting positive bilingual interactions between teachers and students is an important instructional objective. Thus, promoting highly proficient oral language skills necessitates providing both structured and unstructured opportunities for oral production.

**Keywords:** best practices, bilingual, language teaching, communication skills.

### **INTRODUCTION**

The history of language teaching in Indonesia has a long tradition background. The key part of learning procedure was attributed through memorization of vocabulary and translation of sentences. The term bilingual education is stated to using of two or more languages in the classroom atmosphere. It is the process of teaching the target language through mother tongue of the student. Since English is not a medium of instructions in schools and colleges in Indonesia, Indonesia students can't practice and perform their English pronunciation. Even during in English classes most of the teachers teach English without providing students for proper practice in speaking because they are not well prepared enough to give practice it especially in colleges in Indonesia.

Despite the new regulation, some education institutions in Indonesia still confidently apply the bilingual program. Their total reliance upon such instructional design finds its academic support from some research toward ELT in Indonesian context which recommends the implementation of English bilingual program. The bilingual program has encountered a series of unique pedagogical constraints, which are partially rooted in the monolingual solitude assumption (Cummins, 1979, 2008; Howatt, 1984). First, by separating languages of instruction into a group of subject areas, English and Indonesia are not integrated into a shared learning space, which could otherwise enhance students' ability to express their thought processes and to deepen knowledge creation across and between languages (Celic and Seltzer, 2011). Second, when student curiosity is not peaked through relevant cross-curricular work, motivation decreases (Friesen and Jardine, 2009); which in turn conversely impacts language learning (Cummins, 2011; Lyster, 2011). Third, the segregation of languages and subject areas restrict teachers' abilities to plan interdisciplinary inquiry projects, and to assess students' literacy skills considering the entire scope of their linguistic abilities (Cummins, 2005; Escamilla and Hopewell, 2010; Soltero-González et al., 2010).

Experience in classrooms shows that students' motivation increases due to full comprehension, high retention, and flexible procedure. Teachers must be fluent in both foreign language and mother tongue, and must develop facility in the steps of the method in order to provide rapid output. Pedagogically an English lesson is analyzable into two activities that is an attempt to convey meaning and an attempt to produce imitation. It may be viewed from the angle of the learner as an attempt to acquire and retain meaning and at the same time to perfect imitation response.

There has been much debate and controversy over the use of bilingual as a teaching aid and a resource in teaching English as a Foreign Language (EFL). This paper attempted to illustrate the scope of the contribution of using bilingual in foreign language learning/teaching class. Bilingual in the classroom is not considered as the medium of teaching as happens in grammar-translation method, but as a teaching technique. In using the mother tongue, the teacher in the grammar translation method has all the freedom of expressing himself in it and bilingual in EFL classes strikes the middle and permits judicious freedom in the use of the first language.

The various methods of English language teaching are offered to propose an effective – way to acquire the language. Each method is supported by strong theoretical bases and practical guidelines to achieve the desire and measurable goals. Over years, the process of teaching and learning English as a foreign language has developed in accordance with the advances of educational theory, practice, research, and policy. It is also characterized by frequent changes of instructional design and sometimes ideology. Much of the impetus of change in approaches to language teaching come about from changes in teaching methods (Richards and Rodgers, 2001). The older teaching method is usually dismissed as the newer teaching method is invented. Since using all teaching methods once at the same time is almost impossible to implement, language practitioners are supposed to select the most appropriate method(s) which suits the students' needs toward adequate English proficiency

In line with the need of bilingual teaching and learning language in the 21<sup>st</sup> century, economic forecasters and business analysts are predicting that jobs in the 21<sup>st</sup> century will require information processing skills. Language is one of the young people need to be educated to the highest standard in this new information age, and surely this includes a clear awareness of how the media influences, shapes, and defines their lives. Jim Burke, from *The English Teacher's Companion* claimed that the labors' skill trend change influences the 21<sup>st</sup> century students' required skill. We are living in a defining moment of educational history, when the world in which teachers do their work is changing profoundly.' (Hargreaves: 2003).

## **FRAMEWORK FOR BILINGUAL PEDAGOGY**

The pedagogical shifts in practice from traditional teacher-directed language learning to increased design-for-learning that capitalized on activation of cross-linguistic transfer need to be applied. As a result of globalization influence, bilingual has become a key part of English as Foreign Language (EFL) teaching around the world. The idea of implementing bilingual in Indonesian classrooms both at schools and universities cannot be avoided. Teacher describes both languages as the tools that support the content, which is the star of each conversation. The teacher continued to say that sometimes students are not aware that they are asking a question in English. At the same time, students articulated approaches and strategies to link with language related challenges which demonstrates increasing awareness of their personal control of learning.

From the perspectives of teachers and students, engagement in learning was being activated by the discovery of meaningful connections across content and across languages. Further, engagement facilitated by cross-linguistic transfer contributed positively to the growing bilingual identity of students, as was demonstrated by the increased amount of natural flow between languages. For this reason, teachers quickly identified pedagogic questions and challenges relevant to a shift that focuses on cross-linguistic learning in a holistic environment. This includes questions

about task design and strategies for cross-linguistic transfer, appropriate interactive classroom structures for second language practice and feedback, and principles of instructed language learning as they pertain to the effective role of first language and access to extended time to second language. Teachers never give up that access to expert knowledge on current pedagogy and collaborative exploration of professional learning environments including, observation, peer coaching and resource development are critical to the effective evolution of a fifty percent bilingual pedagogy.

Findings emerge from the bilingual teacher observation were (1) when students learn in holistic contexts, there is strong evidence of cross-linguistic transfer, as well as growing metalinguistic awareness and an evolving bilingual identity, (2) teachers identified their need for articulating appropriate second language acquisition strategies within this context and for facilitating student collaboration environments, (3) teachers identified their need for access to expertise on second language pedagogic approaches, and for regular collaborative inquiry and peer-coaching opportunities.

In line with the most need for innovative bilingual pedagogy, the paper proposes a conceptual framework representing an evolutionary shift in pedagogical practices in tertiary bilingual schools. In most situations the notion of bilingual cannot be completely separated from the mother tongue. This is because many workplaces do not only use technical English; instead much communication is done using non-technical. Therefore, cross-linguistic transfer at the center facilitates a flexible and dynamic interplay between content, language and the student learning experiences. When viewed as a theory of action, the framework proposes that when learning in the bilingual context focuses on two-way transfer across languages, then learners will develop stronger metalinguistic awareness and enhanced bi-literacy skills; while experiencing greater student engagement and therefore nurturing bilingual identities.

## **BILINGUAL EDUCATION**

Bilingual education for nonnative English-speaking students has existed in a number of countries for 20 years or more. Initially, much attention was devoted to the implementation of such programming, and it is remarkable how few studies are available regarding related academic outcomes. In Indonesia, which has had bilingual education for non English major for over 25 years, it is only recently that national studies have reported related achievement data. Hendar (2009) and Rydberg, Gellerstedt, and Danermark (2009) reviewed educational outcomes among students currently enrolled in educational programs and others who already left school.

Language immersion is a method of teaching language, usually a second language (L2), in which the target language is used as both curriculum content and media of instruction. According to Baker (C. Baker, 2006), there are three generic levels of entry into language immersion education divided according to age they are (1) early immersion students begin the second language from age 5 or 6., (2) middle immersion students begin the second language from age 9 or 10 and (3) late immersion students begin the second language between ages 11 and 14. In programs that utilize immersion language education, students may enter and begin studies at different ages and different levels. The research shows that early immersion in a second language is preferable to late immersion. The common core has in common a focus on the integration of language and literacy into content area instruction is the main objective in the bilingual class. The students should be able to write narratives, informational and explanatory essays, and arguments. They also should be able to use their oral language skills to work collaboratively, understand multiple perspectives, and present their own ideas (see Bunch, Kibler & Pimentel, 2012).

An immersion program type that has become popular in the world is called two-way immersion. This type can also be referred to as bilingual immersion, two-way bilingual and two-way dual immersion bilingual. Two-way immersion programs “integrate language minority students and language majority students in the same classroom with the goal of academic

excellence and bilingual proficiency for both student groups” (Christian, 1997). Two-way immersion programs vary greatly yet share three key characteristics include instruction in two languages, one language at a time and peer-to-peer facilitated language sharing.

Students are not merely taught how to use English, but the language is used as the medium of instruction for many of their courses. In addition, students are required to use English to speak for daily language, write reports and participate in class. Mangubhain (cited by Messerklinger, 2007) lists several techniques used by bilingual teachers that can be used by teachers including questioning, rephrasing, modeling or demonstrating, and the use of visuals and realia. Besides, information gap activities are not only a useful way to practice language; they can be a fun way for students to learn content. By doing these techniques, teacher can elaborate reactive and proactive approach in dealing with the communication during the teaching learning process.

A classic concept of bilingual education is provided by Andersson and Boyer: “Bilingual education is instruction in two languages and the use of those two languages as mediums of instruction for any part, or all, of the school curriculum” (Andersson, Boyer, & Southwest Educational Development Laboratory, 1970). This concept is widely used in the literature (see (C. Baker & Prys-Jones, 1998; Jim Cummins, 2003; Freeman, 1998; Hamers & Blanc, 2000). This concept is important, according to Stephen May, because “it immediately excludes programs that include bilingual students but do not involve bilingual instruction, most notably submersion majority language programs, where students are taught only in the majority language, irrespective of their language background. It also excludes programs where an L2 is taught as a subject only” (Jim Cummins & Hornberger, 2008). A good example of what bilingual education is what student emerged in English as both language of instruction and language of the curriculum content. A bilingual program must provide both content and delivery in two languages, although bilingual programs vary somewhat in how the languages get distributed across the curriculum, it is therefore useful to consider general rules and models that serve to assist in program design, implementation, and development.

## **21<sup>st</sup> CENTURY PERSPECTIVE ON LANGUAGE TEACHING**

Over years, the process of teaching and learning English as a foreign language has developed in accordance with the advances of educational theory, practice, research, and policy Today’s language classroom is vastly different from that of the mid- to late 20th century. The report offers a meta analysis of recent research which provided the means to identify current and emerging trends in the field. Informed by this research, some identified trends that are shaping the 21st century language classroom are (1) clear, provable demonstrations of learning. (2) frameworks, benchmarks and other asset-based approaches to assessment. (3) individualized, customizable, learner-centred approaches. (4) proving the value of language learning through stories and speech. (5) using technology for language learning. (6) linking language learning to leadership skills, and (8) showing funders the impact their investment has on our students, our communities and our world.

To meet 21st century expectations, educators therefore need to depart from the ideas and pedagogies of yesterday and become bold advocates to develop the sorts of learning dispositions needed for our learners and their work futures. Today's job market requires more than knowledge of another language. In the twenty-first century, a comprehensive essential skillset is needed for employment. This includes competence in areas beyond languages such as numeracy, thinking skills, computer use, the ability to work well with others. Moreover, providing regular opportunities in English classes to develop and use the essential life skills for individuals and society in the 21<sup>st</sup> century is necessary to be applied. These are knowledge, creativity and the ability to work collaboratively to produce joint products. The knowledge of another language is one of a number of skills which may help an individual acquire meaningful employment, not a guarantee to a better job or a career advancement.



In short, the focus in language education in the twenty-first century is no longer on grammar, memorization and learning from rote, but rather using language and cultural knowledge as a means to communicate and connect to others around the globe. Geographical and physical boundaries are being transcended by technology as students learn to reach out to the world around them, using their language and cultural skills to facilitate the connections they are eager to make.

### **BEST PRACTICES IN BILINGUAL CLASSROOM**

To accelerate the process of acquiring the language through bilingual classroom, this idea is fundamental to guarantee the implementation of bilingual program which requires the regular content subject be taught through the target language (English) for the sake of providing the students with native-like language environment (Baker, 2002). Although all bilingual teachers should be well prepared to promote bilingual classroom, research by Varghese and Stritikus (2005) suggests that the interface of knowledge of local policies and personal experience can either lead bilingual teachers to support additive bilingual practices or to follow strict English only policies when these are imposed.

Bilingual class applied several procedure such as integrating language, content and culture. Teaching choices highlighted in the review by Author, I and deJong (2011) included implementing practices that affirmed students' linguistic and cultural identities, and engaged them in critical explorations of issues of discrimination, equality, and social justice. In settings where teachers shared the minority status of their students, they served as cultural and linguistic role models, making parallels between their own experiences and those of their students and explicitly teaching students how to negotiate the norms of mainstream society without losing native cultural and linguistic identities

In line with the instruction in bilingual classroom, good instruction can be more difficult in bilingual classrooms due to added feature of language teaching for bilingualism, biliteracy and need to meet needs of diverse learners. Even more important in these classrooms is to use varying strategies to meet the needs of diverse learners (Berman et al, 1995; Sloan 2001; Doherty et al, 2003).

Teachers in dual language classrooms face an incredible challenge: they need to teach a linguistically diverse class of students to read and write in both languages, while also teaching increasingly difficult academic content in two languages. While research points to numerous benefits of bilingual schooling, teachers are the ones who need to turn a class full of interaction into bilingual classroom. There are three fundamental strategies to promote linguistic cross-pollination among students in dual language classrooms. These strategies include group work, adopt a content-based language instruction approach and maintain a positive relationship with all students

One of the most prominent methods commonly employed for English Language Teaching (ELT) is bilingual, an outstanding program which has proven its worth in terms of language acquisition and broad applicability in both local and national settings. Pedagogically, bilingual may offer a model for effective teaching methods and communicative approach which is appropriate for Indonesian students who are learning. By applying the prospective learning approach through the immersion model, students are expected to acquire more proficiency in both English language skills and the content courses. Thus, implementing the bilingual classroom, basic communication skills must be applied by the teachers.

### **CONCLUSION**

Bilingual educators have an opportunity to play an important role in the context of the new standards because these programs and their teachers have always had at the core of their instruction language and literacy development, including academic language to function in various curricular

areas. In turn, the New Standards can positively influence these programs and educators by stressing that content acquisition is as important as language acquisition.

Bilingual education that is high quality and that promotes full development of two languages goes beyond just leveraging the native language of students in service of better English. It provides an ideal and desirable context to promote the demands of content and language learning of the new standards by allowing students to use all their language and cultural resources.

There is a case for a reconceptualized field that is more learner-centered, more collaborative and more technologically driven. The trends in language learning are moving us forward in such a way as to empower our students to communicate with others across the globe in real time. Then, bilingual interactions between teachers and students are an important instructional objective. Thus, promoting highly proficient oral language skills necessitates providing both structured and unstructured opportunities for oral production. Finally, bilingual schooling prepares individuals to function in a global society, which has become a cornerstone of education in the twenty-first century

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## THE CONSTRUCTION OF MEANING IN INSTANT NOODLE ADVERTISEMENTS

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### ABSTRACT

Advertising is an activity or profession of producing advertisements for commercial products or services. In advertising, the messenger tries to build a communication with users of products or services. There are a lot of similar products, so the producers must think about how to promote their products in some effective ways. Instant noodles are one of the products that have a lot of variants and produced by different producers. We are interested in analyzing four instant noodle variants that have been advertised in almost similar time. Those instant noodles are Bakmi Mewah, Mie Sedaap White Curry, Indomie kuah and Mie Sedaap Ayam Bawang Telur. Those products have different brand ambassadors that deliver different message in their advertisement. This is a qualitative research using Pierce semiotic analysis that studies meaning from their icon, index and symbol. Bakmi Mewah with Indi Barends accentuates product hygiene. Mie Sedaap White Curry with Syahrini describes luxury. Indomie kuah in Nicholas Saputra edition portrays the adventurer and Mie Sedaap Ayam Bawang Telur advertised by Chicco Jerikho express masculinity. The characteristics of brand ambassador have been selected in line with the message to be conveyed.

**Keywords:** meaning, instant noodle, advertisement, brand ambassador

### INTRODUCTION

Advertising is an activity or profession of producing advertisements for commercial products or services. In advertising, the messenger tries to build a communication with users of products or services by non-personal through paid media. The aim of advertising is to stimulate market demand advertising, it helps to form a long-term sustainable image of the product. The origin of the ad word is from the Latin *advertere* (advertising) that is to run toward, while the functional translation of the advertising target is changing the minds of consumers to buy (Boove & Arens, 1992; Kasali, 1992; Kotler & Amstrong, 2010). There are a lot of similar products, so the producers must think about the way to promote their products in different ways. Instant noodles are one of the products that have a lot of variants and produced by different producers. We are interested in analyzing four instant noodle variants that have been advertised in almost similar time. Those instant noodles are Bakmi Mewah, Mie Sedaap White Curry, Indomie kuah and Mie Sedaap Ayam Bawang Telur. Among many instant noodles that are sold in the market, there are three big companies that compete in the instant noodle selling and advertisement. Those companies are PT. Indofood Sukses Makmur, Tbk., PT. Wingsfood, Tbk. and recently there is a newcomer which is PT. Mayora Indah Tbk with their product Bakmi Mewah.

Based on the data collected by the World Instant Noodles Association (WINA), the total consumption of instant noodles in Indonesia is estimated to reach 14.8 billion packs in 2016. This figure increased from previous year of consumption which is 13.2 billion packs. In addition, in 2017 is projected to increase again up to 16 billion packs (Katadata, 2017). Indofood Sukses Makmur is still the leader of instant noodle market in Indonesia. Based on Bloomberg data, Indofood Sukses Makmur controls the market share of approximately 70.7 percent of instant noodles. Although Mie Sedap (Wingsfood production) began to take the attention of local instant noodle lovers, its market share is still far below Indomie Indofood production (Katadata, 2017). Although Indomie market is far above the others, Indofood still advertises their products. Thus, the

function of advertising is not only a brand awareness for marketing function but also can become a media for social, economic and communicating function (Kotler, 2002).

The interesting thing about these advertising are those products have a different brand ambassadors that deliver the different message in their advertisement. Brand ambassador is a person who is hired by a company to endorse a products. The selection of ambassador to represent the product should be considered carefully. There are at least six characteristics of a successful brand ambassadors which includes having knowledge about product marketing, established online presence, high level of professionalism, natural leadership skill, enthusiasm of building and growing relationships and the ability to collect feedback and provide innovative insight (Kapadia, 2015). The importance of brand ambassador is not only to promote the product but also to communicate something meaningful. Therefore, instant noodles are no longer products that are purchased to meet basic needs of food. Consumers are tempted to try new products or even to leave their old products. Due to the tight market competition, producers creatively create messages that are expected to be remembered and appealing to consumers. The purpose of this study is to reveal the construction of meaning in instant noodle advertisements that mostly taken for granted and also the communication that being delivered by brand ambassador.

## **METHODS**

This research is qualitative research using Charles Sanders Peirce semiotic analysis that studies meaning from their icon, index, and symbol. Peirce identified three levels or properties for signs, which can be mapped on to his triangular model. He labels these properties firstness, secondness and thirdness. When we see from the representamen relationship with its object, namely "standing for" relation, signs are classified by Peirce became an icon (icon), index (index), and symbol (symbol). According to Peirce, this is the second triconomy. Secondness is the level of fact. It is the physical relation of one thing to another (Budiman, 2005; Budiman, 2011).

An icon resembles a sign. A photograph of someone could be described as an iconic sign in that it physically resembles the thing it represents. It is also possible to have iconic words, where the sound resembles the thing it represents. An index represents direct link between the sign and the object. Traffic signs in the street are index signs: they have a direct link to the physical reality of where they are placed. In symbol, these signs have no logical connection between the sign and what it means. The arbitrary and conventional signs by Peirce are referred specifically as symbols. They rely exclusively on the reader's ability of understanding the connection between the sign and its meaning (Noth, 1995; Chandler, 2007; Budiman, 2005; Budiman, 2011).

Semiotic is included in constructionist approach. This approach recognizes the public, social character of language. It acknowledges that neither things in themselves nor the individual users of the language can fix the meaning of the language. In this analyses, we choose instant noodle advertisement because we see the strength of the message, the ambassador selection and also the construction of meaning. Even though in semiotic individual users of the language can fix the meaning but we take this instant noodle advertisements as a study case in visual semiotics class. This could be an interesting topic for students since all of them eat instant noodle and they all know the brands of instant noodle. Moreover, in the era of 2016-2017, those advertisements become booming and compete with each other. The first analyses, we ask students in a group of five to six students to analyse one of instant noodle advertisements in about 30 minutes. They categorise which one is the icon, index, and symbol and what kind of message that the producers try to deliver. The result of these analyses was not so satisfying because students have difficulties in classifying the icon, index and symbol, so we try the second method. We watch one of the advertisement together and have a big class discussion, and we as lecturer guide them to categorised which one is the icon, index, and symbol. This method is quite successful since they are very enthusiastic to analyse the meaning and very active to answer the question. Then, we found out that our analysis is matched to our discussion.

## FINDINGS AND DISCUSSION

### Bakmi Mewah Advertisement

In the first analysis, we take a look at the Bakmi Mewah advertisement. Indi Barends shows in the first scene of advertisement introducing about Bakmi Mewah. She asks the audience to come into one house which looks nice and clean. Inside the house, there is a man, woman and a girl who seems to be their daughter. These three people represent the family. The interior of the house is painted in white, symbolize the cleanliness. Indi Barends then hold Bakmi Mewah packaging and the picture depict the fresh meat from the impermeable packaging. Then there is an icon of ready-made instant noodle. The smoke that comes out from the noodle is an index that the noodle is fresh and warm. They eat it with the chopstick which is practice and similar with eating noodle in the restaurant, particularly a Chinese restaurant. If we take a look at the father shirt which is white and mother and daughter shirt which is pastel, it is signifying something clean. Moreover, this meaning is supported by the shade of white, and the clean kitchen and dining room. There are also a voice-over “*Nggak Ninggal di Tenggorokan*”, “*Jadi Tenang Ngasih ke Keluargaku*” and “*Enak Ma*”, the overall meaning seems to tell that the Bakmi Mewah is a hygienic and delicious noodle. At the end of the advertisement, there is a tagline “*Pertama dengan Daging Ayam Asli Seenak Restoran*” means this noodle as delicious as restaurant noodle. They equate the delicious taste of a Bakmi Mewah with a restaurant noodle because the menu is similar to chicken noodles at a restaurant. If we take a look at Indi Barends as brand ambassador, we can relate her with other healthy product, professional master of ceremony and a house wife which prioritize her family health and well-being.



Figure 1. Bakmi Mewah Advertisement

Table 1. Icon, Index, Symbol in Bakmi Mewah Advertisement

ICON	INDEX	SYMBOL
Packaging	Clean and white house	Indi Bahrends
Ready-made instant noodle	Modern and clean kitchen and dining room	Chopstick
	Father, mother, daughter	White color
	Natural color	“Nggak Ninggal di Tenggorokan”
	Smoke	“Jadi Tenang Ngasih ke Keluargaku”
		“Enak Ma”
		“Daging Ayam Asli Seenak Restoran”

### Mie Sedaap White Curry Advertisement

The close up face of Syahrini become the initial appearance of Mie Sedaap White Curry advertisement. The camera is zoom out showing that Syahrini is walking on a desert. In front of her, there are marching soldiers in armor but wearing shorts. The army's outfit symbolizes the formality but the shorts represents a relaxed outfit. Meanwhile, Syahrini is wearing formal white long shirt with high shoulders and tail. This kind of cloth depicts luxury. She is also wearing a sailor hat which means that she is the leader. Syahrini gesture pointed to the Mie Sedaap packaging. Then, the picture shows the ready-made instant noodle with meat and vegetables which of course doesn't exist in real white curry instant noodle. Then, there are some ingredients like chili, herbs that become an index of spicy food. A coconut sauce become an index of curry ingredients. The background of desert which is dry, hot support the construction of meaning from spicy food.

Then, the camera take a picture of Syahrini with the soldiers that serve her white curry instant noodle. First, Syahrini eat them with pleasure, then followed by another man that wearing a suit that simbolizes luxury. There is also western man eating instant noodle which emphasize east and west culture. The way they eat shows that the instant noodle is very delicious, to a point when the man rise up his bowl as if he wants for some more noodle. Then again there is a picture of ready-made instant noodle and the camera shows that Syahrini eats the instant noodle together with the soldiers that resembles togetherness. The tagline “*Bikin Lidah Menari-Nari*” as if to strengthen the meaning that the noodles sedaap white curry is delicious and spicy. Mie Sedaap White Curry Advertisement is the only advertisement that uses a jingle that that the lyric describes about the taste of white curry. Syahrini as brand ambassador have to sing the jingle in the entire advertisement. All over the advertisement, producers put Mie Sedaap logo to emphasize the brand and at the end of jingle Syahrini mentions “*dari Wingsfood*” as the source of authority while she is holding Mie Sedaap flag and her left hand in the position of salute. We can see that Syahrini as brand ambassador is phenomenal, as she always tries to show her luxurious manner anytime and anywhere. Overall, even though this advertisement is trying to deliver a message about the deliciousness of Mie Sedaap White Curry, in our point of view, Syahrini is successful in showing the luxury of the product through her appearance.



Figure 2. Mie Sedaap White Curry Advertisement

Table 2. Icon, Index, Symbol in Mie Sedaap White Curry Advertisement

ICON	INDEX	SYMBOL
Car	Desert	Syahrini penyanyi
Properties	Smoke	Men in army uniform
Packaging	Herbs	Short pants
Ready-made instant noodle	Chili	White shirt
		Sailor hat
		Suit
		Flag
		Mie Sedaap Logo
		“Bikin Lidah Menari-Nari”
		“dari Wingsfood”

### Indomie Kuah Advertisement

The sunrise in the mountain describes the beauty of Indonesian nature. There are a couple of young man and woman who are running for a break to the trees, towards the lake. It can become an index of the dynamic and beauty of nature. Then, the camera highlight a close up at Nicholas Saputra who is sitting on public transportation called *bemo*. Along the street to the mountain there is an Indomie banner, it shows that Indomie can be found everywhere even in remote areas. Nicholas Saputra who is sitting in the *bemo* with his friends shows simplicity. There are also traditional puppet, *wayang golek* inside the *bemo* and also a sticker that is written about one area in West Java. It shows us that they are going to a mountain area around West Java. They are also shows the mountain climbing activity and enjoying the sunrise.



In the next scene, Nicholas Saputra is drawing the mountain. There is one package of Indomie kuah next to the drawing. It means that Indomie is a faithful accompany. Then in the luxurious kitchen, Nicholas Saputra cook the Indomie kuah, then he also cook Indomie in open air area. It tells us that Indomie is easy to be cooked anywhere even though for a man. Indomie is easy to enjoy for travelers. Then at the end of the scene it shows that Nicholas Saputra consumes Indomie kuah with his friends and alone. There is also a bicycle that accompanying him, that represents an adventurous personality. Nicholas Saputra, in this advertisement telling about himself and Indomie kuah is successful in bringing himself as a figure of an adventurer. The tagline “*Bikin Santai Makin Hangat*” displayed simultaneously with several variants of Indomie kuah describes that Indomie kuah is delicious if it is served warm. This tagline also seems suitable with Nicholas Saputra whose personality is calm and cool.



Figure 3. Indomie Kuah Advertisement

Table 3. Icon, Index, Symbol in Indomie Kuah Advertisement

ICON	INDEX	SYMBOL
Packaging	Mountain, lake	Nicholas Saputra
Ready-made instant noodle	Sunrise	Backpack
	Trees	Mountain climber
	Jacket and scarf	Public transportation ( <i>Bemo</i> )
	Drawing	Indomie with the drawing
	Smoke	Bicycle
		Sofa
		“ <i>Bikin Santai Makin Hangat</i> ”

### Mie Sedaap Ayam Bawang Advertisement

Chicco Jerikho is seen sitting on a big motorcycle, he is wearing black leather jacket that symbolise masculinity. His appereance with his long hair and thin mustache support his macho looks. He is holding a white chicken and try to remove her egg. He wink which indicates that he is succeeding. He emphasizes that special instant noodle must have eggs. Then, with the open packaging, he smells the noodle to show that it taste good and fresh. A boiled chicken and a red onion become an index of the two main ingredients.

In the next scene, Chicco Jericko is cooking the noodle with his exaggerated style. He seems to show that cooking instant noodle is an easy things to do. He breaks the egg, and suddently in the bowl there are several eggs. The eggs are processed to be like the one in the instant noodles. Then there is a picture of ready-made Mie Sedaap Ayam Bawang with more variety of topping like chicken, onion, tomato, etc. that doesn't exist in real intant noodle. Then, the advertisement shows again Chicco Jericko eating noodle in the extreme way. The smoke becomes an index of warm and fresh. He clached hands and say "Recommended", it strenghtens the message for the consumers to consume the noodle. Chicco Jericko mentions "*dari Wingsfood*" as the source of authority while the pictures show a white chicken and packaging of Mie Sedaap Ayam Bawang in a flexible packaging and also a cup. The tagline "*Sedaapnya Tak Tergantikan*" have two meanings, one is describe about the brand and second about delicious taste of Mie Sedaap which is irreplaceable. With the dominant color tone which is black and also the figure of Chicco Jericko in his appereance, we can say that he tries to express his masculinity.



Figure 4. Mie Sedaap Ayam Bawang Advertisement

Table 4. Icon, Index, Symbol in Mie Sedaap Ayam Bawang Advertisement

ICON	INDEX	SYMBOL
Packaging	Chicken	Chicco Jerikho Actor
Ready-made instant noodle	Eggs	Big motorcycle
	Smoke	Leather Jacket
		Winked
		Long Hair
		Thin Mustache
		Chopstick
		Clenched Hands
		“Recommended”
		“dari Wingsfood”
		“Tak Tergantikan”

## CONCLUSION

All instant noodle advertisements run within 30 seconds. Most of visual and verbal elements serve as symbols. There are visual elements that always appear on all instant noodle advertisements, like logo of the instant noodle or company logo, packaging of instant noodle, brand ambassador that appears in the beginning of advertisement and tagline at the end of advertisement. There is always a scene in which the brand ambassador is eating instant noodle preceded by scenes of smelling the warmth of instant noodles or vice versa. The noodle dish is exaggerated with the addition of chicken meat, chicken eggs, onions, vegetables that are mostly not available in instant noodles. Color influences a nuance to the meaning construct. The characteristics brand ambassador has been selected in line with the message to be conveyed. Uniquely, there is no female brand ambassador who is described cooking, the cooking scene is portrayed by male ambassador. This illustrates that instant noodle cooking is practical, easy to do even by men who living independently and seldom cook.

Bakmi Mewah’s tagline is “*Pertama dengan Daging Ayam Asli Seenak Restaurant*”. The tagline of Mie Sedaap White Curry is “*Bikin Lidah Menari-Nari*”. Indomie kuah with the tagline “*Bikin Santai Makin Hangat*”. Meanwhile, Mie Sedaap Ayam Bawang presents with the tagline “*Sedapnya Tak Tergantikan.*” All the taglines try to say that the noodle taste delicious. However the construction of meaning visually is not always in line with the construction of verbal meanings. Bakmi Mewah with Indi Barends accentuates product hygiene. Mie Sedaap White Curry with Syahrini describes luxury. Indomie kuah in Nicholas Saputra edition portrays the adventurer and Mie Sedaap Ayam Bawang Telur advertised by Chicco Jerikho expresses masculinity.

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## SAMRAH THEATER AS THE REPRESENTATION OF THE MIDDLE BETAWI COMMUNITY

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### ABSTRACT

This paper will show the art of traditional theater that forms the cultural identity of the owner community, in this case is the middle Betawi society. Based on the language and geographical location, ethnic betawi is divided into three, they are middle betawi, edge betawi and coastal betawi. Later on edge betawi and coastal betawi are considered the same. Differences also emerge from the traditions which grow in each region, such as their art of traditional music. The samrah theater that flourished in the middle Betawi region has a distinction that distinguishes it from other musical arts in other region. Schechner (2002) in the performance review notice that everyday behavior can be converted into an art such as theater, dance or music. The author will associate the behavior of middle Betawi who are converted into theater in the theatersamrah, which later became the identity of the community. Other concepts such as Dilthey's frame of mind about "Experience" and Simon Firth's concepts of "identity and music" will be used as a reference in seeing how a samrah theater can shape the cultural identity of the middle betawi community.

**Keywords:** cultural, identity, Samrah, middle Betawi

### INTRODUCTION

Many impressions on television are based on Betawi culture which is full of Betawi stereotypes and Betawi culture is wrong (Mardani, 2014: 92). The statement shows that television as the most accessed medium by society can shape people's perception of a form of culture. For example, a show that raised about Lenong art that was broadcast by local television. In the presentation, the event often displays daily conversations of Betawi people who use abusive language, vulgar, and often offensive people. Thus, the audience considers that Betawi culture is limited to what is displayed in the show.

In view of culture, one art alone can not represent the whole culture of the society. Tonil Samrah, is one of the arts that shows the other side of Betawi culture commonly shown on television. This art displays something that people rarely know about Betawi culture. Not only from the language used but the displayed narration is also very different. Therefore, there is a need for research done to change public perception about Betawi culture.

According to the observations made by Dr. Th Pigaude (Ensiklopedi Musik Indonesia, 1998, h 62) that Samrah was originally a total theater called Tonil Samrah. Tonil is a change from the Bangsawan Theater . Bangsawan Theater is the result of the creativity of the Deli nobles who tell the nobility. The stories tell the stories of Persian, Baghdad, Turkish and Islamic kingdoms. Tonil first presented was Tonil Panjiwulung at Caringin Bandung in 1883 and in 1904 in West Java there was a Tonil Tembang show. Then in 1917 R. Suradiwidjaja made a show like Tonil in Garut.

Only after Tonil performances in Garut, in Jakarta held a meeting "Rukun Sentosa" which talked about Tonil. It was only in 1918 that Tonil Samrah appeared in Betawi, while the stories that were delivered at the time were stories such as Cik Siti, Tangis the Mamat, Kasim Baba, Ujan hot, stepmother whose contents were about the life of Betawi people at that time.

In contrast to other Betawi arts, Tonil Samrah has several rules in the show. During the colonial period, Tonil Samrah is only allowed to be played by men only. This situation is caused by the art is very thick with elements of Islam, where the Betawi community where Tonil Samrah

life forbid women to perform on stage. Although in the story there is the role of women, who play it still a man.

Apart from the players featured in Tonil Samrah, the language used is also different from what people often see on television. In conversations that are often used in television, often call the other person with "Lo" and "Gue". In contrast to what is in Tonil Samrah, usually in appearance using the Betawi Malay dialect. The Betawi Betawi dialect in Tonil Samrah can be said to be more polite, usually calling the other person to speak with "*aku*" and "*kamu*" or with "*anda*" and "*saya*".

Further in Tonil Samrah uses different musical instruments such as those on Lenong or Topeng with Gambang Kromong. The main instrument used in Tonil Samrah was originally Harmonium. Harmonium is a musical instrument originating from India, which then this instrument is widely used by various art that developed in Malay. At this time, Harmonium has been difficult to find, other than because this instrument is only produced by certain countries such as India and Singapore, the emergence of a new instrument that is broader related tone that later replaces this Harmonium, the Arkordion. In addition to the main instrument, in Tonil Samrah there are additional musical instruments such as violin, ketipung, tambourine and rebana.

In addition to the above, other things that make Samrah less well known in the community is because the art of Samrah has a regional distribution that is not too broad in the Betawi. Samrah is very thick with Islamic nuances flourished in the city of Betawi. Betawi itself has a division between the Betawi edge and the middle Betawi. As said by Zulfiar (2015) "The emergence of two Betawi cultural areas due to various things among others such as differences in historical, economic, sociological development, levels of ethnic elements that became the forerunner of the local population, including the cultural content of each ethnic origin which affects their cultural life as well as education".

It could be said that the art of Samrah has segmentation to whom the audience. The middle Betawi people whom located geographically in the center of the city, became a society that catch the development up quickly. Thus a lot of cultures from outside, especially the West and Europe into the society of middle Betawi. Nevertheless, the middle Betawi itself has an identity rivalry with Betawi edge related areas that are more viscous for its betawinese.

Yasmine Zaki Shahab writes in his paper (2004) "But this is an observer's word, which differs from the opinion of Betawi people who often disown it as Betawi. The Middle Betawi people, for example, do not see Betawi traditions as Betawi and vice versa". Seen from this statement the existence of contestation to the betawinese between two areas that are both equally Betawi. In this case Samrah becomes a problem that indirectly caused the edge Betawi people regret this art as the art of Betawi people. Also from Yasmine Shahab's research on middle Betawi and edge Betawi, edge Betawi is said to describe more betawinese that reflected in daily life. Seen the effects of some of the arts that developed, that the existing art in edge Betawi is easier in the process it regeneration compared with the existing art in the community of middle Betawi.

## **METHODS**

This research uses qualitative approach with perspective of Oral Tradition. The data taken is to conduct an ethnography of the group or studio that still displays Tonil Samrah. The technique that is done in this ethnography is by doing observation, interview, record and record during the staging take place. The technique will be done as follows

1. Observation technique. This technique is used by observing the informants in the field. Observation is done by asking the nearest person about the informant sought in accordance with predefined informant criteria.
2. Interview technique. After the informant was found, interviews were conducted with the informant. This technique is used because the data in question are oral and spread among the people who own the tradition. Therefore, to collect the data must be conducted question and answer with informants.

3. Recording technique. Recording techniques are used during the interview and during the performance. This technique is used with the consideration that the data examined in the form of oral data. Performed by recording the speech show Tonil Samrah by using the tool Handycam or Camera DSLR. This is done if the data obtained still raises doubts or still contains errors, then the recording can be played back.
4. The technique of record is intended to record all data obtained through the interview and then manifested in the form of written text. In addition, the note technique is also used to record things that are considered important to obtain additional information.

After obtaining research data, then will be done by using concept analysis to answer research question. In Oral Tradition, concepts are usually useful for finding the expression or cognitive present in a society by looking at the traditional performances that the community possesses. Salah satu konsep yang akan dipakai dalam penelitian ini adalah konsep pertunjukan dari Richard Schechner (2002).

Schechner (2002) explained that everyday behavior can be converted into a show, be it theater, dance, or music. The purpose of Schechner's exposure is, there is the daily behavior which then becomes a kind of expression. This expression is then poured in art. What is interesting is how this expression is connected to the experience (life experience). Palmer (1969) describes how "Experience" is within the framework of Dilthey's philosophy of thought.

The relationship between expression and experience that later became a performing arts must not be separated from the history of the community. Palmer (1969) describes that according to Dilthey's philosophy of thought the experience is divided into two, namely *Erlebnis* and *Erfahrung* (Life experiences that have meaning and value, and affinity with nature). This experience has a very broad meaning, not just what happened in the past, but as Mental Life in the next life.

The experience of every society is different, even from the same ethnic they can have differences. In Betawi, there is a divergence of experience between the middle Betawi and edge Betawi, because in the colonial period there was a slightly different treatment. Middle Betawi, which is the center of government or trade activities, is progressing faster on all sides. So that the arts that later created has its own distinct. In contrast to the edge Betawi, where the tradition more describes the life of lower class society and more art functions to express resistance to the ruler.

With Samrah in the central of the city, this concept can help to see and reveal the socio-cultural background of how this art can be created. With the experience expressed Palmer, can be connected with the narrative brought by tonil Samrah. Although the story presented is a Betawi daily life, but there are elements that exist because of the colonial. Like a rich man who is described to resemble a landlord, and landlords usually have a right hand like a thugs.

This concept is very useful for my research to see how community of artist Samrah is. From this concept I can formulate how to distinguishes the arts of an area with other areas by looking at the daily behavior that is then brought into the arts, in this case Samrah. In the end we will find the identity of the middle Betawi people from the growing arts in the area of central Betawi.

Aside from the Schechner concept, another concept to be used to analyze is the concept of Paul du Gay (1997) *Circuit Of Culture*. The theory proposed by Paul du Gay (1997) considers that a cultural artifact can be viewed from five different elements of representation, identity, production, consumption and regulation. As a circuit, the five elements are interconnected, overlapping, and interplaying. This relationship is called articulation.

Stuart Hall (in du Gay, 1997: 3) explains, the articulation of a cultural product occurs because of the relationship between two or more elements in the circuit of culture under certain conditions. Articulation can happen because of mutual interest or mutual influence of some elements. However, every element in the circuit can also stand on its own. This relationship is not

fixed, but it is dialogical that occurs under certain conditions and is always in process. This articulation theory can explain the relationship between elements within a tradition in society, and how tradition can survive by analyzing those elements.

## FINDING AND DISCUSSION

From the above method, look how a tradition can represent the life of the society. Tonil Samrah which developed in Betawi society is one of them. Tonil Samrah who has a segmentation of the audience or the audience makes this tonil reflection of the life of the community. Central Betawi which is an area of art development, is a region that progresses more rapidly than other regions. Can be said the connoisseurs of this orchestra are people who middle-level economy upwards.

Based on the facts that have been alluded to, making this orchestra has its own function. In addition to being a means of entertainment Orchestra Samrah also become a kind of community gathering place. Because the Orchestra Samrah played when the community out gathered as when finished the event of the Prophet's mawlid, or marriage which then this orchestra who became the peak event.

In addition, the contents of Samrah songs describe about everyday life, whether how the child should behave to parents, or advice about how to run life in the world. In contrast to other Betawi arts such as lenong whose content is about how people can criticize the oppressive rulers. Like one of these Samrah Orchestra songs

### Sawo Matang

- 1) Padi lutut si padi mayang  
Padi cerai tangkai ladangnya  
Sedang dilulut apa sayang  
Bercerai muda apa rasanya
- 2) Baca doa baca Selawat  
Ikan belanak mati tergantung  
Orang tua tak dapat berbuat  
Tergantung anak yang punya untung

From the song above can be seen that it is about the advice of parents to their children in married life. There is a message that every problem is a trial from God, therefore must be diligent in praying. At first glance is easy to bring meaning, but in every art tradition there is a social background behind the creation. In this case I am still looking for data sources related to the history of the orchestra Samrah which can then be associated with the phenomenon that occurred in the area of central Betawi at that time.

As mentioned above, the art of Samrah is different from what the people usually see on television. To see this phenomenon Paul du Gay's concept can explain this phenomenon. Paul du Gay explained that a cultural product is interconnected, and about this Betawi art overlap between regulation, production, and consumption is very visible.

At the time of the leadership of Jakarta governor Sutiyoso (1997-2007) Lenong serve as a sign of Betawi culture. With this decision the production of related cultures Lenong increasingly rife. The emergence of various events based on Betawi culture by appointing Lenong as the name of the show. Various famous events such as Lenong Bocah, Lenong rumpi and Ngelenong nyok. From the mentioned event it is evidence of a link between regulation and production.

More on the linkage of cultural production, then it will also affect the consumption of the community. With the rise of impressions about Lenong then people have knowledge about Lenong like what they witnessed on Television. Which then becomes a problem is the event does not display the art of lenong that was created from the expression of Betawi people as often displayed in events such as weddings or performances of Betawi sanggar used to be a livelihood with singing.



With the phenomenon mentioned above, influenced other Betawi arts, and it is also felt by Tonil Samrah. With the existence of such regulation then by itself the preferred art is lenong. So the public knowledge about Tonil Samrah is very small. In addition to its limited development in certain communities, Tonil Samrah is assessed by observers as less artistically depicting Betawi people as what has been said by Yasmin Shahab (2004). Because observers are more to see that Betawi art that depicts Betawi people is an art born from Betawi edge, because the art is born from the community and for the community. Unlike art that was born in central Betawi, art is only for certain communities only.

## CONCLUSION

Tonil Samrah is a growing art in the region of central Betawi. Tonil Samrah This is the art that was originally played when there are gathering events such as the mawlid of the Prophet, any wedding or event attended by many people who then peak event is featuring Tonil Samrah this. Then Tonil Samrah is only enjoyed by certain circles, and most are from among the people who live in Betawi City area.

In appearance Tonil Samrah is different from the arts that many developed in the wider community. From the language or narration that is displayed has its own distinct from the various Betawi art that is seen, especially from what is broadcasted by the television related event which is based on Betawi culture. This is due to the lack of public knowledge about other Betawi arts such as Tonil Samrah.

What has been mentioned above occurs because of the influence of various elements. The most influencing element is the existence of government regulations related to the determination of cultural signs from Betawi Culture. Given this, other Betawi arts that only grow in certain circles can not reach the wider community. Because then only the appointed art that gets the full attention of both government and society. In fact, Tonil Samrah is an art that is able to show another dimension of Betawi culture.

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## POLITICAL MEME IN INSTAGRAM: HOW ONLINE HUMOUR BECAME A POLITICAL WEAPON

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### ABSTRACT

In 2017 Jakarta gubernatorial election, political fight occurred not only in the real world but also in social media. Instagram – a video and image sharing application that has 45 million users in Indonesia – was used as an online campaign platform by the candidates. Each candidate's campaign team uploaded various content such as their vision, mission, campaign promises, etc. that had been visualized into photos, videos, posters, comics, memes, and caricatures. This strategy was later copied by some new accounts to spread hate speech based on race, religion, addressed to other candidates. Meme production did not stop after the election ended. It became a tool to criticize policies or spread hate speech about certain person instead. This research is going to investigate why meme, which initially was a humour's product, is now used to deliver political discourse, criticism, and hate speech. Furthermore, this research also aims to delve into how the discourse that has been visualized into memes is interpreted by Instagram users. As for the data mining process, this research will look into memes produced by 4 Instagram accounts chosen based on many considerations, namely @aniesbaubadan, @majulah\_indonesiakuu, @sorotanpblik, and @wong.feyhung. It is important to understand meme's position and understand its strategic role in the realm of Indonesian politics. Besides that, humour studies are still not well developed. Even though humour is important to everyday life, and could be a source of political discourse and conflict. Hopefully, this research can offer a new perspective in this field.

**Keywords:** meme, Instagram, online humour, politics

### INTRODUCTION

"Humour has various effects, whether these are intentional or not. It is simplistic to say that it's just for a laugh", stated Alison Ross in her book entitled *The Language of Humour* (1998). Ross admits that one of the definitions of humour is a circumstance that can make people laugh or smile. However, in its implementation, humour has myriad dimensions that go beyond making people laugh and chuckle. Humour can manifest in different contexts, from what deemed to be not serious to highly serious, such as what happened during Jakarta gubernatorial election in 2017. The battle to earn the number one seat in Jakarta has made the political warfare among candidates rough. Moreover, every debate session among candidates was broadcasted "live" on Indonesian's national television. As a result, many people are watching the debates and at the same time, social media warfare was also happening. Supporters of each candidate expressed their support while also mocking the other candidates based on what they said or did throughout the debate session. Those supports and mockery also showed up in form of images called *meme*, and it is widely produced by many social media accounts.

As people found that audience response was particularly high on social media, many campaigns were eventually executed in forms of videos, songs, as well as *meme*, which has become a new type of humour in this digital era. The use of *meme* in politics, however, is not a new thing. It happened before during American Presidential Election, back in 2008. Barack Obama, who was one of the candidates during that time, won because he strategized his campaign using social media as his medium. The attempt had not only successfully increased the number of his voters, but also inflated political participation among the people which can be derived from the emergence of *meme* as a reaction to the political condition in America at that time.

Meme production did not necessarily stopped right after the presidential election. The production continued in a form of critiques towards the government, which was led by Obama. Critiques in forms of *meme* also happened in other countries, such as *memes* about the pro-cons regarding the regulations made by Russian President, Vladimir Putin, discussion on nuclear weapons that was happening during Kim Jong Un's presidency in North Korea, as well as Indonesian presidential election back in 2014 which featured Joko Widodo (Jokowi) and Prabowo Subianto (Prabowo) as two strong rivals. However, Indonesian *meme* gradually shifted in terms of content, especially since Jakarta Gubernatorial Election in 2017, which caused a much heated political debate and frictions among the people.

Particularly, race and religion have become a popular issue during the election, and it has been deeply influencing the theme of *meme* on social media. Instagram, as one of the many popular social media platform nowadays, serves its primary function in distributing images and other visuals, replacing the primary roles of text-based Twitter or Facebook. A couple of accounts emerged and produced *memes* that promote hate speech based on ethnicity, religion, and race. Those accounts even have their own networks which specifically hold important roles at replicating, duplicating, and reposting the *memes* to make it go viral.

Looking at the popularity of those phenomena, previous studies have actually tried to analyze political humour in many forms, including *meme*. For instance, Jason T. Penifer (2012) examined the new season of Saturday Night Live (SNL) American television show, two weeks after 9/11. Emmett H. Buell Jr. And Mike Maus (1988) talk about editorial cartoons of presidential candidates during 1988 American election. Both research found that humour can be political, moreover, if it's manifesting in forms of visuals. The circumstance shows the significant roles of humour to enforce the spread of discourse. Hence, it's no longer in question when Buell and Maus finally called it "sharper than swords". However, the moral responsibility of humour should not be ignored, so that humour always employs ethics.

Research on *memes* had also been done before, such as the one by Geniesa Tay (2012) about the use of *memes* during the presidential election of the United States back in 2012 and research by Rendy P. Wadipalapa (2015) on the Indonesian presidential election 2014. In their writings, both Tay and Wadipalapa found that *meme* as humour in the digital world is the most effective form of online communication to campaign or explaining discourses, specifically for voters coming from younger, internet-savvy generation. Therefore, the particular generation that consume popular culture and avid users of social media is the generation that enforces *meme* to become crucial during campaign process.

Departs from the significance of *meme* in the political world nowadays, and *meme* phenomenon in which the content has turned into blatant hate speech and provocations, this research aims to analyze why *meme*, as a product of humour, is being used to spread hate speech in political discourses and how do the people respond to the distributed political *memes*. By analyzing *meme*, this research will be able to locate the strategic position of humor in political arena in Indonesia, as well as its influence from the point of view of Indonesian people. In addition, this research is also being done acknowledging the limited studies of humour. Hence, this research will hopefully provide new perspectives when discussing *meme*, humour, and politics in Indonesia.

## METHODS

This research employs qualitative approach with cultural studies perspective. The process of this research includes textual analysis of four Instagram accounts which has been actively producing *memes*. The four accounts are chosen based on keyword search hashtag #memepolitik (#politicalmeme). The browsing process was done by looking into the accounts that have the biggest amount of followers and still actively producing *memes*. The chosen accounts were then being categorized into two sides. Firstly, accounts that are pro-establishment and pro-government,

including @aniesbaubadan and @majulah\_indonesiakuu. Second, accounts which are anti-establishment, which are @sorotanpolitik and @wong.feyhung.

Meme are often being reproduced from one accounts to another. It happened because the accounts are actually connected as networks to each other. The four accounts are chosen also because they often produce original *memes*, as the main source of other accounts. Here is the preview of the four accounts:

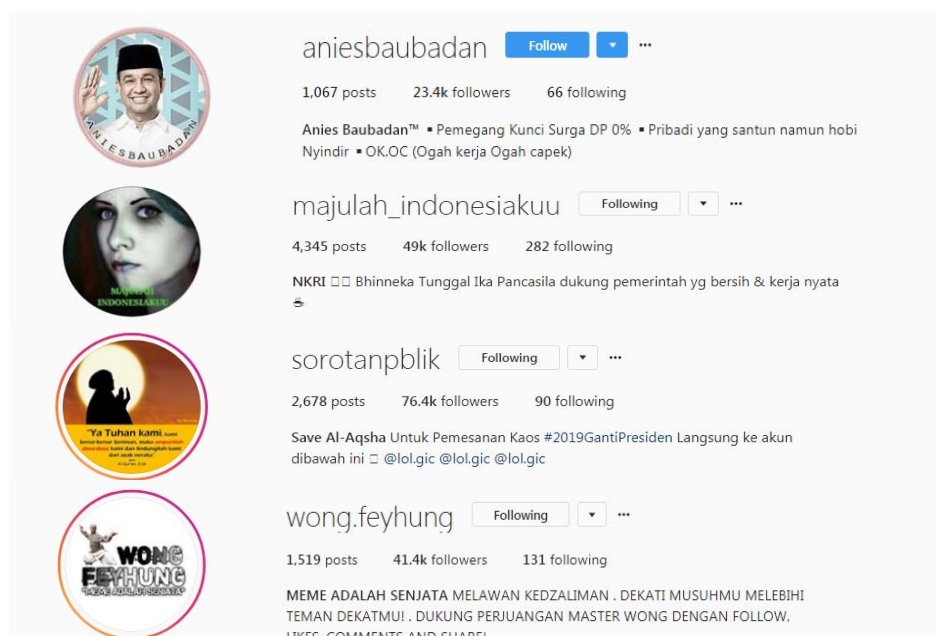


Figure 1. Description of the account through the bio column. Source: Instagram @aniesbaubadan, @majulah\_indonesiakuu, @sorotanpblik, and @wong.feyhung.

After deciding of which accounts to be examined, this research continues to analyze the content of each account to look into the characteristics of *meme* being produced by each account. This research will not analyze one *meme* in particular, but rather analyzing overall attributes of the accounts.

## MEME PRODUCTION AS CULTURAL TEXT

The term “*meme*” was firstly coined by Richard Dawkins in 1976, in his book called *The Selfish Gene*. The term was used to describe the smallest units of culture, which was spread from one individuals to the other by imitating (Dawkins, 1976 dalam Shifman, 2014, h. 02). The term then experienced definitive expansion, and it is used to call a phenomenon of distributing visuals, both in a form of image or video, which are produced by imitating ideas from social media. The visual content generally manifests in a form of humour as a response to recent or trending issues or social phenomena. In other words, it can be said that memes that are being distributed in the society reflect their thoughts and perspectives on a particular issue.

Further about the phenomenon, Shifman also mentions that “another fundamental attribute of Internet memes is intertextuality: memes often relate to each other in complex, creative, and surprising ways. (Shifman, 2014, h. 02). Based on Shifman’s explanation, the process of imitating which was done are not merely result in imitation. In other words, despite the fact that the memes were produced as imitations, all memes are connected or even answer to one another. Therefore, the imitation process is a part of the production process and creativity works in the matter of creating *memes*.

*Meme* as a product of humour is also parts of the popular culture. Based on the definition coined by Raymond Williams (1983 in Lubis, 2015), there are four signs that indicate whether or

not a culture can be called popular culture, including whether or not people are into it, whether or not it is a superficial works, or whether it is made to please a lot of people or for oneself (Lubis, 2015, h. 71). For the internet-savvy generation, *meme* is a visual work that tend to be liked by many. It can be seen based on the constant and continuous production of *memes*, which result in many responses at 9gag.com, a platform that allows its users to upload visual contents and mostly humour. The more response a post gets, the more chance for the post to be featured in trending and 9gag social media, hence the higher the chance to go viral. In order for a post to get many likes, users have to constantly produce *memes* from recent phenomenon or events which is trending both in the offline and online world. Lubis called the circumstance as a form of culture that is enjoyable for many people. Other than that, *meme* is not only talking about latest topic or issue, but rather telling personal stories, such as in self-depricating jokes, or a joke that one make to laugh at oneself.

In relation to the “superficial” works, *meme* is produced by imitating an image then add words based on the context that the creators want to express. It has made the job of *meme* creator easy to follow by anyone. However, what is needed to be kept in mind is the fact that *meme* is more than just imitating—it requires creativity. Therefore, though technically the works of *meme* creating might be superficial, the process of *meme* production cannot be simplified by copying and pasting pictures only. There is a process of context adding, diction choosing to fit in the limited space, and more.

Although *memes* have the characteristics of popular culture, *memes* as the product of humour is not produced as a mainstream culture only. To illustrate, looking at *memes* from cultural studies point of view, *memes* at some point can be very political, and not only for the sake of aesthetic. As one of the most popular way of communicating on social media, *meme* can also be a site of conflict and struggle. Seno Gumira Ajidarma (2011) explains that humour during the contestation of discourses is a form of uncounscious liberation to overcome pressure, whila at the same time going against limited normative boxes which are firm in defining what is right or wrong (Ajidarma, 2011, h.385). As one of the products of humour, *memes* can be considered as a medium, as mentioned by Ajidarma, because *meme* may also contain contestation of discourses, such as in *memes* at the four accounts @aniesbaubadan, @majulah\_indonesiakuu, @sorotanpblik, and @wong.feyhung.

## **MEME AS A POLITICAL WEAPON**

Based on the types of humour explained by Darminto M. Sudarmo in his book entitled “Anatomi Lelucon di Indonesia”, there are 11 ways of expressing humour. First, is in what he calls “lelucon parikena” or persuasive jokes, which translates into a form of jokes that pokes fun at an issue. Secondly, there is “lelucon kritikan” or satire which contains more sense of mockery. “Sinisme” or cynicism contains hesitation towards others, as if there is nothing to be trusted from them. “Plesetan” or the type of jokes that intentionally mistook something that already existed. “Slapstick” or jokes that involves rough physical acts. Other than those, there are also “olah logika”, a form of jokes preferred by educated group because there are contexts and analysis in order to understand the joke. “Analogi”, a way of comparing a situation that is similar to what it refers to. “Unggul Pecundang” or also known as superiority-inferiority jokes refers to a joke that often looks down at others. “Surrealisme” or absurd jokes, which refers to a joke that flipped what is fact and what is logic. “Kelam” or what is known as sick joke or black humour, is understood as a joke that contains horrible events, sadistic or brutal circumstances. Lastly, “seks” or a joke that leads to sexual reference or pornography.

Based on the explanations of types of humour, Novrita Widiyastuti and Yasser Fikry (2017) did a research on the humour of millennial generation. Millennial which is refers to by Widiyastuti and Fikry is a generation who are born between 1982 to 2001, or a generation who were born during the rapid development of communication technology. Millennial generation can also be

called “visual generation” as they prefer humour based on visuals, both pictures or videos (Widiyastuti & Fikry, 2017, h.24). Based on questionnaire that they provide to many respondents in many areas in Indonesia through online networks, Widiyastuti dan Fikry concluded that millennial generation can also be considered as a generation that is internet-savvy and prefer surrealism type of humour or absurdity, as well as universality.

Surrealism or absurdity is preferred because millennial generation likes novelty and has imaginative sides on things. Hence, absurd jokes which featured absurd stories with new idea is mostly liked compared to popular jokes. Meanwhile, universality is preferred by the millennial generation because it has the aspect of context and events which is understood by both the creator and the viewer. Universality jokes are often considered as similar to “plesetan” or parody. Furthermore, Widiyastuti dan Fikry explain that humour with negative nuance, such as “sinisme”, “kelam” and others are less preferred by Indonesian millennial generation. Even when expressing jokes in a form of mockery, Indonesian millennial prefers to use themselves as the object of the jokes—which is also called self-deprecating jokes.

However, the development of political *memes* in Indonesia shows a different route. *Meme* creators tend to produce *memes* types “sinisme” and “unggul pecundang”. From the four accounts, this research found that the pro-establishment accounts, both @aniesbaubadan and @majulah\_indonesiakuu keep making *memes* that mock the anti-government side, which is shown in this meme, below:



Figure 2. One of the memes in @aniesbaubadan’s account



Figure 3. One of the memes in @majulah\_indonesiakuu’s account

Figure 2 shows *ameme* that ridicules a new regulation made by new governor of DKI Jakarta about eradicating wild cats, while at the same time ignoring and even protecting “preman” (street-level organized criminals) under a name of civil organization. On the other hand, Figure 3 shows a *meme* derives from statements from the opposition party about what constitutes ideal leaders. Ironically, none of the characteristics of ideal leaders being mentioned actually represents Jokowi’s opposition, Prabowo. Both *memes* shows the overall tone of the two accounts. Most of their contents have a recurring theme, such as defending the government and attacking anyone who criticizes the government, which is categorized as “sinisme” type of jokes.

The other two accounts from the anti-establishment side @sorotanpblik and @wong.feyhung shows similar pattern, though they are more all-out in using race, ethnicity, and religious attributes with harsh words, as shown in these *memes* below:



Figure 4. Figure 2. One of the memes in @sorotanpblik's account



Figure 5. Figure 2. One of the memes in @wong.feyhung's account

In Indonesia, the word “Cina” (Chinese) has pejorative meaning as it employs a certain dark period of the nation’s history. The use of the word “Cina” is deemed to be sensitive, but Figure 4 clearly shows all of the embedded negative meanings of the word to president Jokowi. Next, on Figure 5 is a *meme* that addresses everybody who supports the government. However, meme production using impolite words on Veronica Tan’s photo, referring to the context where Veronica is in the process of divorcing Basuki Tjahaja Purnama, the former governor of DKI Jakarta who went to jail for blasphemy. Both accounts who oppose the current government compared president Jokowi to Prabowo. As if they refused to move on, they keep on echoing how perfect Prabowo is as a president instead of Jokowi. They even created hashtags to spread their beliefs, such as #2019gantiPresiden, #2019basmiAnjing, #2019JokowiAutoMeninggal, and #2019BalikSolo. Both accounts always mock and look down at those who support the government. Hence, the most dominant type of both accounts is “unggul pecundang” jokes.

This research on political *memes* in Indonesia actually negates what is explained by Widyastuti and Fikry. Widyastuti and Fikry found no change in taste because 9gag still employs “universality” as the most dominant trending jokes. Meanwhile, at the political *memes* analyzed in this paper, there is an attempt to direct and dictate viewers’ opinion to support one side. Hence, although Indonesian political *memes* still uses humour, all of the *memes* produced are either defending their side or attacking the opposition. More specifically, the pro-government accounts tend to support Jokowi to get re-elected for the next term, while the anti-Jokowi insists on replacing Jokowi with Prabowo. The battle of discourses can be also be traced by looking at their hashtags and other posts.

The phenomenon shows how *meme* can also become a political weapon, both for campaigning a particular candidate or attacking the opposition. One of the accounts, @wong.feyhung, actually blatant and straightforward at addressing the power of social media for political campaign, which said, “WE DON’T NEED WEAPON TO KILL, SOCIAL MEDIA IS ALL WE NEED. WE DON’T NEED TO TAKE THE LIFE OUT OF THEM, WE SIMPLY NEED TO KILL THEIR CHARACTER” (“MEMBUNUH TIDAK HARUS DENGAN SENJATA. CUKUP VIA SOSIAL MEDIA. MEMBUNUH TIDAK HARUS MENGHILANGKAN NYAWA. CUKUP BUNUH SAJA KARAKTERNYA”). (2017, September 10)

However, the *meme* actually attract people attention and make people chose a side, which can be read from the comments column. Some seem to be disagreeing with the statement and follow through with abusive words. The others came to believe it that they decided to buy the merchandise, such as t-shirt and hat with #2019gantipresident hashtag written on it. However, the

biggest impact of all is the polarization of the people. It happens because both sides take out a particular identity, which is nationalist for the pro-Jokowi's administration and Islamic identity as the opposite. At the end, it causes a heated climate in Indonesian's political situation. As the result, *meme* has not only become political in terms of theme, but also hostile and treacherous for it can be used as weapons to attack one another.

## CONCLUSION

Humour is one of the best way to communicate for all people, though it depends on how it is being transmitted. For the internet-savvy generation, *meme* is a form of humour that is the most well-liked in the digital world. The types of humour itself manifests differently as it transends between nations and generations. However, *meme* as a digital product is preferred because it can be used not only as entertainment, but also as a tool to dictate public opinion. To illustrate, Instagram accounts @aniesbaubadan and @majulah\_indonesiakuu use *memes* to support Jokowi's administration while @sorotanpublik and @wong.feyhung attempts to attack it. Based on this phenomenon, this research concludes that *meme* is not only used to indicate a certain political discourse, but also act as a weapon to reach a certain political goal. In Indonesia, particularly, *memes* attempt to prepare political warfare of presidential election in 2019. This research, however, still contains limitations while trying to understand the intersectional issue of internet-savvy generation, Instagram, and LOLitics. Hence, further research is needed in order to better explain the networks of *meme* production in today's cultural context.

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## TRANSLATORS AS INTERNATIONAL JOURNALISTS

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### ABSTRACT

Online news translation is a common translation activity at almost all ministries and institutions in Indonesia as almost all those institutions and ministry now have their own official websites. Most of those websites are also localized into other languages, particularly English. One of the features in those websites translated into other languages is online news. Translating online news articles from Indonesian into English brings its own challenges, among others the original texts (ST) that are mostly poorly written, not clear, sometimes even incomprehensible, or contain inaccurate data. Consequently, this condition requires translators working on online news translation to do beyond the task of translation itself, and this is also partly due to the demand to produce a proper news story in English. For example, they have to modify the translation to comply with standard writing of news article in English or re-write the article and produce a proper English news article based on the ST. They also have to research missing but important information to be presented in the translation. Simply put, in the case of translating online news websites, the notion of 'translation' and 'translator' might have to be re-defined. This is why, translators of online news are also sometimes regarded as 'international journalists'. This paper tries to investigate how the practice of online news translation is carried out for the English version of the official website of Cabinet Secretary [www.setkab.go.id](http://www.setkab.go.id). Source of data for this research is English translation of news articles from the website.

**Keywords:** translation, translator, international journalists, online news, re-writing

### INTRODUCTION

Translation has become an indispensable part of the running of ministries and government institutions in Indonesia. The presence of translators and interpreters in many government institutions and ministries Indonesia is now quite common. Their jobs range from translating legal texts, speeches, website translations, news articles or interpreting jobs to support the main functions and duties of those ministries and institutions. At the same time, almost all ministries and government institutions now also have their official websites that feature online news on government-related issues pictorial news, legal texts, official announcements, and some other features. Some of those websites are even localized in other languages such as English, Arabic, Mandarin, French, and other languages. Peyrot (no date) in Hariyanto (2015) argues that there are seven classic reasons to translate websites, namely:

- (a) More people are non-native speakers of English
- (b) A lot of people are searching and surfing the webs only in their native languages
- (c) Less and less Internet contents are in English
- (d) Web users have a tendency to spend more time with web using their language,
- (e) They tend to purchase via websites with their native language
- (f) More and more online trade is in non-English language
- (g) Non-English speaking market grows rapidly.

In the meantime, in the case of website translation in government institutions and ministries in Indonesia, the reasons are as follows:

- (a) The localized website aims for non-Indonesian readership or international readers;
- (b) The localized website is expected to introduce Indonesia to the international world;
- (c) The localized website is also expected to build more understanding about Indonesia for the international community.

Meanwhile, one of the common features that can be found in those websites is online news, which is mostly written in the Indonesian language. This feature contains news on both domestic affairs and international affairs, mainly related to the government or from the perspective of the government. To reach out to international readership, those news articles are translated into other languages, including English.

One of government institutions in Indonesia that has its official website and its English version is Cabinet Secretariat. The official website of this institution offers a number of features such as news, opinions, laws, presidential regulations, online news, speeches, and pictorial news. As for the news section itself, it is available both in Indonesian as the Source Text (ST) and English. Only certain news articles have international implications or about Indonesia's foreign policies are translated into English.

Nevertheless, translating those news articles is not without problems and challenges. Some of the biggest challenges faced by the translators are the fact that many of those news articles are poorly written, contain inaccurate or incomplete data and facts; thereby making the task of the translators even harder and sometimes have to go beyond the translation job itself. This condition requires the translator to do more beyond the job of translation itself. In fact, the case of translating online news articles at the website of Cabinet Secretariat, the translators have to re-write the news articles in English, while still maintaining the messages in the Source Text. In re-writing those news articles, translators also have to adjust to the common norms of newswriting in English. Therefore, it is also widely regarded that translators working on online news are often called 'international journalists' as what happens in Reuters for example (Bassnett:2014). With those considerations above, this paper seeks to investigate how online news translations at the official website of Cabinet Secretariat are translated from Indonesian into English.

### **Translation and Translator**

Juliane House (2014) argues that translation can be defined as the result of a linguistic-textual operation in which a text in one language is re-produced in another language. In her definition, House also suggests that translation is both a linguistic and textual activity that involves the reproduction of a text written in one language into another language. She also argues that translation is not only a linguistic act but also an act of communication. Meanwhile Larson (1984) argues that translation is the act of transferring the meaning of the source language into the receptor language and this is done by going from the form of the first language to the form of a second language by way of semantic structure. In other words, in her definition of translation, Larson puts more emphasis on the meaning over the form. As for translating online news articles, it can be argued that this type of translation is both a linguistic act and an act of communication, just like what is proposed by House (2014). The process of translating online news article does not only involve the linguistic activity of translating a news article written in the Source Language (ST) into the Target Language (TT) but also serves as an act of communication act, in that the translator is functions as a 'bridge' of communication barriers between the two languages. In this case, the translator is tasked to re-tell the Indonesian news originally written in Indonesia into English for a wider international audience. For example, when a translator has to translate the news about President Joko Widodo inaugurating a new airport in eastern Indonesia, they have to transfer the messages contained in the news article (what the President says, news about the new airport itself, several direct quotes of the President) from Indonesian into English. In this case, the translator is expected to re-tell the news in English. Translating news articles is also a translation activity that should put more emphasis on meaning over form. It must be born in mind that in some cases, the translation of a news article can be, and to some extent, has to be different from its ST in terms of form due to several factors, one of the being the translation has to comply with the 'standard' form a news article in English. Structure of Indonesian news article might be different

from that in English and it is the task of the translator to switch the structure from the structure of Indonesian news article into the structure of English news article.

In the meantime, one of the biggest problems in translating news articles, as mentioned before, is that the translators are required to produce translations that are acceptable as proper news articles in English. Thus, in this case, the translation should only become the translated text of the ST but also an ‘acceptable’ news article in English. In relation to this, Baker (2014) maintains that translation is also understood as a form of (re)-narration that constructs rather than represents the events and characters it re-narrates in another language. The concept of narration itself is defined as our only means of making sense of the world and our place within it (Baker 2006; Harding 2012a, 2012b). The narrative concept, according to Baker, proceeds from two basic assumptions about the relationship between human beings, their environment, and the stories that circulate within that environment: the first is that we have no direct, unmediated access to reality; specifically, our access to reality is filtered through the stories we narrate to ourselves and others about the world(s) in which we live and the second assumption is that the stories we narrate do not only mediate our access to reality but also participate in configuring the reality. The notion of translation is a type of rewriting is first stated by Lefevere (1992) in Munday (2001), who argues that:

Translation is the most obviously recognizable type of rewriting, and ... it is potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin.

In relation to translating news, as suggested earlier, the translator is required to re-tell or to re-narrate the stories originally written in Indonesian into English for TT readers or international readers. International readers who have no access to news about Indonesia due to language barriers can probably read the news thanks to the ‘re-narration’ done by the translators.

### **Journalistic Translation**

Journalistic translation can be regarded as a non-literary translation. It can also be argued that this type of translation is a specific type of translation as it presents unique challenges in the translation process, one of which is the different news structure that might be different in ST and TT. In general, there are no universal rules as for what news article should be like. Bard (2005) proposes the notion of ‘style’ in newswriting. According to him, ‘styles’ are simply standard one refers to in deciding how to spell, punctuate. In general, however, Bard argues that news article in English should contain the following things:

- **Headlines**, the title of the article. It usually should be the shortest, punchiest summary of the story. It has the skeleton of, but seldom is, a complete sentence. It must have a noun and a verb (the verb understood if not expressed). Articles, most adjectives and auxiliary verbs are omitted.
- **Lead**, which is the first dozen or so words that carries 90 percent of the burden of the whole story. In other words, a lead set the tones of the whole article and from the lead, we can expect that the story is all about.
- **Body**, which contain facts that support the lead, and they are in descending order of importance, all the way to the least important fact, which makes the bottom point of the pyramid.

It is those three main parts that are usually found in news articles in English and the problems arise when translating a news article written in Indonesian. For example, the Source Text sometimes does not have a lead when it has to be translated into English, a common news article

in English must have a lead. Translating news can be considered a special type of translation. News mainly contain information, such as data, number, statistics, policies, direct quotes of the President, the Vice President, ministers, government officials, and many others. The accuracy of translation of a news article has to be maintained and the translators have to ensure that the translated news contain as much as data contained in the original text. Furthermore, it can also be said that the task of translator who translate news also involves ‘transferring’ the form of news article used in ST into the form of news article used in TT.

## METHODS

This research adopts qualitative approach. Source data of this research are samples of English translations from the online news articles originally written in Indonesian language. This research investigates cases of translation of headlines, how to deal with the missing lead, and how to add extra information needed in the translation. Unit of translation used in this research is sentence.

## FINDINGS AND DISCUSSION

Several issues in the translation of online news articles from the original website of Cabinet Secretariat are discussed follows:

### Adding Additional Information

In some cases, translators working on online news translations have to provide more information and data in the translation to make the translation clear for the TT readers, as shown in the Table 1.

Table 1

ST	TT
Untuk mendukung kesiapan Indonesia menghadapi persaingan tersebut, Presiden Jokowi salah satunya meminta dilakukan percepatan pengembangan Bandara Sultan Thaha, Jambi, yang dikelola oleh <b>PT Angkasa Pura II</b> .	Therefore, as one of the preparations for Indonesia in facing the global competition, President Jokowi has instructed the expansion of Sultan Thaha Airport, which is managed by <i>state-owned airport operator</i> PT Angkasa Pura II.

The phrase ‘PT. Angkasa Pura II’ is translated into English as ‘state-owned airport operator’ by adopting the Addition translation strategy proposed by Newmark (1998). This addition is needed and justified because TT readers should be given more information on what PT Angkasa Pura II is. It can be assumed that Indonesian readers might know what it is but there is no guarantee that TT readers or international readers know have background knowledge about PT. Angkasa Pura II. The same case applies for other institutions or companies such as PLN (mostly translated ‘state-owned electricity company PLN’) and other similar institutions. The bottom line is that, a translator has to become a cultural and communication bridge between the ST and TT readers.

### Translating Headlines

Bard (2005) suggests the following requirements for a good headline:

1. The headline should use strong verbs, active rather than passive. Use specific, not general nouns.
  - Women found safe after accident* (too broad)
  - Two women survive fall from tower* (specific)
2. The headline should not leave out the subject

*Resigns, then changes minds and returns* (no subject)

*Dean resigns, then changes mind*

3. Each line should be a grammatical unit. Try not to end a line with a preposition. Avoid splitting verb parts and do not split modifier from a noun.

*Quake hits bay area; no damage reported*

4. Attribution: just as the body in the story, one must attribute everything not vouched for by the reporter as fact

*New tuition too high* (no attribution)

*Tuition too high, say students*

In translating the headline of an online news article, a translator sometimes has to change the form of the headline of the ST and make an acceptable headline in the translation, as shown on Table 2 below

Table 2

ST	TT
Dilantik Jadi Kapolri, Presiden Jokowi Minta Tito Lakukan Reformasi Polri Secara Menyeluruh	President Jokowi Inaugurates Tito Karnavian as New Indonesian National Police Chief

The problem with this translation is that before translating it from Indonesian into English, the translator has to analyze the Indonesian text (the headline) first. It turns out that there is a grammatical error in the TT because if one refers to the word order of the sentence, it can be understood that the one who is ‘*dilantik*’ (inaugurated) as ‘*Kapolri*’ (police chief) is the President himself. If the headline is translation as it is, it would be like the one on Table 3

Table 3

ST	TT
Dilantik Jadi Kapolri, Presiden Jokowi Minta Tito Lakukan Reformasi Polri Secara Menyeluruh	Inaugurated as Police Chief, President Jokowi Asks Tito to Conduct Police Reforms as a Whole

The English translation of this headline does not make sense because of the dangling modifier found in the sentence. Thus, one alternative to make the translation natural in English is to modify it into:

Table 4

ST	TT
Lagi, 7 WNI Disandera Kelompok Milisi di Filipina’	Seven Indonesians Kidnapped in Southern Philippines: Foreign Affairs Minister’

The translated headline is different from the ST in terms of forms but the translated headline can be regarded as acceptable headlines in English. On the contrary, if the translators faithfully translate the headlines in the ST into English, the translated headlines can be awkward. In other words, in translating headlines, the translator also has to do some sort of rewriting in this case. The knowledge of writing good headlines is also needed by translators working on online news translation.

In the meantime, there are also omissions in the translation as the translator leaves out the phrase ‘*President Jokowi Minta Tito Lakukan Reformasi Polri Secara Menyeluruh*’ (President

Jokowi Asks Tito to Conduct Police Reforms as a Whole). The reason for the omission is that headline, especially in English news articles, should be made as short as possible and the main theme of the article is already covered by the phrase ‘President Jokowi Inaugurates Tito Karnavian as New Indonesian National Police Chief’.

The translator also decided to add attribution ‘Foreign Affairs Minister’ to show that the statement is officially issued by Indonesian Foreign Minister. This is something that is not found in the headline in the ST but is actually important to tell readers that this statement is not made by the journalists but by the minister. For these two examples, it can be seen that translating the headline can be tricky. Another example of the issue of translating headlines is shown on Table 5.

Table 5

ST	TT
Presiden Jokowi: Dengan Cara Apapun Program Listrik 35.000 MW Harus Bisa Diselesaikan	Gov’t Will Finish 35,000 MW Electrification Project, the President Says

The English translation is not shorter than the original text but it also changes a passive sentence in the ST (*diselesaikan*) into an English active sentence (to finish). It is widely believed that English favors active sentences, especially when it is used as a headline. In this case, the translator can take the liberty in changing the form from passive into active. In fact, for the sake of naturalness, it is indeed necessary for the translator to change the form.

### Writing Lead in Translations

A lead is an important element in a newspaper article. Bard (2005) argues that a lead carries 90% of the burden of the whole story and the standard news lead is a quick summary of what the story is all about. Nevertheless, many online news articles in Indonesia does not contain a lead at all. In the case of news articles on websites of government institutions and ministries, some of those news articles often contain leads that are too long, the ones do not represent the whole story and even do not have a lead at all. In this case, the translator has to write the lead in the translation although the original text does not have a lead or the lead in the original text is a bit different. In other words, translators working on online news articles have to make sure the translation contains a good lead. An example of the translation of a lead can be seen on Table 6 below:

Table 6

ST	TT
Presiden Rusia Vladimir Putin yang baru saja memenangkan pemilihan umum di negaranya, merencanakan akan berkunjung ke Indonesia dalam beberapa waktu ke depan.	Russian President Vladimir Putin, who recently won Presidential election in his country, plans to undertake an official visit Indonesia in the near future, according to Indonesian Minister of Foreign Affairs Retno LP Marsudi.

The lead in the translation is slightly different from the lead in the ST but it talks more about the whole article and is more appropriate to be made as a lead. The addition ‘according to Indonesian Minister of Foreign Affairs Retno LP Marsudi’ is also necessary to inform the reader that the statement is an official statement.

From those examples of translations, it can be said that in translating online news, a translator often has to re-write the news in the TT. The reason is not only because the TT is poorly written but in some cases, it is because of the different ‘systems’ of the two languages involved.

For example, it might be acceptable for a headline to be written to a passive sentence but in general and if the subject is known in English, it is better to make sentence into an active sentence. In this case, a translator must also have good understandings of the ‘norms’ in the two languages involved (in this case Indonesian and English). Furthermore, translator of online news must also become a good researcher although in general, a good translator should also be a good researcher. Specifically, for translator of online news, they must provide additional information in the TT for TT readers because oftentimes, the author of the ST does not write a text to be translated.

## CONCLUSION

Online news translation can be considered as a specific type of translation. Translating online news poses its own challenges and difficulties, including potentially different news article structure between ST and TT and ST that can be poorly written and contain missing, incomplete or inaccurate data. Journalistic translation, to a great extent, reinforces the notion that in many cases, translation is a type of re-writing and to become a good translator, one also has to become a good writer. In the case of translating online news translation at the official website of Cabinet Secretariat, translators can re-write the news articles, instead of merely translating them. In other words, the translators also have to act as journalists.

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# INTERSECTION OF PLEASURE, IDENTITY, AND RELIGIOSITY AT RAMADHAN JAZZ FESTIVAL

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## ABSTRACT

Eversince its first inception in 2011, the Ramadhan Jazz Festival has hitherto evolved into one of the biggest jazz music festivals in Indonesia. Held annually during Ramadhan season at the yard of Cut Meutia Mosque in Central Jakarta, the festival has become a dynamic arena in which festival agents and participants, including audiences and performers, negotiate their identities with respect to Islam and its culture. On the basis of ethnographic and textual analysis, this article considers how pleasure, identity, and religiosity intersect in the context of a community music festival. Furthermore, this article aims to explore the way this leisure space functions as a site where ideologies are produced and religious identities are constructed.

**Keywords:** ideology, identity, jazz festival, religiosity, popular music

## INTRODUCTION

As a center of worship and cultural activities for Muslims, Mosque serves as a place where Muslims gather to recite prayer and to conduct religious studies, social welfare programs, and disputes settlement. Such activities are meant as an embodiment of observance and compliance of God's command to recite ritual prayer and to maintain ties of friendships. In those veins, thousands of young people gathered once a year in the front yard of Cut Meutia Mosque to recite prayer, socialize, and immerse themselves in music at what is claimed as 'the most anticipated and celebrated Jazz Festival in Ramadhan' (Ramadhan Jazz Festival, 2018).

Ramadhan season in Indonesia is always tied with Indonesian Islam's ritual and recreation musics performance such as *qasida rebana* and *marawis*, a locally indigenized Arab tradition that functions as *Da'wah*, a Muslim's way to share their faith within their own or with other communities in order to teach them more about Islam (Rasmussen, 2016). In this case, Ramadhan Jazz Festival (RJF), has been held since 2011 by its organizers as a music festival aimed at changing the society's perception about *Da'wah* which is often considered boring and static. The festival offers both a way of connecting with youth in a more engaging way than other typical music performances during Ramadhan season, as well as a way of substituting recreational portion of modern youth daily activities with those more aligned with the Islam teachings that would in the end enable the audience to embrace a 'modern way of life' without threatening their religious identities. Festivals have traditionally been designed for local communities for the celebration of culture and identities (Blackwell, 2007; Raj & Morpeth, 2007). However, they are now increasingly being marketed as tourism attractions based on the benefits such as image enhancement that they can provide to a town, region, or particular buildings (e.g. Bennet, 2009; Quinn, 2006). Regarding this matter, beside functions as a celebration of Ramadhan, RJF has also been designed by its organizers to promote their mission in inviting youths to visit Mosque more frequently.

Music festivals as a recreational event characterized by their temporary, ritualistic, and culturally expressive qualities, are the same as other leisure events such as carnivals, parades, theatre, sporting events, and fairs. Leisure events are also fundamentally political as often these events express ideological conflicts, favor specific social interests, and marginalize others

(Jackson, 1988). Being one of jazz festivals with the biggest enthusiastic participants in Indonesia, RJF is a space in which Islam and its religious identities are constructed and negotiated. Through RJF the attendees redefines the meanings of being Indonesian Muslims that are opposite with the ideals espoused by the fundamentalist Islamic authorities in Indonesia.

From a cultural studies perspective, we seek through this study to explore meanings of RJF as a religious practice and its context in which a music festival serves ideological functions within a faith tradition. Throughout the following elaboration of findings and discussion we aim to examine the particular aspects that enable RFJ to come up with a different kind of ideological work that they do in the faith community they articulate with.

### **PROBLEMATIZING RJF AS SITE OF IDEOLOGICAL PRODUCTION**

Festivals usually seen as a recreational activity to celebrate a culture, to socialize, or to experience entertainment with several themes. From a cultural studies perspective, however, festivals are seen as a 'text' with semiotic elements that can be read for meaning (Pastoor et al., 2016). Imbued with several ideological purposes, festivals are far more than just entertainment, recreation, fun, and economical activities.

With regard to the study of '*pleasure-politics*' (Sharpe, 2008), modern event like music festival can be read as a discursive space in which identities and political discourses are constructed. Researchers of cultural politics have also identified festivals as a process undertaken by a particular group in terms favourable to their own goals and positions by articulating local and national culture (e.g., Cohen, 1998; Vestrum, 2014). In the realm of religious music festivals, previous studies highlighted the various ideological interests in the process of organizing a recreational event. Jasmine Festival in Iran (DeBano, 2005) and Cornerstone Festival in U.S. (Pastoor et al., 2013) are both religious themed music festivals held to support attendees in building their own religious identities that does not only follow the guidance offered by conservative authorities. Those previous studies about festival as a space of ideological production serve as the origin of our interest in discussing RJF.

To examine RJF through the perspective of cultural studies it is necessary to see the relationship between religion and recreation activities, especially those that are popular. John Kelly (1987) outlined three ways in which leisure and religion might be related: Religious activities are usually done in free time, particular popular leisure activities may be viewed unfavourably by religious groups as running counter to their value, and some leisure activities may support people's religious lives and enhance their spiritual development. Those ways are in line with Heryanto (2014) who has examined the connection between politics of Islam and popular culture industries in Indonesia. Moreover, Heryanto emphasized that 'Islamization' as a term needs to be unpacked in order to understand the complicated process of Islamization in Indonesia that has led to multiple directions. Beside a wide variety of competing muslim groups that do not necessarily agree with one another on many issues, non-religious agents, post-authoritarian politics, the expansion of global capitalism, and developments in new media technology have also partaken in the broad process of islamization.

The complicated process of Islamization in Indonesia was manifested during the Reformation Era when the government no longer strictly control the development of national identities. The loosening control by the government and the liberalization of the media enable Indonesians to articulate their own identities more freely, not to mention religious identities. What is more, popular culture and Islam have become 'mutually constitutive as sites for defining Muslim lives' in Indonesia (Weintraub, 2013, p. 1). However, the process of Islamization in Indonesia can not be simplified with a common purpose and understanding. Previous studies (e.g. Brenner, 1996; Hefner, 2007; Heryanto, 2014) show how various groups contribute in the formations of Islam morality and its relevance to modernity. The plurality of forms has led Indonesian Muslims to multiple and sometimes conflicting strategies in engaging with both Islam

and mainstream popular culture, especially among middle-class Muslim youths because of their proximity to popular culture and modernity.

The interconnections between Islamization with popular culture in Indonesia after the New Order era can be easily seen through the emergence of the new generation of religious public figures such as preachers and celebrities. By placing various religious elements in popular culture they offer the possibilities of living a modern life without threatening one's faith and religious identities. Against this backdrop of a resurgent Islam and its politics in Indonesia modern leisure events with religious theme like RJF have risen. Perhaps they are best characterized as expressions of 'modernist Muslims in Indonesia' (Heryanto, 2014, p. 32), RJF can be seen as offering a leisure experience that bring their pursuit of pleasure being fully at ease with both the world of classical Islamic texts and the Western-dominated global world of consumption.

Below we will discuss the modes in which organizers, performers, and audiences of RJF represent themselves. we highlight the ways in which religious identities are both manifested in and reproduced by cultural forms. Although the modes of representation and its process have been examined with regard to other forms of cultural expression by many previous studies (e.g. Brenner, 2013; Heryanto, 2013; Sutton, 2013), similar studies of music festival are rare. We have not found previous research exist on RJF, so we took an exploratory approach of our own in examining the event. We gathered and analyzed data from direct observations, ethnographic interviews, and textual studies of RJF's publications to explore the way this leisure space functions as a site where ideologies are (re)constructed and religious identities are (re)produced.

### **THE MODES OF REPRESENTATION AND NARRATION IN RJF**

RJF occurs each Ramadhan season in the front yard of Cut Meutia Mosque, Central Jakarta. Held on Friday and Saturday, this two-day event attracts about 1000 attendees on any given day with most participants are Muslim youths aged 15-35 who want to experience both festive and religious atmosphere during the Muslim fasting month. The festival usually starts after the attendees perform the congregational Isha and Tarawih prayers and finishes on Sahur time. As an event that is open to commercial sponsorship, RJF, however, does not charge the attendees a fixed price for the ticket. To participate in the festival, the attendees are required to do *Infaq*, a type of charity in Islam, by donating several books, clean clothing, or money that will be given out to chosen orphanages, homeless shelters, or other social agencies.

Eversince its first inception in 2011, RJF has always been featuring renowned Indonesian musician such as Raisa, Tulus, Dwiki Dharmawan Spritual Ensemble, Tompi, Beben Jazz, and Andien. Beside performing their own popular songs, performers at RJF usually performed their own jazz version of popular religion songs like Bimbo's "*Tuhan*", Sheila Madjid's "*Ku Mohon*", and Novia Kolopaking's "*Dengan Menyebut Nama Allah*". Unlike Christian music festivals that require performers to have certain religious belief (Howard & Streck, 1999), RJF as a music festival with an Islamic theme still opens its stage for musicians that come from different religious beliefs. According to the organizers, the festival does also feature popular Christian musicians such as Glenn Fredly, Monita Tahalea, Joey Alexander, and Gerald Situmorang in order to promote religious toleration and also to support the peacemaking process in the context of social relations between religions in Indonesia.

RJF was initiated by Wartajazz, an Indonesian jazz ecosystem that publishes jazz-related news, organizes jazz events, and produces radio programmes for more or less 50 radios in Indonesia. Within the context of Indonesian jazz that has long been strongly marked by a class distinction (McGraw, 2012), Wartajazz was formed as an effort to socialize jazz throughout the nation. Beside providing comprehensive information about both international and Indonesian jazz music, they also organizing jazz events such as Ngayogjazz, Borneo Jazz, and Mahakam Jazz Fiesta. In order to socialize jazz to Indonesian Muslim youths, two Wartajazz members named Aji Wartono and Ceto Mundiarmo initiated a collaboration with Remaja Islam Masjid Cut Mutia

(RICMA), a youth organization of Cut Meutia mosque to organize RJJ as a religious-themed jazz event. When interviewed, Wartajazz revealed that they choose to collaborate with RICMA because it consists of individuals who are open-minded and willing to execute 'out-of-the-box' ideas.

As one of the most popular Islamic youth organizations in Indonesia, RICMA has several annual programs such as religious mass gathering called Tabligh Akbar RICMA, sports meeting called RICMA Cup, charity events for orphans called School of RICMA and Children of RICMA. Ideologically, RICMA is characterized by its mission to 'promote Islamic values with dynamic approaches' (RICMA, 2015). By drawing on the rhetorical forms of mainstream popular youth culture it assumes that its approach can be more accepted by Indonesian Muslim youths. In the same way, it also initiated its own Islam studies with youth-related topics to support young Muslim to strengthen their faith and their ties to the Mosque. As is typical of the new generation of Muslims (Heryanto, 2014), RICMA can be understood as a religious community that exists to 'reconcile what was traditionally considered contradictions to allow themselves to engage with both the religion and popular culture in meaningful and significant ways' (p. 30).

RICMA agreed to collaborate with Wartajazz in organizing RJJ because it sees the festival is in alignment with its mission. However, its decision to make RJJ as a representation of its *Da'wah* activity makes RICMA garner criticism from the Muslim conservative circle for being too opposite with the traditions of Islam, moreover because RJJ is held in the front yard of Mosque. But this has not stopped RICMA from continuing to articulate its own notion of Islam and the ways of *Da'wah*, as RICMA members expressed in their interviews that they positively respond to the criticism by drawing from the Quranic scripture that says 'And We did not send any messenger except [speaking] in the language of his people to state clearly for them'<sup>1</sup>. RICMA interprets 'the language' as not strictly an oral or written communication, but also acts, tradition, or culture. They regard RJJ as their strategy to deliver their message so that their audience, in this case the festival attendees, can get it more clearly. Generally speaking, the group draws from the Quranic scripture to emphasize values of creativity and moderation, especially in their *Da'wah*-related activities. The backgrounds of the organizers reveal that counterculture values were core to RJJ. The festival can be interpreted as the organizers' attempt to counter the elitism that has long been a prevalent image of the Indonesian jazz, to counter the notion that *Da'wah* is static and rather boring, and also to counter the socially conservative values espoused by fundamentalist Islam circles. However, during the event, the organizers never convey their countercultural narratives in a literal way. Indeed, ideology influences the manner in which groups represent matters that concern them (Wenden, 2005), and also the narratives are expressed through 'culture's countless discursive registers' (Brockmeier, 2002, p. 27). In this case, the narratives of counterculture and cultural identity structured by the organizers of RJJ are reproduced and manifested in cultural forms such as musical acts and series of events during the festival. Hearing such music live, singing along to it, and moving to it can become an act of both self-assertion and belonging. According to Frith (1996), 'Music constructs our sense of identity through the direct experiences it offers of the body, time and sociability, experiences which enable us to place ourselves in imaginative cultural narratives' (p. 124). With regard to musical acts featured and its series of events, RJJ as a site of ideological production is actively arranged by the organizers to represent their narratives which enable the attendees to relate their identities to wider cultural narratives such as jazz that are not only associated with the elite class, and to the new generation of Muslims that are able 'to participate fully in the modern world without giving up their faith' (Heryanto, 2014, p. 30).

## CONCLUSION

In this article, we have argued that RJJ as a festival with a religious theme is imbued with several ideological purposes. The festival rose against the backdrop of the complicated process of

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<sup>1</sup>See Al-Quran 14:4

Islamization and the elitism in Indonesian Jazz. Together, these aspects reflect different modes of representation and narration of counterculture values as the core of RJF. The festival provides opportunities for the attendees to connect with the narratives, identities, and also ideologies that are manifested and reproduced by the musical acts and series of events. Essentially, by drawing on elements that are akin to mainstream popular culture, the festival organizers hope that they will be able to communicate with youth in a language they understand in order to deliver what McGraw called as ‘the jazz gospel’ (McGraw, 2012, p. 304) and narratives about dynamic and modern Islamic values to the Indonesian youth.

However, during our observation, we noticed different characteristics of the festival’s attendees. There are some attendees who choose not to join the congregational prayers which are actually arranged as part of the festival. In this matter, we see an opportunity for a future segmentation study as has been done by Aaron Tkaczynski and Sharyn Rundle-Thiele (2013) at an Australian Christian music festival called Easterfest. This kind of research can help shed an understanding on what really motivates the attendees to participate at RJF.

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# BEST MEDIA PUBLISHER AS A CULTURAL INTERMEDIARY: THE SELECTION OF WATTPAD POPULAR STORIES

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## ABSTRACT

The popularity of the Wattpad as digital writing platform is used by Best Media, one of Indonesia major publisher to finding the potential authors. Though there was many stories that existed in Wattpad, not all the popular stories are contracted for major publishing. This research aims to see the selection process by Best Media editorial using three popular Wattpad novels and five Wattpad novels that have been published by Best Media. The argument of this research is the selection is not only because of the popularity but also based on the theme and quality of language according to Best Media standards.

**Keywords:** wattpad, digital writing, major publisher, popular novel, literature

## INTRODUCTION

A sign stating “*Dibaca xxx-juta kali di Wattpad*” (have been read millions times in Wattpad) was posted in fictional bookshelves in many book stores in Indonesia. Various publishers both old and new are competing to release novels that are claimed to have been read millions of times on a social platform called Wattpad. Wattpad according to Hermus (2013) as stated in Contreras, Gonzaga, Trovela, and Kagaoan (2015) is, "... the -world's largest community for discovering and sharing stories!. It is a site where authors and readers can write, read, and interact with one another for free." As a site that brings together authors and readers, Wattpad has the potential to produce writers who will have a huge mass following or fans. This causes publishers to use Wattpad as a tool to look for writers primarily to look for bestseller books (Bold, 2016). In Indonesia, one publisher which looks for a writer or script on Wattpad is Best Media. As a new major publisher (established in 2015 under the publisher Melvana Media), Best Media successfully published *A: Aku, Benci & Cinta* (Wulanfadi, 2015) followed by *Dear, Nathan* (Erisca Febriani, 2016) and so on which became bestsellers in Indonesian book stores and a number of film producers even adapt the novels which were published by Best Media. From thousands of stories in Wattpad, this study analyzes how Best Media conducted script selection before it was published in the Indonesian novel industry, with the objective of knowing the criteria and standards of Best Media publishers as a cultural intermediary between the novel industry and Wattpad. The data used are five Wattpad novels published Best Media (*A: Aku, Benci & Cinta* - Wulanfadi (2015), *Dear, Nathan* - Erisca Febriani (2016), *My High School Bride*- Fallonyu (2016), *The Coldest Boyfriend*- Itsfiyawwn (2016), and *Jatuh Hati* - \_rahmaa (2017)) and Wattpad's popular novel which is not published or not yet published by major publishers, namely: (Vanilla-Srizqya (2013), *Bad Girl and Cool Ketos* - Lexa\_Ndra (2016)-Aulialvn (2016). The data to be analyzed was also collected by utilizing ethnographic methods namely interviews with Best Media editor. The hypothesis of this research is the consideration of the popularity of manuscripts as the main factor.

Best medium is a cultural intermediary of the novel industry in Indonesia, which also works as an agent that connect the production and consumption stages. Negus (2002) defines "Cultural intermediaries as a special occupation grouping linking production and consumption." In accordance to that role, Best Media does the selection of Wattpad scripts and decides the scripts for production and consumption. During the selection process, Best Media has set up criteria based

on its vision and mission: “menghibur dan menginspirasi” or “to entertain and inspire.” Research findings also confirmed that the scripts would be rejected if the story has no unique, marketable, or differing characteristics in comparison to other novels. Other criteria for rejected novels are those with bad diction and style of language (interview with Budhi Prianto, 5 Februari 2018). Based on the criteria mentioned by Prianto (2018), this research found how Best Media works as a cultural intermediary by basing its decision on the novels’ digital capital, romance as the dominant theme for the teenage market, and language as quality assessment.

### **DIGITAL CAPITAL IN THE SELECTION PROCESS: THE WORK OF CULTURAL INTERMEDIARY**

Digital capital<sup>1</sup> for each story on Wattpad is the main criteria of which the publisher decide whether or not it will publish the Wattpad novels. Each writer with a Wattpad account will have onlien reader and this shows the number of followers. Each work has views, comments, and votings information. These numbers are the writers' digital capital, a benchmark of how popular the author is at Wattpad. Digital capital, according to Docuyanan YAP (2015) is a publisher’s asset, a mark of a story that can be marketed and will be purchased by readers who follow or love the story in Wattpad. Of the five printed novels published by Best Media, they all have more than two million reads (Table 1.0, viewed (on cover) of Best Media's novels). Nevertheless, in interviews, Best Media claims that the million reads are not the sole factor in the manuscript selection because there are manuscripts that are read not by millions of readers but they are read only by hundreds or thousands of readers which were still published. The publisher claims that the main consideration is the quality of the content including the theme, content, and style of language (interview with Budhi Prianto, 5 February 2018).

<b>Title–Author</b>	<b>Number of Viewed (stated on the cover)</b>	<b>Theme</b>
<b>Best Media’s Novel</b>		
<i>A: Aku, Benci, &amp; Cinta</i> (Wulanfadi)	2,4 million	Two rivals fall in love
<i>Dear, Nathan</i> (Erisca Febriani)	7,5 million	A bad boy character fell in love with an innocent girl
<i>My High School Bride</i> (Fallonyu)	2 million	Forced marriage of a grown man and a school girl
<i>The Coldest Boyfriend</i> (Itsfiyawwn)	4 million	Aggressive girls pursuing cool guys
<i>Jatuh Hati</i> ( rahmaa)	7,5 million	Marriage contract due to debt
<b>Not published by Best Media</b>		
<b>Title–Author</b>	<b>Number of Viewed (by 2018)</b>	<b>Theme</b>
<i>Vanilla</i> (srizqya)	2, 7 million	Bestfriends turned lovers
<i>Bad Girl and Cool Ketos</i> (Lexa Ndra)	3,61 million	A naughty girl and the head of the student organization was mated by their respective parents

<sup>1</sup>Ragnedda (2017) defines digital capital as a collection of expertise, experience, abilities, knowledge related to information and communication technology, can be converted to various capital or other capital.



<i>Bad Girl</i> (aulialvn)	4,36 million	A naughty girl falls in love with the new kid
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Table 1.0

Based on Table 1.0, Best Media's novels are read by 2 to 7.5 million readers in Wattpad before the publisher decided to publish them. Table 1.0 also shows the number of eligible Wattpad novels to be published in Best Media (in 2018 these novels were read more than two million times); however, Best Media does not publish them. Of the amount of digital capital, it is seen that Best Media is market-oriented by selecting Wattpad novels that already have a fan base and high reading counts.

### ROMANCE AS DOMINANT THEME AND TEENAGER AS THE TARGETED MARKET

The dominant theme chosen by Best Media is a romance story targeted at teenagers. In table 1.0, the five Best Media novels are romantic novel romans with teenagers are the target readers although Best Media is also eyeing adult targets by publishing *Jatuh Hati*. The selection of romance and adolescents could not be separated from the potential of adolescents as consumers as proposed Saputra, Lestari, Milasari, and Sholikhah (2017): "...kelompok usia remaja adalah salah satu pasar yang potensial bagi produsen. Alasannya antara lain karena pola konsumsi seseorang terbentuk pada usia remaja. Di samping itu, gaya hidup remaja biasanya meniru teman, tidak realistis, dan cenderung boros dalam menggunakan uangnya." The teenager are market focus for the producer because the pattern of consumption.

### LANGUAGE AS QUALITY ASSESSMENT

Research findings reveal that language shows the quality of authors. Best Media searches for authors who have knowledge of the General Spelling Guidelines of Indonesia (PUEBI) which is represented through the way the author writes and uses words.

**i. Gelato on Your Suit**

👤 368K ⭐ 8.1K 💬 527

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Suasana kelas tampak hening, sepi. Giana Dwi Grassera, cewek— yang kata orang—cantik yang lebih sering di panggil Jia itu kini sedang sibuk berlutut dengan buku pelajarannya. Dia tampaknya berusaha memecahkan soal yang tertulis di papan, membolak-balik buku, mencoret-coret buku catatannya meski terkadang hanya gigit jari mencenung melihat hasil yang ia kerjakan. Hmm, nggak yakin!

*Kenapa sih guru selalu memberikan contoh soal gampang tapi soal latihannya kayak racun? Kesah Jia dalam hati.*

Pak Seno memang guru fisika yang paling suka menyiksa muridnya dengan ancaman 'kerjakan soal halaman bla bla bla, limabelas menit lagi nama kalian akan bapak panggil'. Padahal soal yang diberi adalah soal-soal maut dengan tingkat kesulitan *expert* dan 100% berbeda dengan contoh soal gampang. Jadilah, anak-anak tiba-tiba hening, sok rajin, sok sibuk, sok bisa padahal nyatanya takut kebagian sial hari ini.

**Citra PoV**

Kenalin nama gue Reynata Citra Williams. Panggil gue Citra, Gue anak ke 2 dari 2 bersaudara dan gue bungsu

Kakak gue Reynatan Williams. Panggil aja Rey, kalau gue sih kakak/ abang, bisa juga Rey kalau lagi kesal atau males

Kenalin bonyok gue yang sok gaul

- Nama papi gue Derry Williams
- Nama mami gue Neyla Williams

Orang tua gue sibuk kerja tapi masih ada waktu luang untuk anak-anak nya

Orang tua gue juga asik, tapi yang diherankan suami takut istri. Gimana gak takut coba?? Kalau misal nya bokap ngebantah pasti nyokap suruh tidur di luar atau nggak dapat jatah.

Figure 1. Excerpts from Chapter 1 *My High School Bride* (left) and the prologue in *Bad Girl and Cool Ketos* (right)

*My High School Bride* (left) is selected by Best Media to be published and it follows the PUEBI spelling regulation even though it is not perfect and has also complied with the use of punctuation. Meanwhile, *Bad Girl and Cool Ketos* (right) has not complied with PUEBI

represented by the absence of a dot at the end of the sentence. The quality of authors judged by the ability to write based on the PUEBI standard is one aspect of Best Media's consideration to pursue popular texts found in Wattpad. The ability to use PUEBI properly is a signifier of authors' writing ability and despite not fully mastering it still shows how the author tries to learn spelling. In the world of professional publishing, spelling is something that is noticed primarily by editors. Authors who have good enough PUEBI ability receive extra points because it represents the willingness of writers to appear professional that is in accordance with Indonesian standards.

Another aspect of language other than the spelling is not allowing harsh words, which is Best Media's policy in selecting manuscripts. Best Media denotes a position as a cultural intermediary that censors harsh words-dirty or that are considered impolite. Some crude words or swearing that must be censored in the script include: *anjing*, *tai*, *babi*, bitch.

<p>"Anjing anjing anjing, pergi lo sono" Usir Bianca yang dulu nya tenang harus bekerja keras lagi karena kedatangan Citra</p>	<p>"Bianca tai!!! Guru biadab, orang tua nya aja kek gak ikhlas bikin nama nya" Gerutu Citra saat berlari</p>
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Figure 2. Crude Words in *Bad Girl and Cool Ketos* (not published by Best Media)

Sumber: <https://www.wattpad.com/story/81423661-bad-girl-and-cool-ketos>

There are crude and swear words such as "*tai*" and "*anjing*" on Wattpad novel *Bad Girl and Cool Ketos* (figure 2). The word "*anjing*" was used by the character Neyla, the mother of the main female character (Citra) who finds her child scolded by the principal and Bianca-a female teacher who is also the aunt of Citra who is annoyed at her niece. While the main female character rebukes his aunt and teacher, Bianca uses the word "*tai*" (human feces). Saputra, Lestari, Milasari, and Sholikhah (2017) in their analysis of adolescent characters hanging out on hedonism Vlogs studying Youtube teenage Indonesian video say that one of the teenage deviations today is the use of bad language (pp.32) "(Lickona, 2013) characterized by the use of the word "*anjing lo*" or "*anjirr*".

Words like those in picture 2 (*anjing*, *tai*) are considered as bad language category according to Saputra, Lestari, Milasari, and Sholikhah (2017). In Best Media, editorial policy states that if in the manuscripts such words are found then they must be replaced with better words, for example *brengsek* or asshole or *kurang ajar* or brash (interview with Prianto, 5 February 2018). Even so, there are words that Saputra, Lestari, Milasari, and Sholikhah (2017) say are not good but qualify to be featured in Best Media's novels such as "*anjir*" one of the jargon that uses a form of refinement or euphemism with sound changes. (Megawati, 2016: 23) as found in *The Coldest Boyfriend* of Best Media:

"**Anjrit!** Gak sopan lo maho!" geramku seraya mendorong tubuhnya biar jatuh dari kasur. Mana mau aku seranjang sama makhluk nista ini. (*The Coldest Boyfriend*, 2016:64)

The dialogue on page 64 (printed version) shows the main male character, Sena is suddenly visited by his best friend Rio. Without further ado Rio immediately lay down on Sena's mattress that was greeted by Sena's crude words. Here, there is no change in the word *anjrit* which means Best Media does not consider the word needs to be refined or replaced. From some of the harsh words or admonitions found in Best Media novels, there are different things about the refinement of a curse like the word "*anjrit*" or the same word "*anjrit*" which actually a subtle swear word in Indonesian. It was not altered because the word is considered more subtle.

In addition to Best Media publishers, the writer becomes a 'policeman' who maintains language politeness as what Fallonyu did on his *Wattpad* account in the *My High School Bride* story (figure 3).

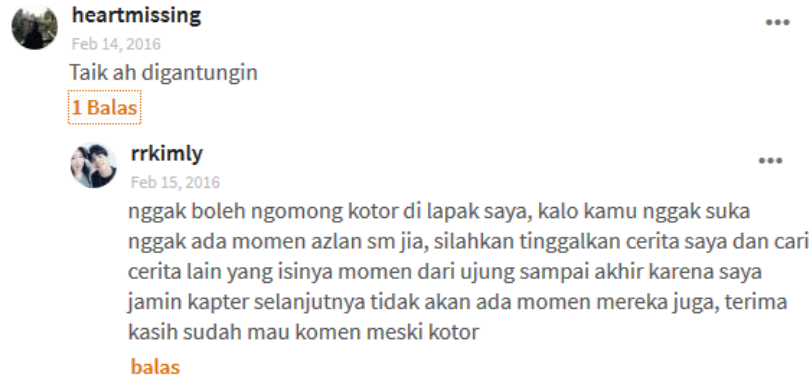


Figure 3. Authors' rules concerning foul language

Source: (<https://www.wattpad.com/215992650-my-high-school-bride-xxix-bad-feeling/page/3>)

Figure 3 shows that Fallonyu (@rrkimly) as the author of *My High School Bride* forbids the readers to comment with harsh and crude words. This is inseparable from Fallonyu's view of language courtesy represented in the novel *My High School Bride*, which is the absence of harsh or impolite words. The reader who commented by using these harsh words was related to the age - especially the teenager who was the target market. Meanwhile, Fallonyu was in his twenties (born in 1991, at the time replying the comments, he was twenty-five-year-old). This generation gap results in different views on language. From this, it could be concluded that Best Media chose the author who has the proper language principle of not speaking harshly, in accordance with the criteria of Best Media language rules.

From the language aspect, there is a different level between the novel chosen by Best Media and those which are not selected. Best Media chooses the story based on the criteria found in the five novels while in three novels which are not published by Best Media, there are discontented criteria, such as lacking PUEBI skills and foul language usage.

## CONCLUSION

The selection of stories and writers that publishers could not be separated from the market as argued by Bold (2016): "Many publishers are now persistently looking for potential bestsellers, and authors who can be used as marketable commodities." Nevertheless, the popularity of manuscripts or authors is not the only selection factor conducted by Best Media as a cultural intermediary, which served as an intermediary between the market of Indonesian novel industry and printed-novel readers. Based on the data analysis, Best Media also looks at themes and languages. However, the theme of each novel in the corpus of this study is different and they were published mainly because they are read a million times. Moreover, Best Media examines the language mainly in terms of spelling and language politeness. From the research findings, Best Media publisher has several standards: has the potential because the manuscripts are unique, marketable product, has differentiation from other texts, contains good language style (including spelling and does not contain foul or crude language). In terms of language, besides Best Media as the cultural intermediary, the author also acts as a gatekeeper of language politeness. From the findings, either Best Media publishers or Best Media published authors have similar language standards in terms of language politeness and writing quality (spelling).

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**Interviews:** Budhi Prianto- Best Media (5 Februari 2018)

## CONFORMITY IN INDONESIAN CHILDREN'S FILM

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### ABSTRACT

This paper aims to examine the ideology inherent in two Indonesian films for children. Set in rural areas, both *Laskar Pelangi* (2008) and *Lima Elang* (2011) are films with education theme, but with different outcome. As children learn to make sense of themselves and the world around them, their interactions do not only show the power relation in the discourse they live in, but also inform the ideology of text as an effect of the discourse. Employing formal system analysis which treats film as a text (Bordwell & Thompson, 2008) and the approach of structuralism, this study analyses how the ideology is constructed in both films. The result shows that ideology is constructed from the aspects of narrative and cinematography, notably: characterization, and cinematic point of view. Read within the framework of Foucault's theory of disciplinary power (1995), the interplay of power in public sphere present in both films finally submits to the normalization of the dominant discourse of conformity. Problematizing the conformity, it is revealed that the textual ideology denies those who are different from the 'normal' social expectations.

**Keywords:** conformity, disciplinary power, discourse, ideology, Indonesian films for children

### INTRODUCTION

It is almost taken for granted, if not universally acknowledged, that children's film should convey messages about good deeds and behaviour, or politically correct attitudes. It has to do with the belief that children's texts, including film, carries both pedagogic/didactic and entertaining functions. Adults who take children to a movie theater are more likely to select films that they believe to give necessary impacts for the children, such as learning to be honest and to appreciate others, besides having fun adventure. Just like books for children, films for children also are a medium for shaping subjectivity, a process of making sense of self and of relations with others because childhood is a stage in life to prepare for real life situations when they grow up (McCallum, 2002; Stephens, 2013). Therefore, most scholars on children's films agree that this genre, despite its debatable definition, affirms and reaffirms family and community as well as uphold social norms (Brown, 2017, p. 19). Nevertheless, the norms and values of the community portrayed in a film are never value-free or neutral. Hollindale (1988) contends that any children's text is a contested site of ideology, either to perpetuate or to challenge the dominant ideology in which the text is produced. Furthermore, according to McCallum and Stephens (2011) "ideologies are systems of belief which are shared and used by a society to make sense of the world and which pervade the talk and behaviors of a community, and form the basis of the social representations and practices of group members" (p. 370). Consequently, no matter how innocent a children's text, in this case children's film, appears to be, it is not to be taken for granted.

Ensuing Hollindale's theory, studies on ideology in children's literature have been around for the past thirty years. Pervasive ideologies such as masculinity (Barber, 2015), heterosexuality (Lugo-lugo & Bloodsworth-Lugo, 2009) and American individualism (Booker, 2010) which are present in both children's books and films raise concerns of misleading the children in thinking them as universal values. In Indonesian contexts, Purbani (2009) found that Indonesian children's books during the New Order Era champion ideology of patriarchy, while Noorman et.al. (2013) revealed materistic and 'neo-Islamic' ideology present in children's books authored by children. Studies, however fewer, also found that some children's texts like Diana Wynne Jones's *Howl's Moving Castle* (1986/2006) and *Shrek* (2001) try to challenge to some degrees the dominant

ideologies. These studies indicate that awareness of what and how ideology is constructed in a text facilitates understanding of what to expect from a text and critically assesses it.

Foucault, however, criticizes the “truth” and the illusionary effects linked with the notion of ideology (Deacon, 2003). Ideology often connotes closure and certainty of ruling class over the passive subordinates, which assumed to be the true reality. On the contrary, for Foucault this “truth” is produced in discourses where power relation operates. Discourses are system of thought which construct subjects in a range of social sites, such as schools, prisons, and hospitals. Discourses are sites for social power which its interplay decides the dominant discourse to produce “truth”. Moreover, Foucault (1980) believes that “each society has its regime of truth, its ‘general politics’ of truth: that is, the types of discourse which it accepts and makes function as true” (p.131) through mechanism, techniques and procedure, which Foucault calls disciplinary power (1977/1995). The disciplinary power trains subjects to normalize practices so that they are subjectivated. Mills (2003) summarizes that “For Foucault, discipline is a set of strategies, procedures and ways of behaving which are associated with certain institutional contexts and which then permeate ways of thinking and behaving in general” (p.44). Stoddart (2007) sums up that “where discourse is mobilize to reinforce systems of social power it functions as ideology” (p. 193). It is through the power relations, dominant discourse perpetuates what constitutes the regime of truth, the shared belief of a particular society. In other words, ideology is maintained in a dominant discourse.

In this relation of power, the present study examines the construction of dominant discourse which produce ideology of the text of two Indonesian films for children. *Laskar Pelangi* (2008) and *Lima Elang* (2011) are categorized as children’s films due to their specific features. Both films have themes familiar in children’s films, which are affirming friendship, as well as straightforward narratives and upholding social norms. Despite the portrayal of child characters actively empower their agencies, the interplay of power in the texts cannot be missed. Throughout each narrative, the child characters encounter incidents in which they enact their subject position in the power relations either through subjectivation or negotiation/resistance. As Foucault asserts that power is productive, the child characters strategies produce and reproduce the accepted norms of the text. Analyzing the strategies undertaken by the children, this paper argues that the film texts propagate dominant discourse of conformity. This conformity in public sphere is achieved through narrative strategies of character’s types, camera work, and soundtrack. Further, read in Foucauldian analysis, the ideology of the text denies those who are different from the normal.

## METHODS

“A film *enacts* ideological meanings through its particular and unique formal systems” (Bordwell & Thompson, 2008, p.63). As this paper discusses ways in which discourse of power underlies the texts, it employs a structuralism approach in literature and film theory’s of formal system analysis from Bordwell and Thompson (2008). Film as a formal system suggests that a film is a form in which a specific system of patterned relationship between narrative and style (cinematic) aspects enables us to understand a film more thoroughly. A film is segmented into sequences to find patterns and motifs as well as the functions and effects that construct the film’s meaning. It is only after careful structuring of the film can we uncover the symptomatic meaning –or in this case the dominant discourse of a film.

The two films in the study, *Laskar Pelangi* (2008) and *Lima Elang* (2011) –hereinafter referred to as LP and LE respectively- share similar themes, but have different characterization of protagonists and setting. However, LP sets in 1979 Belitung, a renown island for its tin mining in the past, and portrays a group of children from a less fortunate social class. The films follows the group’s experiences during their fifth grade year, mostly focus on the group’s achievement in overcoming their obstacles as students of an underdog-school. On the other hand, LE focuses on a student’s journey on discovering friendship in a group of students. Although most of the narrative

takes place in a camping site at the outskirts of a jungle, LE's child characters come from a better situation in comparison to the child characters in LP.

Following the analysis of the films' sequences, some patterns arise in terms of narrative and cinematic aspects. Narratively, LP and LE depict the child characters' actions in open space which signify their strong agency and attachment to their group's identity. Cinematically, the use of camera's objective point of view, frames of group bonding and dialogs support the group oriented drive. From these patterns we can derive discourses of conformity taking place in public and private sphere. However, due to the limited space, it will only discuss the discourse in public sphere.

### **CONFORMITY IN PUBLIC SPHERE**

Power relations often operate in public sphere of education, economic, law and government which institutions reside. In LP and LE, children characters have interactions in the public sphere where they study, play and compete. Moreover, in LP, the characters also engage in economic activities when they do not study or play.

The child characters in LP are portrayed to be active students in and outside school area, both in relation to their peers and adult characters. Inside the classroom, the ten, and later 11, students called Laskar Pelangi study diligently in a relaxed atmosphere managed by Pak Harfan and Bu Mus, the only two teachers left in this dilapidated elementary school of SD Muhammadiyah. Lack of school facilities are compensated with interesting and joyful learning experience. Pak Harfan teaches by using storytelling and practices to transfer Islamic teachings, while Bu Mus happily attend to the needs of the students. Here and there Lintang and Ikal, the two main child protagonists, and their friends help each other to solve lesson's problems. In this institution, the child characters are clearly subjectivated by the authority of the teachers. They willingly participate in any events the teachers ask them to do, even creatively and successfully carry out the missions of the town's cultural performance for the Independence Day's celebration and of the town's quiz contest.

Similarly, during school holiday, the child characters of LP are subjectivated by the social norms they live in. Being students from low economic class, half of them spend their holiday working either to earn some pocket money or to help family. Strategically, some of them choose to work in the market as porters or helping to sell snack around the place. Kucai, another student from the bunch, has a part-time job with his father in the tin mining site. Lintang, the genius, decides to help his fisherman-father on the beach. Except for Kucai, every child seems to take pleasure in their part-time jobs despite their exhaustion. Just like the school's settings, the children's subjectivation is positive as they are willingly take part in the event.

Different from LP whose protagonists are a cohesive bunch, LE's child protagonist does not belong to the school's bunch. As a new student, Baron, the protagonist, has a rough time adjusting himself in his new school environment. Taken as arrogant by his classmates for speaking in Jakartan dialects, but subtly tricked by Rusdi, the school's boy scout leader, to join the boy scout team, Baron negotiates his subject position among his new friends. Initially, he reluctantly participates actively in the Jamboree; instead, he manipulates his team by using time to find a way out of the camping site. As time goes by, he learns about each of the member of his team and takes a little interest in them. When he almost achieves his personal goal to escape the camping site, his conscience stops him. He returns to his team and helps his team fight the illegal loggers who capture in Rusdi and Anton. Eventually, Baron too is subjectivated.

Based on the subject positions taken by the child characters in both films above, it is obvious that they are encouraged to conform to their social norms. On the surface, this is perfectly legitimate as children's films generally endorse cooperation and a sense of being part of community (see Booker, 2010; Brown, 2017; and Wojcik-Andrews, 2000). "Conformity is the tendency to align your attitudes, beliefs, and behaviors with those around you. It's a powerful force

that can take the form of overt social pressure or subtler, unconscious influence.” (Psychology Today, 2018). In these two films, conformity is achieved by the protagonists resigning their personal goal and aspirations for the group or family’s benefits. The resignation is made possible with the narrative strategies of character types, camera works and sound track. Through this narrative strategies, the dominant discourse is established.

There are two character types appear from the film texts. Based on Nikolejeva’s character categories (2002) both films have static and flat characters, except for Baron who is flat but dynamic. Despite their strong agency, the protagonists in LP are static and flat, which mean they only have one typical trait and do not change in terms of the character’s moral or quality throughout narrative. So are the secondary characters in LP. As such, this type makes the characters’ action easy to predict. Mahar is artistic, hence his ‘strange’ behavior is expected; Lintang is very clever and quiet, so he calmly solves any difficult personal and group’s problems. Similarly, cheerful Rusdi, grumpy Aldi, smiley Anton, and strong Sindai act predictedly. Although Lintang does show emotion in a few scenes and Rusdi loses control, they are fleeting moments and justified. Even Baron’s static character foreshadows his subjectivation as he is shown to be a boy who helps a little girl getting her loose balloon in the opening scene of LE. Therefore, their subjectivations are expected in the narratives. They are good children who are aware of their positions in their groups, which are to serve for the greater good.

The conformity is strengthened with the use of camera’s objective point of view and group bonding frames. Figure 1 and Figure 2 shows how the camera work highlights conformity.



Figure 1. Group bonding in LP



Figure 2. Group bonding in LE

Both pictures are taken in objective point of view which shows clarity of actions and expressions. These shots signify conformity as camera objective point of view suggests convention and familiarity. Besides, this type of camera work objectified the subjects in the story world because audience is assumed to have position to be more powerful as they are more knowledgeable than the characters. The conformity is also highlighted with the use of group bonding frame. Group bonding is a term Hanan (2017) uses for frame of subjects characterized in Indonesian cinema. In both Figure 1 and Figure 2, all the characters standing or sitting close to each other, even touch each other, while at the same time looking to the same focus wearing similar expressions. Indonesians who are well known for their warmth and hospitality are captured in images of close-knit group like these figures. Group bonding, then, shows closeness and similar expressions specifically Indonesians.

Finally, the sound track, in this case the songs accompanying the characters’ actions confirms conformity. More specifically, the song when the characters of LP spending their school holidays insist on the perfection and magic of being together, as can be seen from the refrain part of the song:

*Bersamamu kuhabiskan waktu* (together with you I spent the time)  
*Senang bisa mengenal dirimu* (so glad to have known you)



*Rasanya semua begitu sempurna* (feels like everything is perfect)  
*Sayang untuk mengakhirinya* (I don't want to end it)

With catchy lyrics and melody, the song implies nostalgic, idyllic childhood when everything seems so right and perfect. Without seeing the film, the song will not be able to catch the harsh reality the characters live in. Unlike the more fortunate children from middle class, these children have to cope up with their poverty or low economic condition. Working during holiday is not simply earning pocket money; it is also their survival.

So conformity is what to be taken as truth in these two texts. The children of LP find it normal to get by with what they have and do not wish to change much. Meanwhile, in spite of his wish, Baron is made to realize that the true happiness is with his friends. However, on second layer of analysis, this truth is problematic. Foucault urges to see deeper on what is taken for granted since it reinforces inequity in the discourse (Stoddart, 2007). Problematizing the discourse, it can be seen that those who are different from the expected norms will be left out. The tolls of conformity in this case are Baron, Kucai and Lintang.

Baron as a dynamic character changes by the end of the film. Baron is portrayed to be an independent and resourceful boy who is actually very nice and helpful. His first encounter with his classmates in the new school leaves him sour. He does not fit in –yet. While it is justifiable that his selfishness (for wanting to leave the team for the sake of RC exhibition) should be corrected, his sudden change of heart is less convincing. Just within walking distance to the town where the exhibition is, he accidentally browses Rusdi's notebook. Reading that Rusdi lists each member's strength, Baron cedes his goal. The film's lack treatment of Baron's dynamic process serves the urge to conform the conformity. It is not important whether Baron reflects on his selfishness or whether Rusdi's notebook is shown valuable enough to be the symbol of redemption.

Meanwhile, Kucai is the only one who does not enjoy the school holiday. He eats silently, works silently and wears a long face. Figure 3 is shot in indirect subjective point of view which makes it possible for the audience to take part in the character's emotion closely. Hence, it is very clear that Kucai is very unhappy. While the others play or combine work with play, Kucai thoroughly spends the day working like an adult.



Figure 3. Kucai at the tin mining in LP

Moreover, the song hits the last lyrics which says “*Janganlah berakhir (Don't stop)*” three times when this shot appears. It is obvious that Kucai has a hard time helping his father make a living, but the song says not to stop working? Kucai is forced to align his attitude to the expected norm. As a poor, good boy he has to bear all the hardship and should take part for the lot he has. This shot can also be taken as the film's critique towards the low economic class' fate. However, it misses the point because the song lyrics tells the opposite.

Last, but not least, Lintang's fate. This local genius has proven his worth in any situation. He is the poorest, most unfortunate of LP's bunch, but he is the brightest one. As his mother passed

away, Lintang has to help his father run the household and take care of his younger sisters. He has to bear rain and shine and crocodile before he safely arrives at school. He has his moments of glory, but whenever he is with his friends, he does not outshine others. Many times when he is in the group, Lintang is not necessarily placed in the center. Figure 1 is one of very few shots in which Lintang takes the center position. It signifies his conformity to group. Nevertheless, by the end of the film, Lintang, the brightest, most motivated student, has to end his education because his father died during fishing. Conformity requires not only attitudes, but also situation in life. Those who are not from the same circle would get harder time to fit in. This excess of conformity is that “the truly gifted are forced to sink back to the level of the masses to avoid persecution and just to get by” (Booker, 2010, p.93). Lintang the gifted is forced to sink back as we see in the last scene where Lintang the adult has to give up his talent.

## CONCLUSION

This paper aims to examine the ideology which arises from dominant discourse constructed in the narratives of two Indonesian children’s films, *Laskar Pelangi* and *Lima Elang*. The finding shows that the dominant discourse of conformity is constructed through subjectivation of the child characters in public sphere inform the subjectivation to expected norms of the community where the characters live. This conformity is achieved by the protagonists resignation of their personal goals for the group’s benefits, which is made possible by narrative strategies of character types, camera works and sound track. Further analysis reveals that conformity denies differences of character and situation for the sake of normality. This finding suggests that critical assessment of children’s texts enlightens understanding of how texts disseminate ideology subtly.

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## **GUDANG GARAM SIGNATURE MILD: CONSISTENCY IN A DIVERSE BRANDING CONCEPT THROUGH SYMBOLISM**

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### **ABSTRACT**

This paper deals with symbolism within a diverse concept in the branding of Gudang Garam Signature Mild to unveil the consistency in the branding. The finding out of consistency within the branding is to highlight that consistency in the branding is essential and affects the projected brand image, however, can be achieved through different method. Being consistent in the branding means all of the branding tools of the brand project similar symbols. This study was conducted using descriptive qualitative approach which focuses on the video advertisements of Gudang Garam Signature Mild as means of brand projection connected to the packaging of the product. The writer analysed the consistency between branding tools; the video advertisements and the packaging of the product. From the analysis, the writer found that the branding of Gudang Garam Signature Mild is consistent as the advertisements used similar symbols to its packaging. However, the consistency of Gudang Garam Signature Mild is implicitly seen in its video advertisements and other branding tools. Unlike other brands which might be focused on the idea of luxury or masculinity, the consistency of Gudang Garam Signature Mild is focused on the idea and symbol of “enjoyment” which could be seen from the tagline in video advertisements; “enjoy your signature moments” and “bigger size bigger fun” which are are to the idea. The writer concludes that Gudang Garam Signature Mild consistently sells the idea of “enjoyment” through its branding rather than the idea of luxury or masculinity which usually surrounds cigarette brands.

**Keywords:** Symbolism, Branding Strategy, Cigarette Advertisements

### **INTRODUCTION**

In Indonesia, the cigarettes advertising has been a challenge and more likely to be a struggle to advertisers because of the heavy regulations from the government. The advertisement of cigarettes is heavily restricted and regulated to the extend that cigarette advertisements are prohibited to show activity of smoking cigarettes in addition to the limited showing time of the advertisements. Because of that, cigarette advertisement is more complex than the other advertisements in Indonesia; its use is not just limited only to inform people about the product while persuading them to buy. They are more likely to highlight Percy’s idea about advertisements, which stated that advertisements can also be used to imprint certain images and/or perspectives to the mind of the audience regarding the product and/or the company by providing positive feeling information that goes well beyond simply calling people’s attention into it (Percy, 2005, p.4). The positive feeling information is further defined as an act of imprinting a certain product or a certain idea highlighted in the advertisement to the mind of the audiences to manipulate their perspective with consumption as its purpose (Percy, 2005, p.4). Its essence is mainly to connect a certain product/service/idea to a broader dimension of consumption (Moriarty, 2009, p.55) which stresses on the consumption of idea behind the product rather than product consumption as a commodity.

The fundamental idea of using advertisement to imprint images to audiences’ mind was succeeded by Phillip Morris. inc, brand owner of Marlboro; the world’s most well-known cigarette brand, by imprinting masculine qualities in smoking Marlboro cigarette. With that objective, Marlboro’s commercial always pictures frontier lifestyle in the wild or other activities whichsymbolises masculinity through its most remarkable theme: *The Marlboro Man*, and *The Marlboro Country* (Wang, 1998, p.1). Using those concept of advertising, Philip Morris,inc has

been imprinting the image of masculinity in smoking Marlboro cigarette to make audience regard smoking Marlboro cigarette as a gentleman, and masculine activity by picturing masculine figure, activity full of freedom, and assertiveness in the advertisement of Marlboro (Saurabh, 2016). Philip Morris,inc's practice in advertising Marlboro further highlights the use of the advertisement which is to alter audiences' reality by establishing a highlighted image or point of view regarding a certain product (Harris, 2004) which is aimed towards consumption.

What interests the writer in Gudang Garam Signature Mild is the fact the Signature Mild is advertised unusually by using a contrasted advertising concepts in its video advertisements; "Extraordinary Surprise (2016)" and "Big Camera (2017)". In the "Extraordinary Surprise (2016)", symbols of luxury are pictured in the video advertisements in the form of private villa, "porsche" car, and some amazing sceneries which audience could not see clearly in the "Big Camera (2017)". On the other hand, audience could see some symbols of togetherness involved in the "Big Camera (2017)" which is not seen clearly in the "Extraordinary Surprise (2016)". Supposedly, advertisements which surround the brand should be consistent, and by looking at these two advertisements, it might be possible that the advertisements of Signature Mild are not consistent at all. By doing this research, the writer would like to unveil the consistency that dwell within these two "seemingly inconsistent" advertisements which surrounds the branding of Gudang Garam Signature Mild.

As this study dwells within the use of symbols in a diverse concept of the branding of Signature Mild to unveil the consistency within, there are some terms related to branding that will be further used. By branding, the writer means "the process of making a brand; which involves what people think about the product - their impressions and perspective towards the product, logo, and the message of the product" (North Star Marketing, 2017). As this study talks about the use of symbolism in the branding consistency, this study focuses on the symbolism in Peirce's triadic modes of the sign to interrogate the relationship and association between signs since Peirce's triadic modes of the sign talks about differences in "modes of relationship" or "types of relationship" between the signifier and the signified. Symbolism is the relationship of the sign which must be agreed upon and learned first to understand its relationship since the signifier does not resemble the signified at all because the signified is fundamentally arbitrary or purely conventional for instance traffic lights, red colour (signifier) in the traffic lights is a symbol of stop (signified). However, the symbolism that is used in this study is the symbolism on discursive context, which is focused on the symbolic "modes of relationship" between the discourse and the idea behind that are reflected on the advertisement of the product itself.

According to North Star Marketing, being consistent is the most important aspect in the branding as consistency manages perceptions regarding the brand by shaping how people will perceive the product (North Star Marketing, 2017). North Star Marketing further explains that consistency in the branding connotes professionalism, strong sense of purpose, and stability in a way that a focused effort to establish and maintain consistent branding will deliver a very specific set of questions which will create a perception regarding the brand: "Is the company being serious? Does the company stay focused?" That way, consistency eliminates issues and confusion surrounding the brand; a consistent brand should evoke confidence, not confusion (North Star Marketing, 2017). To conclude, equity is built in the brand by being consistent which will not evoke any confusion regarding the brand. In analysing the consistency in the branding, the symbols which are projected in the advertisements and packaging need to be consistent with each other, in the sense that branding tools within a brand need to bear the same concept of symbols.

This research is aimed to contribute towards the advertising field of fast moving consumers' goods especially cigarette. This research is important and beneficial as this research analyses brand consistency in a varied use of symbols. Brand consistency itself is a strategic commitment to use symbol consistently to convey the message of the brand that is in many ways just as vital to the success as one of the secret formula. However, advertisers often misinterpret

branding consistency by doing the branding using the same symbols or similar messages over and over which most of the times ends-up in a monotone advertising regarding a certain product. The writer believes that the understanding of the consistency behind a varied use of symbols will lead toward a turn-over in the advertising field in Indonesia which challenges the discourse of advertising.

## **METHODS**

This study was conducted individually using descriptive qualitative approach by analysing the video advertisements of Gudang Garam Signature Mild entitled “Extraordinary Surprise (2016)”, “Big Camera (2017)”, and the packaging of the product. As the main instrument of this research, the writer himself collected the data as a source of his analysis with the main goal to understand the consistency behind a diverse concept of projecting a strong and effective message in the branding as reflected in the advertisements and in the product (packaging) itself through descriptive paragraphs. In analysing the data, the writer compared the two promotional videos and the packaging to find the concept that is embodied in the Gudang Garam Signature Mild through theories of signification process. Finding the concept is the most essential as the concept in promotional videos have to be consistent and in line with the brand itself.

## **FINDING(S) AND DISCUSSION**

Gudang Garam Signature Mild is a LTLN (Low Tar Low Nicotine with the specification of 15mg tar, and 1.0mg nicotine), king size filter kretek cigarette manufactured by PT. Gudang Garam, Tbk (GGRM.JK). The manufacturer, PT. Gudang Garam, Tbk (GGRM.JK), is one of the biggest cigarette company in Indonesia and well-known for its good quality in manufacturing kretek cigarette. PT. Gudang Garam, Tbk as the brand owner defines the Gudang Garam Signature Mild as a “a master piece from Gudang Garam; a creation that combines the subtle sensation and masculine look of a filter clove cigarette. The perfect blend to manifest manliness who is gentle and caring for others without losing his masculinity” (GudangGaramtbk.com). From the claim and the definition from the manufacturer and brand owner, it is clear that the market of Gudang Garam Signature Mild is more likely to be aimed towards premium masculine consumers.

The packaging of Signature Mild contains several signs in which most of them deals with language, and only a few of it deals with design such as colour, and logo. First of all is the brand logo, “Gudang Garam”, which is well-known as one of the biggest kretek cigarette manufacturer in Indonesia. Kretek cigarette is a type of cigarette native to Indonesian which is made using tobacco leaves mixed with cloves and other ingredients. In Indonesia, “Gudang Garam” brand is famous for its good quality since the beginning of its establishment that it becomes a tradition and history in itself. In Indonesia, the brand “Gudang Garam” symbolises good quality in kretek cigarette. The brand name; Signature Mild implies that the product is a distinctive product which usually signifies good quality as it carries the name and the quality of the maker, and therefore, usually costs more. The word “Mild” in the brand name means that the product contains low tar and low nicotine (LTLN) and belongs to LTLN segmentation within the market.

The design of the packaging of Gudang Garam Signature Mild adopts silver laminated azure blue/light blue colour as its main colour in the packaging. One of the reason in adopting the colour is probably due to highlighting its mild characteristics. Mild cigarette kretek brands in Indonesia such as Sampoerna Mild, L.A Lights, GG Mild, etc, usually adopts bright colours (usually white) to symbolise its low content in tar and nicotine, lightness, and subtle texture in contrary to full-flavourkretek cigarette which usually adopt black or red colour to symbolise passion, energy, power, elegance, and authenticity. In regards to that, Roland Barthes often regards black as a status of power, and authenticity (Grainge, 1999 as cited in Adebeshin, 2015, p.31) which might be the fundamental reasoning in adopting black colour in the packaging for most full-flavouredkretek cigarette brand as opposition to Mild cigarette. Another reason of its adoption is

probably to connote its consumption as “premium”. The azure blue with silver laminate connotes premium lining in the product branding as it metaphorically resembles the actual valuable silver.

The description of the product which comes in the English language evokes sense of modernity and premium as English language is regarded as the language of “smart” people, thus, hold more “prestige” compared to Bahasa Indonesia or the local language. The use of language in this context is aimed to evoke the prestigious aura of the consumption. To further increase its value and evoke a higher sense of premium in the consumption, Gudang Garam Signature Mild also adds the hand-signature of the owner of PT. Gudang Garam, Tbk to symbolise authenticity, pride, and good quality. The packaging of Gudang Garam Signature Mild is deliberately aimed to highlight its good quality which usually comes with a high price as a logical result with the purpose to connote the consumption as prestigious.

The branding of Gudang Garam Signature Mild involves the use of signs to symbolise aspects that project the brand image of Signature Mild. The signs come in the form of every tangible aspect that are seen in the branding such as the colour, the car inside the advertisement, the claims, even some words within the packaging itself are considered signs that might signify and further symbolise the brand. The writer then associates those signs with some aspects behind it to understand the symbol within signs, for example: Porsche (brand of car) is associated with luxury, and modernity. Therefore, the car with the brand Porsche is seen as a symbol of luxury, modernity, and affluent lifestyle. In that sense, the signs that are identified within the branding of Signature Mild carry some meaning that comes in the form of arbitrary concept which requires deeper understanding such as paying attention to the association of certain colour or idea within the advertisement.

However, its two video advertisements entitled “Extraordinary Surprise” and “Big Camera” seem to contrast each other, as well as the tagline. The tagline of the “Extraordinary Surprise” is “Enjoy your Signature Moments” while Gudang Garam Signature Mild has another tagline in the “Big Camera” that is “Lebih Besar, Lebih Seru (Bigger Size, Bigger Fun)”. The two video advertisements feature different characteristics as well. The video advertisement entitled “Extraordinary Surprise” tells about the exclusivity of the consumption, the good quality, and therefore might be aimed to highlight the good quality of the product that symbolise exclusivity, prestige, and premium as the advertisement pictures private villa, sports car, private beach which are the signification of those characteristics. Signature Mild aims to sell those image in the advertisement targeting that the consumption will symbolise those characteristics. In the advertisement, Signature Mild aims to connote its consumption through picturing the activity that signifies exclusivity, premium, and prestige. Through the tagline “Enjoy your Signature Moments”, Signature Mild also aims to picture enjoyment in consuming the product. The signification of signs showed in the video advertisement entitled “Extraordinary Surprise” also reflects the signs within the used in the packaging in the form of colour use such as the use of azure blue colour with silver laminate in some signs in the video advertisement.

On the other hand, the second advertisement “Big Camera” tells about the bigger fun which is caused by the size of the product that is claimed to be bigger than most mild cigarette as mild cigarette usually comes in slim size. Through the video advertisement “Big Camera” it seems, Signature Mild aims to clarify that the product is unlike other mild cigarette brand which usually comes in the form of slim size. In the video advertisement, Signature Mild focuses on the use of the big camera itself as a connotation to the king size cigarette which is bigger than any other mild cigarette brand. Therefore, Signature Mild aims to highlight that bigger cigarette size equals to bigger fun, bigger enjoyment, and bigger sense of pleasure. Some signs that reflect the brand are seen in the video advertisement such as the use of azure blue colour with silver laminate to symbolise the brand itself. However, Signature Mild does not really expose the sense of exclusivity, prestige, and premium through the use of signs in the video advertisement unlike in its previous video advertisement entitled “Extraordinary Surprise”.

However, it does not mean that the branding of Gudang Garam Signature Mild is inconsistent as the video advertisement entitled “Big Camera” does not expose the sense of exclusivity, prestige, and premium in its video advertisement unlike the packaging as well the previous video advertisement. It simply means that there is another characteristics that Signature Mild implicitly focuses on through its branding tool. Looking at its printed advertisement in which Gudang Garam Signature Mild highlights its affordable price that is IDR 15.000,- for a pack of 16 big sticks, it seems that the premium characteristic that is aimed does not really reflect sense of exclusivity or prestige in the consumption. In case like this, analyst should look for another perspective that is the tagline as the tagline usually reflects the advertisement concept as well as the packaging concept but might not be in the same line to them. Similarly to Apple iPhone in which the tagline and the packaging say two different things; the packaging as well as the design aim for the simplicity, however, the tagline always connote to innovative ideas. Signature Mild is similar in that way as well in the case that the two video advertisements talk about different thing, however, the tagline from both video advertisements; “Enjoy your signature moments” and “Bigger size, bigger fun (Lebihbesar, lebihseru) always talk about the pleasure, the enjoyment, and the fun in the consumption. In its tagline, Signature Mild consistently aims to symbolise its consumption as enjoyment, pleasure, and fun that could be enjoyed everywhere by people from different social dimensions as reflected in the two video advertisements.

From the tagline of the two video advertisements, it is clear that Signature Mild does not focus on the symbolising the consumption as feelings of consuming something exclusive, prestigious, or expensive as Signature Mild released the printed advertisement implicitly telling that the price is affordable by showing the price. On the contrary, the tagline of the Signature Mild consistently aim to symbolise the consumption as feelings of enjoyment, pleasure, and fun that could be enjoyed by people from every social dimensions as reflected by the contrasted video advertisements. Through the tagline as well as the printed advertisement, Signature Mild implies that premium does not always result in high price. Signature Mild further implies that although the price is affordable, it is still necessary to write “premium” in the packaging to further symbolise the feelings of enjoyment, pleasure, and fun as a part of human behaviour to consume good things.

## CONCLUSION

This study aims to unveil the brand consistency in Gudang Garam Signature Mild which is reflected on the use of symbol within its packaging and advertisements. Through the use of symbol within its packaging, Gudang Garam Signature Mild aims to highlight its good quality in the consumption through the use signs and symbols such as the use of the name and reputation of Gudang Garam as the brand name as well as “Signature Mild” which symbolise the product as a special product from the manufacturer, the word “premium” written in the packaging, etc. By using that, Gudang Garam Signature Mild manages to create a strong image of its good quality through its packaging. However, transferring those signs to the form of advertisement with the purpose to introduce the product and provide a positive feeling through it while maintaining the brand consistency is a challenge in itself. In advertising the product through the use of printed advertisement and video advertisements, Signature Mild uses various branding concept which looks inconsistent to one another as the printed advertisements highlight its affordable price; symbolising that Signature Mild is affordable. Meanwhile, its two video advertisements entitled “Extraordinary Surprise” and “Big Camera” also talk about two different things and have two different tagline as well. “Extraordinary Surprise” involves some symbols of exclusivity, prestige, and pleasure with its tagline “Enjoy your signature moments” while “Big Camera” talks about feelings of fun, and togetherness with its tagline “LebihBesarLebihSeru (Bigger Size, Bigger Fun) which more likely to highlight its king size. However, looking at the two tagline in which both of them focus on symbolising the feelings of pleasure, and fun, Signature Mild aims to connote its consumption as the feelings of pleasure, and fun which could be enjoyed everywhere. In



conclusion, the packaging as well the advertisements design might look inconsistent, however, the tagline as the main concept of the product still have to remain consistent in the sense that the tagline need to symbolise the similar aspect or characteristics that is highlighted by the product.

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## APPENDIX

### 1. The packaging of Gudang Garam Signature Mild



### 2. The printed advertisement of Gudang Garam Signature Mild



## MORMON FEMINISTS' SYMBOLIC LANGUAGE IN THEIR ONLINE WORLD CAMPAIGN

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### ABSTRACT

As a women movement which encourages a breakthrough within the Latter Day Saints (LDS) church, Ordain Women (OW) promotes their vision of female priesthood within the church through online media. In the era of visual culture, online world has facilitated people to use photographic picture to spread what they believe. This paper aims to examine series of photo illustration used by Mormon feminists as symbolic language in their online world campaign. In this qualitative study, interpretative perspective is applied by utilizing photographic pictures as the primary data. The data are collected by applying purposive sampling and analyzed based on interdisciplinary principle following the tradition in American Studies. Working under the American Studies tradition, this study posits semiotic method which is utilized with historical perspective to analyze, interpret the data and generalize the meanings. The result is presented in the form of essence description.

**Keywords:** Mormon Feminist, symbolic language

### INTRODUCTION

Feminist religious social movement which concerns with the role of women within Latter Day Saints (LDS) church has been started in the mid of 19 century in United States of America. During the last two centuries Mormon women have experienced three waves of movement. As the product of Enlightenment era, the first wave of Mormon feminist held the idea of individual reason authority, equality of sexes, and legal rights (Hank, 1992). In the twenty century the second wave supported the Equal Right Amendment through the publication called "Exponent II" (Barlow, 2006). In the late twenty century Mormon feminist went underground (Stack, 2007) and began to use different means of communication to continue dialogue without the threat of being ex-communicated by the church (Brooks, 1996). In the twenty century, to communicate their messages, Mormon feminists use blogs such as Feminist Mormon Housewives, Exponent, Young Mormon Feminists and Feminist Mormon women of color (Riley, 2005). Print publication named the Mormon Women Project was also founded (Stack, 2010). In the era of visual culture, online world has facilitated people to use photographic picture to spread what they believe. In the last five years, Ordain Women (OW) encourages a breakthrough within the LDS church. This Mormon feminist promotes their vision of female priesthood within the church through online media. In its quest to open the priesthood to women, OW released a series of photo illustrations that show women laying hands on the sick. The photo series coincides with their motto for 2015: "Honoring Our Past, Envisioning Our Future" (Huffington Post, 2015). Releasing a series of photo illustrations can be a new form of campaign which Mormon Feminists use to promote their messages. Photo illustrations are symbolic languages which contain bulk of meanings. The concern posits a question of what messages communicated by OW through its visual campaign. The aims of this present research are to see the meanings of Mormon OW's photo illustrations published in the context of the organization campaign and by scrutinizing the origin of the messages delivered through the photo illustrations; we can see what the meanings communicate and how the meanings describe the identity of OW. Photo illustration can be an effective campaign tool to communicate religious messages and reveal the identity of Mormon OW as a feminist organization.

Prior studies with different research bases which used photographs provided a starting point for the approach to viewing photographs as data sources in this research. Photographs were used in ethnographic researches as in Muselo's (1980) study of middle-class Euro-American families in which the result indicates that sample of middle-class Euro-American families approached photographs as mechanical recordings of real events, not as symbolic articulations; and in Schwartz' (1989) research on a rural Iowa farm community suggested that by the informants did not treat the photographs as mirror images, but as a communication meant to convey varied responses. As a text which can be read and translated, photograph shows what and how the image communicate to both respondents/informants and researchers. However, the meaning implicitly presented through photo is built on the "in and out" context of the photo itself, even the technical things, like angle and camera – subject distance. Supported by photos, in which, according to Freedberg (1989), such photos depicting the religious atmosphere are powerful and provide a religious effect for those who see them (Freedberg, 1989), Ningrum's (2014) research on Aimee Semple McPherson's strategy in the changing role of women in religious institutions in America at the beginning of the 20th century concludes feminization and popularization of religion as McPherson's renewal strategies. However, to some extent, the meanings the images provided are not solely formed by the photographs, but built in a surrounding context. As seen in McDannel's (1995) study on material religion in which photographs of rural workers' homes used to show both what religious objects and artifacts average people owned and how they used them, the finding suggested that the interpretation of the photographs in a larger context of which the meanings were also formed by the objects and images surrounding the photographs. Technical things of photographs are also important matters to be observed as a different technique of taking photo provides different frame and different manifest feature of the photo. This can be seen in Greenwood's (2005) research on the portrayal of U.S. Presidents on images published in news magazines and social media. The result shows that different angle and camera to subject distance posit different meanings. Photographs taken from high-angle means portraying both the President and contextual elements. Photographs taken from a low angle, medium-distance, and a close distance depict a relationship that could generate emotional involvement for the viewer.

Photograph is a form of material culture in the treasury of American Studies. It is a material evidence of event that occurs in American society. Visual culture which is massively produced can be interpreted in a particular cultural context as an object that has meaning and function for those who believe it (Morgan, 1998). Photograph is not a message in the usual sense (Byers in Schwartz 1989, p. 120), in which, according to Schwartz, the photographic meaning is conceptualized as being contained within the image itself. Barthes (in Schwartz, 1989, p 21) characterizes photographs as "polysemic," capable of generating multiple meanings in the viewing process. Further, Schwartz (1989, p 21) wrote that the photograph becomes a receptacle from which individual viewers withdraw meaning; however, the viewing process itself is a dynamic interaction between the photographer, the spectator, and the image; meaning is actively constructed, not passively received. The tendency to treat photographs as objective evidence ignores the convention-bound processes of both image making and interpretation. In order to benefit social research, the use of photographic methods must be grounded in the interactive context in which photographs acquire meaning.

In this research, photographs were also used as data source, but the photos are photo illustrations. The use of photo illustration by Mormon OW is supported by a situation where the feminist organization is not appreciated and even suppressed by the LDS Church leaders. Thus, this research was supported by the intention of what Fals-Borda and Rahman (1988, p 44) explained as claims of and for the empowering potential of visual materials and techniques which are often used as part of a participatory framework to engage more 'marginalised' and 'oppressed' groups who may, perhaps, be distrustful of more formalised means of conducting research such as the survey and the interview. Photo illustrations are photovoice during Mormon Feminist

Organisation campaign. Such photovoice research examines the perspectives of largely invisible individuals and communities and to promote individual and collective empowerment' (Dakin et al. 2014: 20). Such photovoice is also important 'for symbolization and for self-interpretation (Huss, 2012: 694). Photo research requires recognising the visual as a practice of inquiry as much as it is a mode of representation that can provide a useful way of overcoming the authenticity/subjectivity of interpretation (as in Jackson, 2013).

## **METHODS**

This photo illustrations research is a qualitative research which comprises multi variables and works under the umbrella of American Studies tradition which utilize s interdisciplinary approach. Photo illustrations are the mental evidence of Mormon Feminist movement in which the efforts to reveal the meanings and the identity of the feminists can be analyzed by applying Mc. Dowell's (1948) three reconciliations: time, discipline, and space. First, reconciliation of time sees the release of photo illustration as a phenomenon in the perspective of history not as a "being", but a "becoming". In that sense, sinkronic and diacronic perspective are needed. Diacronic perspective sees the backgrounds of the photo illustration release, whereas sincronic perspective reveals the correlation of the photo illustration release with the external variable (Kartodirjo, 1993). Second, in reconciliation of discipline, the efforts to read and interpret the religious photo illustrations can be done by utilizing multislice imagining. Konecki's (2011) multislicing imagining is a grammar of visual narrations analysis that includes (1) analysis of context of creation, (2) participation in demonstrating/communicating visual images, (3) the content and stylistic structure of visual product, (4) the reception of an "image" and visual aspects of presenting something. This involves analysis drawing on semiotics to assess the symbolic, metaphorical, associational qualities, tendencies of images and technical matters. Third, reconciliation of space sees the religious photo illustration release as a small phenomenon which reflect a bigger phenomenon, notably the shared experience between Mormon feminists with the rest of American feminists and even the world.

The data used in this research were eight photo illustrations released by the Courtesy of OW coincides with their motto for 2015: "Honoring Our Past, Envisioning Our Future". Since the photo illustrations were the only primary data source, among Konecki's four slices imagining, this research did not include the fourth slice which requires interviews and questionnaires to see the reception of the visual objects and images by others and by their creator. The photos were taken from the official site of Salt Lake Tribune (sltrib.com in 2015) and the data were analyzed by adapting and modifying Konecki's (2011) multislicing imagining data analysis procedure. The first slice refers to the act of creation. It is the analysis of the inner context of image (why and how the photo illustrations were created, for what audiences, from which social world). The second slice refers to the participation in demonstration or communication of visual images. It is the analysis of the inner with the "outer context of image" (reconstructing how the photo illustrations were perceived through sincronic and diacronic perspective ). The third slice refers to the visual product and its content. It is coding the textual replication of visual data (writing the narrative description of the photo illustrations, dividing the photos into a smaller parts to describe symbolic, metaphorical, associational qualities, tendencies of images and technical matters)

## **FINDING(S) AND DISCUSSION**

OW, an organization advocating for the ordination of women to the priesthood in the LDS Church, was founded by Kate Kelly in 2013. A year after she was excommunicated by the church for her conduct contrary to the laws and order of the church (Stack, 2014). Though she maintained that she was not guilty of apostasy (Kelly's Blog, 2014), her appeal to church membership was rejected (Stack, 2014; Stack 2015). The eight photo illustrations were released by OW corresponding to

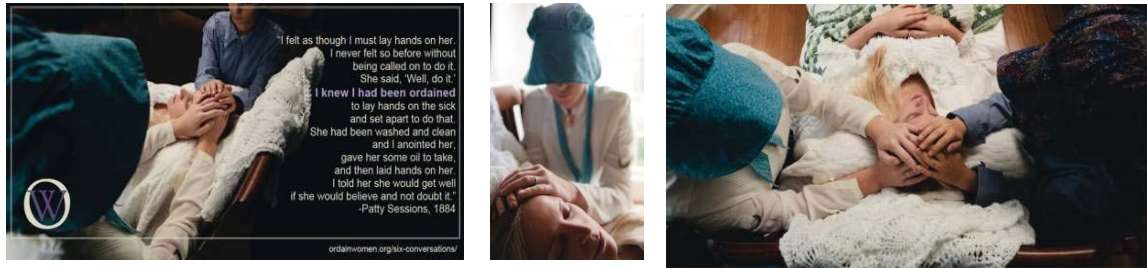
their movement to open the all-male LDS priesthood to females. The illustrations picturing OW's imagination of very different future for their faith — one with gender equity at every level — are OW's campaign tools. The OW founder, Kate Kelly, said that the illustrations are part of the group's 2015 theme, "Honoring Our Past, Envisioning Our Future" and the purpose is to facilitate conversation about what LDS women once did and what it can be like in some future day when women are ordained (Stack, 2015).

The eight photo illustration released by OW can be classified into four parts. The first classification includes three photos taken at eye level and close distant camera — to subject which show an image of a standing woman, laying hands on a seated woman. The subjects of the photos are a standing woman and a seated woman. The standing woman wearing old fashion and a bonnet-clad is pictured in two photos (as also seen in the second photo category) which different backgrounds — one gives an impression of old picture and the other gives a modern one. A bonnet clad was part of women's a long tradition. Bonnets remained one of the most common types of headgear worn by women throughout most of the nineteenth century America. During the nineteenth century, many Christians in the United States and Western Europe laid the practice of wearing bonnet clad on spiritual reason; the prior practice was a matter of modesty and obedience to Christian teaching (Bercot, 2017). Among the three photos, a long hair woman dressed in modern cloth and without a bonnet clad is pictured in a modern impression background. Having long hair was also a matter of obedience to Christian teaching. The seated women are pictured as long hair women without bonnet clad. Every single photo frames historical realities in modern perspective. The manifest of the photographs which created through the close distant camera — to — subject and the use of eye angle cameras suggest an equal relationship between the subject and the viewer (Greenwood, 2005). The manifest gives a clear impression of tradition and modernity, past and present, obedience and courage that the photos communicate and involves the viewers as part of the subjects. Thus, as the photos picture historical reality in which Mormon women engaged, once the women see the photos they feel that they are part of their history in the past, present, and future.



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The second classification shows a bedridden woman being given a healing blessing by clothed women. One photo is taken from low angle camera and medium distant camera — to — subject while the other two photos are taken from medium angle camera to see the details of the bedridden woman. The bedridden woman was pictured lying on white cloth and her hands are in praying position. In corresponding to the photos, OW founder (Stack, 2015) quoted what written in the diary of Mormon midwife, Patty Bartlett Sessions; as Sessions said: "I knew I had been ordained to lay hands on the sick and set apart to do that." The photos are a modern frame of historical reality when Mormon midwife, Patty Bartlett Sessions, gave healing blessings to the sick. According to Jewitt and Oyama (in Greenwood, 2005), a photograph taken from a high angle that looks down on a subject indicates the viewer has symbolic power over that subject. Conversely, a photograph taken from a low angle puts the subject in a position of symbolic power over the viewer. Thus, the potential meaning of the photos emphasis on both the role of Mormon women as the viewers to take the historical reality as their present and future and the historical reality itself which is figured by the subjects.



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The third shows a woman with a modern look laying hands on a pregnant peer. The photo taken from eye level camera gives a modern impression corresponding to the outfit and hair style of the subjects, as well as the setting. The photo frames the important role of midwife in LDS history in modern setting. As Kelly (in Stack, 2015) maintained that during the 19th century, Mormon midwife gave healing blessings to the women giving birth. Moreover, she quoted from Patty Bartlett Sessions' diary, "She had been washed clean and I anointed her, gave her some oil to take, and then laid hands on her. I told her she would get well if she would believe and not doubt it." The historical message is delivered through a modern look. Thus, the photo is the media that visualizes the idea behind the historical reality to the present Mormon women. The close distant camera – to – subject and the use of eye angle camera suggest an equal relationship between the historical reality pictured by the subject and Mormon women as the viewers.



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The fourth depicts two women and a man with their hands on the head of a seated woman. Unlike the previous photos which exclude man's picturing, this photo challenges Mormon women's imagination including men's to see what Kelly (in Stack, 2005) said as not a big shift nor a big deal for women to participate alongside men in administering the ordinances and leading the church. The photo frames what would happen in LDS when the historical reality of women ordination present in today and future church. The manifest of the photo also provides an equal relationship between male and female viewers and the idea pictured by the subjects. It means that the idea of women's participation alongside men in administering the ordinances and leading the church is on the equal position with viewers themselves.



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The message inside the photos is sent directly to all LDS women, to those who are associated as Mormon feminist as well as those who are not. The photos are the Mormon feminists' respond to the women's subordinate position within the LDS church that would challenge the LDS authority. The photo voice places OW as a part of the entire Mormon women in LDS church, brings back Mormon history into the present, and makes the history be part of their future. The photo voice reveals the reality in Mormon history that to some extent women's ordination was also a practice in LDS church. Bringing back the historical realities though photo illustrations is how OW responds to their history as Mormon women. In corresponding to the way the subjects of the photos pictured – not in full body size with less focus on their faces and the angle and camera – to – subject distant, the potential meaning of the photo manifests suggests an idea that OW associates themselves as Mormon women in general and indicates the ideas figured are socially intimate and symbolically equal to the Mormon women and men as the viewers. Through their photo illustration, OW advocates not only themselves but also the rest of women in LDS church to get their right of equal treatments. However, unlike the rest of American feminists who struggle for equality, OW places their movements within the framework of the LDS church history. None of the photos illustrated man being given blessing by women indicates that there is no historical foundation for such practice. The photos clearly and simply put forward the idea that women can be ordained to serve other women as their historical tradition remarked. Seeing that the photos are actually the historical realities portrayed in images provides a hindsight that OW speaks to the entire LDS church. OW places the LDS historical realities not merely as what happened, but what happens, and what will happen – not as “being” but as “becoming”. Thus, the real challenge for the present LDS authority is, indeed, the realities in the church history. The same historical realities will challenge the future LDS church. Seen in a bigger context, the struggle for equality at every level is the shared experience between Mormon feminists with the rest of American feminists and even the entire feminists in the world.

## CONCLUSION

It can be concluded that OW's photo illustrations serve as Mormon feminist symbolic language during their campaign in which the potential meanings are created by the inner and outer context of the photos. The contains of the photos represent meanings referring to the idea of placing historical reality of giving women opportunity within church ordination as a traditon which should be sustained in present and future LDS church. However, the tradition which should be returned to the LDS practice is not a mere tradition to OW, it remarks the identity of Mormon women within the church and how the LDS women see themselves. The ideas pictured through the photos illustrations also suggest OW's identity as feminists who do not exclude man in their concep of feminism.

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## EMBARKING ON DRAMA PERFORMANCE FOR TEACHER TRAINING STUDENTS

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### ABSTRACT

This qualitative case study was conducted to investigate teacher training students' perception on drama performance. The aims of the research are: 1) to find out the notion of enjoyment in performing drama through English, 2) to investigate the problems in performing drama for teacher training students, and 3) to reveal teacher training students' expectations for improving performing drama class. The data were obtained by using three different data sources namely questionnaires, focus group interview and classroom observations. There were 88 students and alumni from English Study Program of Nusa Cendana University who participated as informants. Based on the findings and analysis, it can be deduced that the majority of participants had positive opinions towards drama performance in that they enjoyed playing drama in English. However, there were also problems in performing drama such as low level of English, inadequate acting ability and lack of resources. This then led to recommendations given by the participants to improve the quality of drama performance for teacher training students.

**Keywords:** acting, dramatic performance, enjoyment, expectations, perception

### INTRODUCTION

Among varieties of methodology in CLT, teaching English through drama is a very challenging yet successful method. I experience this myself during ten years of teaching Drama subject for English Study Program students. Heathcote and Bolton in Byram & Flemming (1998, p.159) supports the idea that drama can assist foreign language teaching has been around for some time. However, there are still very few teachers willing to use drama as a way of improving students competence in learning English even though source material for dramatic can be found quite easily. Hawkins (1993) as cited in Byram & Flemming (1998) coins the term 'exposure' to refer to the advantage of using drama as a method for teaching rather than labeling it a 'study' of language. This can promote students' skill and confidence because they use English in a real setting. In addition, teachers can engage students in dramatic performance to draw their attention to the underlying cultural implication (p.160). Nteliglou (2011) also claims that drama becomes powerful since it is open for collaborative work, sharing, and dialogue among students (p.605).

Drama performance class has been offered at English Study Program, Faculty of Teacher Training and Educational Science (FKIP) of Nusa Cendana University for years. There are nearly 100 teacher training students enrolling in the subject every year. Thus particular literature class comprises several topics like analyzing elements of drama, script writing and acting for end-of-semester play.

The importance of drama teaching in English Study Program of Nusa Cendana University initiated this research to achieve the following aims: 1) to find out the notion of enjoyment in performing drama through English, 2) to investigate the problems in performing drama for teacher training students, and 3) to reveal teacher training students' expectations for improving performing drama class.

### METHODS

This study employed case study method design to obtain a more sufficient data from qualitative method (Creswell, 2014). The research was undertaken in Faculty of Teacher Training and Educational Science, Nusa Cendana University in Kupang, East Nusa Tenggara Province.

The eighty eight respondents, consisting of 70 enrolling students and 18 graduates of the study program, were recruited based on certain criteria in line with criterion sampling technique (Bryman, 2012). They were 18 year-old students from English Study Program at Faculty of Teacher Training and Educational Science, Nusa Cendana University. Those include enrolling students who had passed two prerequisite subjects namely Introduction to Literature and Drama. All the participants were allowed to withdraw from the research at any stage as stated in the consent form.

The qualitative data were obtained by distributing questionnaires to the eighty eight participants, conducting focus group interview with 22 participants and doing classroom observation. The semi-open ended questionnaires were sent out and returned in sealed and self-addressed envelopes to ensure the anonymity of the respondents from public concern (Mertens, 2010). The questionnaires consist of questions related to participants' enjoyment in performing drama through English, problems in performing drama and their expectations for improving performing drama class. The additional data were gained through the focus group interview and observation.

This qualitative data were analyzed by using thematic analysis where data from the questionnaires were transcribed and coded as this process generates new ideas and gathers materials by topics (Creswell, 2013; Richards, 2009).

## **FINDINGS AND DISCUSSION**

### **Enjoyment**

The semi open ended questionnaires provides data related to enjoyment, clarity of objectives and future participation in drama production. Based on the data presented in Figure 1, the participants had positive feedbacks in terms of enjoyment in drama classes. This is shown by 65(73.86%) informants who enjoyed taking drama performance while 13 (14.77%) of them were not very keen on the dramatic lessons.

### **Clarity of Learning Objectives**

The similar trend also appeared in relation to the learning objectives. 53 (60.23%) participants stated that they could understand the purposes of the lessons from the beginning to the final project. In contrast, small percentage of them (39.77%) were not unsure about the aims.

### **Future Performance**

The highest percentage in Figure 1 was shown in terms of future performance. The data depicted 76 informants (86.36%) who would like to participate in other drama production. On the other hand, only 12 people (13.64%) were unwilling to be involved in more drama making projects.

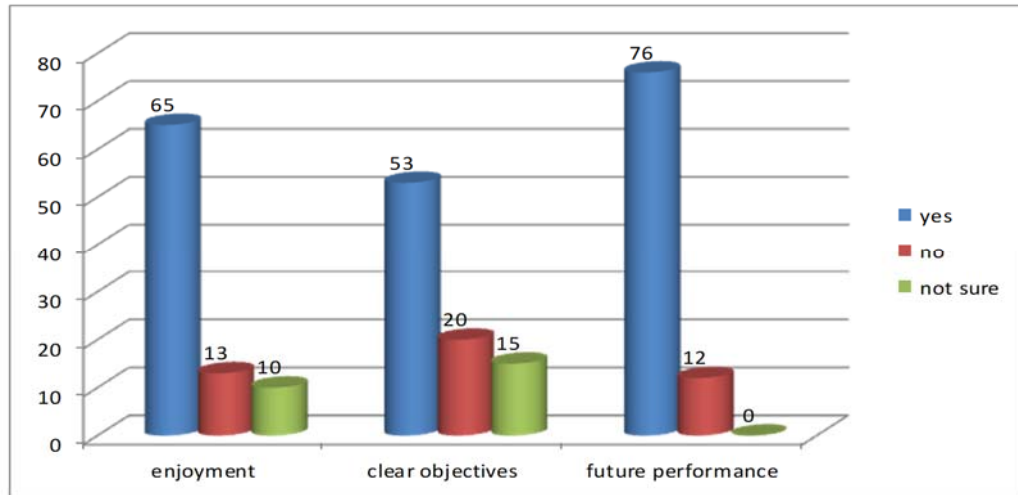


Figure 1 Students Perception on Performing Drama

**Problems in Drama Performance**

The statistics presented in Figure 2 showed that the most difficulty lied in English competence. 42 participants (47.73%) had issues in English since the drama were produced in English. Moreover, 28 informants (31.82%) said that they faced problems in acting out. Next, 13 students (14.77%) found lack of resources as the problem. Only 5 participants (5.68%) mention random issues in drama production.

**Expectation in Drama Performance Classes**

In regards to the difficulties found in drama performance classes, the participants offers some suggestions as their expectation for future drama projects. Based on the results from the questionnaires and focus group interview, there are three major recommendations proposed the informants. They are reliable resources, workshops on script writing and acting and English subtitle.

**Discussion**

The data collected through questionnaires, focus group interview and observation were then analysed with thematic analysis method to provide answers to the three research questions namely participants’ enjoyment in drama performance class, the difficulties found in drama performance class and their expectations for future drama performance classes.

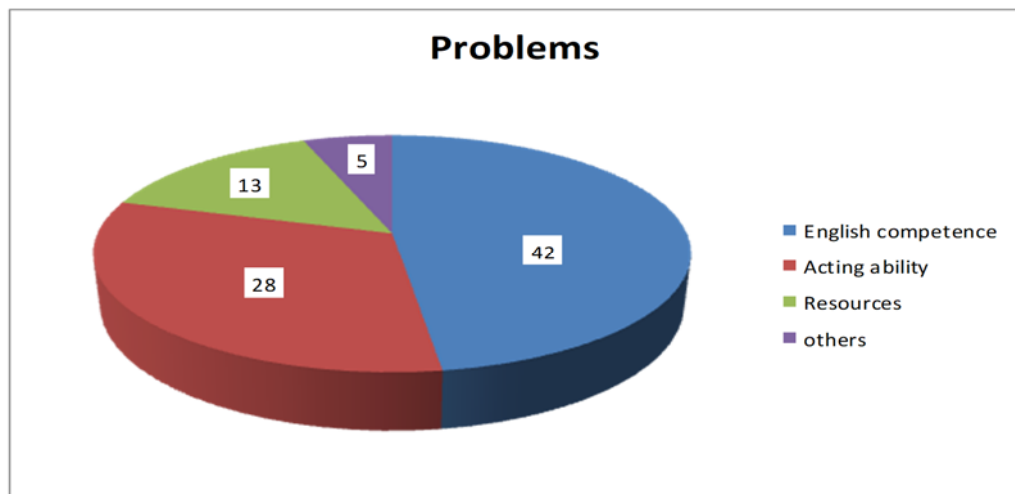


Figure 2 Problems in drama performance

### **Enjoyment in Drama Performance Classes**

The notion of enjoyment in this paper includes enjoyment itself, clarity of learning objectives and participation in future drama production. In general, the statistics revealed that the majority of informants gave positive feedbacks regarding enjoyment in drama performance class. This became possible due to the fact that students found dramatic activities particularly performing a play at the end of the semester as an enjoyable activity. As suggested by Gorjian et al (2010), when students are given opportunities to play certain roles, they will enjoy the process as this helps them to apply the theories that they have learned during the first half of the semester. Adding to this, students enjoyed the drama class because bringing the script to theatrical stage enabled them to be motivated in learning drama (Shafka, 2012).

Another point point in enjoyment is clarity of learning objectives. The participants of this study admitted that they understood the purposes from the beginning of the class to the end. They managed to create their own drama production due to the fact that this was the purpose to achieve at the end of the lessons. Thus, the majority of the informants agreed to participate in future drama productions.

### **Problems in Drama Performance Classes**

The research also outlined the notion of problems found by the participants during drama classes. There were three major problems revealed from the questionnaires and focus group interview. The difficulties were related to low level of English competence, poor acting ability and lack of resources needed for drama production.

Regarding English competence, the participants acknowledged that their English were not sufficient to play a drama by using English. Although acting is very enjoyable but this can be problematic when it involves another language different than their own language (Shafka, 2012). Next, poor acting ability also became another obstacle in drama class. They said that they did not have any previous experience with acting in academic setting, therefore, they found it difficult to play certain characters. Furthermore, limited resources about developing a performance was also one major issue in dramatic performance class.

### **Expectations for Future Drama Production Projects**

Since the majority of the informants were likely to engage in future drama production projects, it is important to put attention to the problems as well as the suggestions given by the participants during the data collection process. There are three main recommendations that they gave for better drama performance class in the future.

Firstly, they would appreciate if the dramatic end-of-semester performance involve more reliable resources to help students support their drama production. Secondly, the participants put forward the idea of workshops to develop their ability in script writing and acting particularly. They also stated that the workshop should include dramatization, improvisation and role-playing as part of acting practice. This has been described by Hişmanoğlu (2005:60). Thirdly, the students thought that the low level of English competence can be tackled by providing English subtitle for their performance.

## **CONCLUSION**

As the research was conducted to answer the three research questions addressed in the introduction, the data collection and data analysis has also been undertaken to achieve the aims of the research namely the notion of enjoyment among those who have participated in drama classes, the problems aroused during drama performance class and their expectations for future drama performance class.

Based on the findings and discussion, it is obvious that generally the teacher training students at English Study Program of Faculty of Teacher Training and Educational Science had

positive values upon drama performance class. This was shown by the fact that the majority of informants found the classes enjoyable because they can apply the theories of drama into practice on stage, the understood the lessons' objectives clearly which lead to their willingness to engage in future drama performance projects.

However, the teacher training students and alumni noted some problems in drama classes. Those includes issues of low English level ability, poor acting ability and the need for more reliable resources to support drama production.

The enjoyment in drama class as well as the problems lies within had triggered the students and graduates of the study program to give some recommendations for future drama performance class. They suggested three major ideas namely initiating workshops on script writing and acting, providing more reliable resources and using English subtitle to handle low English competence.

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# GLOBAL-LOCAL INTERACTION IN CONSUMING KOREAN WAVE IN INDONESIA: TEXT (RE)PRODUCTION IN TWITTER FAN PAGE

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## ABSTRACT

Social media has played an important role in the spreading of popular culture products, such as Korean Wave products. K-Wave fans in Indonesia are using social media, especially Twitter, to further engage in a wider discussion about this global phenomenon. This study has been motivated by the developing notion of glocalization particularly in Indonesian K-Wave Fans' Twitter account which has become a space for them to become active prosumers (producers and consumers). Fans' twitter accounts, such as (@G7Jabodetabek and @AkunHalu), are selected as the corpus of study due to the intensity and extensive reputation of these accounts reflecting the problematic discourse of glocalization. This research employs a netnography method to investigate the way fans' engage and reproduce K-Wave texts articulating a construction of Indonesian's locality. The main focus of this research is to explore the process of defining and reimagining locality throughout the presentation of the two accounts' Twitter profile. The research shows the attempt to localize K-Wave texts as a way to negotiate and represent Indonesia fans' position in a larger social media network within the K-Wave fandom. Locality articulation marks the complexity of global local circulation which no longer demonstrates homogeneity in the discussion of globalization.

**Keywords:** glocalization, fans, K-Wave, language, Twitter

## INTRODUCTION

2014 marked a historic year as the beginning of how Korean Wave (K-Wave)<sup>1</sup>fandom has gone through a glocalization process as fans created narrations reflecting a strong sense of locality. When Oh Sehun<sup>2</sup>, one of EXO's members stepped out of the airport wearing *Swallow* sandals<sup>3</sup> looking every bit of a fashionista, fans were screaming with enthusiasm and passion. Korean celebrities or particularly K-Pop idols are always embodied by their outstanding styles and fashion choices. In this incident, fans are constructing counter-narratives of the "global," in reference with K-Wave as the "new global" (Chua & Iwabuchi, 2008). Fans are making meaning out of the new global by leaning into the "locality" as they seek familiar traits from the idols, which is represented by the *Swallow* sandals. Korean Wave has always been deemed as a site of where two crosses of cultural aspects meet. For example K-Pop, seen and promoted as local form of pop culture with songs mostly performed in Korean language (Lee, 2004 and Chun, 2017), has always been celebrated for its successful attempt of transnational value and orientation embodied on its musical genre and even other foreign languages slipped on the lyrics (Jung, 2009, p.69; Chun, 2017, p.1). These Korean popular music articulates hybridity by mixing global spirit of youth culture like hip

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<sup>1</sup>Korean Wave is a global phenomenon that marks the rising of Korean Popular Culture. Everything about Korean pop culture such as movies, music, dramas, lifestyles, beauty products, and food were popularized throughout the globe. Herein after Korean Wave or Hallyu will be referred as K-Wave

<sup>2</sup>Oh Sehun (Sehun) is one of the member of EXO, popular Korean boygroup who made their debut on April 2012.

<sup>3</sup>Swallow is a brand of Indonesian footwears. The name 'swallow' is after a type of bird that can be found in Indonesia. Swallow is produced by PT. Garuda Mas Perkasa and has been around for more than 40 years. "The main raw materials are International Grade Natural Rubber, EVA (Ethylene-Vinyl Acetate), and Blowing Agent." (Swallow website <http://swallowfootwear.com/about-us> ). Swallow is similar to that flip-flop sandals that is popular globally. Swallow sandals are related to the categorization of class system in Indonesia. They are deemed as a footwear for low-to middle class citizens. For that narration, Swallow sandals are often called as the 'local' or 'traditional' product.

hop music, dance music, and R&B originating from Western pop music (Siriyuvasak& Hyunjoon, 2007) with their own traditional and local element, such as language and the nationality of its performers. Although, in recent years, many K-Pop groups have also been adding international members to the group. Teenage boys and girls from foreign countries are invited to join K-Pop groups by global audition, such as what has done by S.M Entertainment for the past 7 years.

By popularizing K-Pop and K-Wave as a global product, digital technology has been seen as a tremendous and promising tool to promote and enhance Korean Wave phenomenon into a wider international market. Scholars have been calling the age where social media grow into the core point of Korean Wave cultural circulation as Hallyu 2.0. Coined by Nornes and Lee (as quoted in Jin and Kyoong, 2016), Hallyu 2.0 marks the new phase of Korean Wave in 2010 as a rising of Korean popular music in western market and celebrated for its originality as Korean popular culture. The involvement of social media in the widespread of fan practices and massive promotion also define Hallyu 2.0 position in the discussion of this new phase of Korean Wave (Jin and Kyoong, 2016; Jung and Shim, 2014; Oh and Park, 2012),

Referring back to the example I presented earlier in this article, fans are making meaning out of these constructed global features of K-Wave. Applying a textual analysis from cultural studies perspectives, this article aims to understand the dynamic and meaning-making of fan practices in social media Twitter. Further analysis will reveal how Indonesia fans' define what "locality" really means and how it can be used as a tool in fan practices to enhance and engage on the discussion of global-local in K-Wave fandom. The article seeks to understand the process of meaning-making from two Twitter accounts with visual representation on their Twitter account. Twitter allows the users to modify their profile through username, display name, bio, profile picture and header feature. These features can be adjusted by the users as much as they want. In the end, the presentation of the Twitter account is essential in attracting other audiences in this case, other Twitter users.

### **Korean Wave Fandom and Twitter: Articulating Locality**

The news that Sehun was wearing Swallow sandals was disseminated throughout the internet and became a trending topic in every fans' discussion. Many commented on how Sehun was promoting a local brand by slipping on what fans called a trademark of Indonesian's locality.

*"@FarkhaNabila: Swallow sandals become those classy and fashionable footwears when a guy like Oh Sehun wear them. #TheLostPlanetINAI'mFine"*

*"@shinsan91l: sehun is actually just a human like me, he's wearing swallow after all"*

*"@mychocoKAI: The main thing is, swallow becomes very special when sehun wears it"*

*"@ichativa: Even Sehun has been wearing swallow from Indonesia to Korea and Thailand. That is why we all should love our Indonesian products xD #Sehun #slipper #swallow"<sup>4</sup>*

In the end the discussion about locality becomes a cultural object for fans to engage in a more expressive way. Some fans started selling Swallow sandals online with a very fantastic price as if the footwear is a high-end foreign brand. By choosing two twitter accounts where the fans are actively engaging in reconstructing and reimagining the image of korean idols with local features, the goal is to analyze the process of localizing K-Wave texts as a strategy in the meaning-making process for Indonesian fans.

<sup>4</sup>These posts were taken from Twitter by using Twitter Advanced Search feature on October 22nd 2016. <https://twitter.com/search?l=&q=sehun%20swallow%20since%3A2014-09-06%20until%3A2014-09-07&src=typd> Translated from: *"@FarkhaNabila: Sandal Swallow jadi barang yg elit, berkelas, dan modis ketika seorang OH SEHUN yg pakai. #TheLostPlanetINAAkuRapopo"*, *"@shinsan91l: sehun masih orang sama kayak gue ternyata pakenya swallow juga"*, *"@mychocoKAI: Yapokaknya swallow jadi barang istimewa ketika sehun yg pake"*, *"@ichativa: Sehun aja pake swallow dari Indonesia-Korea-Thailand. Makanya, cintailah produk2 Indonesia xD #Sehun#slipper#swallow"*

Both accounts are creating their own universe where the Korean idols were reborn as Indonesian people, with imaginary and local (names, jobs, and characteristics) features. This leads to a form of fanfiction:

*Fanfiction is a name given to stories written by fans for fans, stories that are based off of the thing of which they are fans (including, but not limited to, novels, television shows, musical artists, sports teams or video games). The members of the fandom write and post their stories online, adopting either the setting or the characters of their source or their "canon," as it is called in fandom communities. However, these stories have very unique characteristics that set them apart from regular fiction. (Malluhi, 2016:5)*

Fanfiction actively produces stories outside its canon and appropriates the position of the said idols into something very local. In line with a parody account, the reimagining that the fans are displaying shows topical and trending themes to be discussed and they do not follow real-time activities of the celebrities they represent. However, these two accounts are different from the parody or roleplaying account which focuses on pretending to be the idols by imitating them. @G7Jabodetabek and @AkunHalu do not pretend to be idols or imitate them. These Twitter accounts reimagine and recontextualize the idols as local or Indonesian men/boys.

Fans' understanding of "locality" is slowly embodied through fans' reproduction of the popular culture texts. Fans were bringing this into online social media which is located in the core of 'global cultural circulation' (Jung, 2011). Indonesian fans saw the emerging of social media as a functional role in the development of popular culture exchange. Social media is used to actively communicate and expand the network within the Korean Wave fandom. By celebrating the widespread of "locality" narrations, fans are actively creating fanfiction, fanart, and memes based on their imagination of Korean idols in Indonesian's locality manners. The fans reimagine and reposition these celebrities as an object or text in a local setting that is seen as something opposite to the global idea of Korean pop culture.

In line with the vague definition of what locality means, Brent Luvaas stated,

*These are children of a globalized world, raised on MTV and the Internet, and they insist on being taken seriously on the same terms as other international pop artists.... Their 'local' is not the 'local' of a continuous indigenous tradition, a conception of space and place passed down from one generation to the next. Instead, theirs is a conception of 'local' reinvented and reimagined by contemporary Indonesian youth, a 'local' dissociated from the classificatory schema of nation-state and colony, and built instead from the tropes and typologies of transnational popular culture. (2009: 248) (in Jung and Shim 2014)*

The communal experience shared by these two accounts to their followers is high, as seen by the number of retweets, likes and engagement with other Twitter users. Their followers are joining their way of expressing fan activities by creating a short story and tagging the two accounts. The two accounts would then retweet the *tweet*. Sometimes the story comes from two different universes but the name remains the same. @G7Jabodetabek and @AkunHalu are seen as the creator and solid owner of the fictional names and their followers all complied to the naming. By following them, it means they acknowledge and agree to everything the account shared. By understanding fan practices in social media, what was shared through this communal activity will be understood as a way of advancing fan practices through reimagining and recontextualizing Korean idols using some signifiers that relate to Indonesian locality. Meanwhile, it remains vague and ambiguous to what kind of Indonesian locality the accounts try to represent.



The two accounts were created in 2016. Each of the accounts presents a particular persona, providing a twist from the original persona from the idols. They make use of ideas and visual representation from the idols by using their pictures and describing them (adding caption under the picture) in a very local manner (for example, imagining Jackson, one of GOT7 members as having low profession, just because he likes to wear tshirt instead of very fancy clothes some idols like to wear). Challenging the non canon or non mainstream narration about the perfection of kpop idols are the major theme these two account shared in expressing the locality they want to promote.



Picture 1. Screenshot of Profile Twitter of @G7Jabodetabek and @AkunHalu

Both of the accounts are collective accounts as they are central to the fan practice involving two K-Pop Groups GOT7 and BTS. A collective account is different with a personal account. Putting aside personal identity, collective identity could be made and constructed. The two accounts do not use personal profile picture, username or display name. Instead they are using their idolized kpop groups: GOT7 and BTS. To be able to present a collective identity one must distance themselves away from their own personal identity. @G7Jabodetabek and @AkunHalu are distancing themselves from the owner or the admin's personal identity by using profile picture, header, username, and display name of the group they represent.

@G7Jabodetabek is building their collective persona by their choice of username, "G7Jabodetabek". G7Jabodetabek is a phrase that is made up from two words, G7 or GOT7<sup>5</sup> and Jabodetabek<sup>6</sup>. Jabodetabek is the largest megacity in Indonesia with all the social, economy, cultural and political aspect focused on. The use of limitation by places in @G7Jabodetabek contradicts the idea of locality they want to perform. Jabodetabek is known as urban areas and is always associated with being metropolitan space. However, they use the word Jabodetabek to display the locality that is related to Indonesia-ness, that is Jabodetabek, the largest megacity in the country. The "locality" they want to present is limited to the sense of place where most globally cultural performances take place. In other words, I would argue that "locality" is associated with urban areas diminishing other localities, such as rural areas.

On the description, @G7Jabodetabek writes "Jakarta, Bogor, Depok, Tangerang, Bekasi and the surrounding based GOT7 #LIAT"<sup>7</sup>. Locality is also represented by the usage of Bahasa Indonesia more than English and Korean. The use of hashtag with the word "LIAT" actually refers to a recent song GOT7 just released, "LOOK". Fans are usually promoting new album or song of their favorite group by putting and using hashtag on their tweet or putting it on their Twitter bio.

<sup>5</sup>GOT is a 7 members South Korean boy group, made by JYP Entertainment. They made their debut in January 2014.

<sup>6</sup>a group of urban areas which consisted of 5 cities and 3 regencies surrounding Indonesia capital city, Jakarta

<sup>7</sup>Translated from: GOT7 basis Jakarta, Bogor, Depok, Tangerang, Bekasi dan sekitarnya #LIAT

Consistent with their purpose, @G7Jabodetabek are translating the song title from English into Bahasa Indonesia. For the location feature, @G7Jabodetabek is filling it with a phrase “around cipinang”<sup>8</sup>.

@AkunHalu also displays their identity as a collective account by using a profile picture, header, display name, and username related to their idolized Korean group. Based on the profile picture and header they use, @AkunHalu is focused on the kpop group BTS<sup>9</sup>. Eventhough their name is not related to any content about BTS, their profile picture and header are displaying images of BTS members. A few of their first tweets are also dedicated to creating local names for BTS. The name @AkunHalu consist of two words “Akun” and “Halu. ‘Akun’ is the Bahasa of ‘Account’ while ‘Halu’ derives from the term ‘Hallucination’. Therefore AkunHalu means ‘an account or a space to imagine something that is not real or present’. @AkunHalu’s display name is ‘Warga Sekitar’ which means ‘local people’ or ‘neighborhood people’. The description is in line with both BTS related content and local content, “(We’re) still using this avatar (profile picture), oh lord he looks really local in this one”<sup>10</sup>. The picture that @AkunHalu used as profile picture is one of BTS member, Jin, wearing a set of black graduation uniform cape, including hat, tie and white shirt. The location is represented with a phrase “your surrounding”<sup>11</sup>.

By analyzing the profile Twitter of the two accounts, I would argue that locality is associated with urban areas. The meaning-making of locality still presents dichotomy and juxta position between K-Wave texts as an urban consumption. Korean Idols as global entities are “localized” through these new narratives; however, the narratives of making these idols “Indonesian” are all about urban narratives.

### Localizing South Korea through Naming

Name	Name in @G7Jabodetabek	Imaginary Jobs @G7Jabodetabek
JB	Jaelani bin Usman	Unemployed
Mark	Komar Arifin Najib	Owner of screenprinting workshop
Jackson	Abdul Zakaria bin Syuaeb	Employee of a car workshop and a member of wild race community in Pulo Gadung
Jinyoung	Julio Alexander Chaniago	Intern/College student
Youngjae	Jaenuddin bin Fulan	Solaria manager
BamBam	BaMbang KuN aLi AziS	siN9Le,, HapPy,,
Yugyeom	Yogi Nasution	An heir to a coal company

Table 1. The name description of GOT7 members in @G7Jabodetabek

The naming indicates how @G7Jabodetabek tries to localize the members of GOT7. GOT7 is known as one of very popular K-Pop boygroups from JYP Entertainment. Each member was assigned with different roles but they are all able to dance and sing. For example, JB, is the leader, Jackson is the rapper of the group, Youngjae is in charge of vocal and etc. @G7Jabodetabek is localizing GOT7 by assigning them to new names and new professions. By naming them with a name that sounds or ryhmes with their stage name, for example JB or Jaebum become Jaelani and Jackson become Zakaria (later will be referred to Jaka as stated in most of @G7Jabodetabek tweets), @G7Jabodetabek tries to minimalize the distinction between the real members with the imaginary ones.

<sup>8</sup>Translated from: cipinang bundar

<sup>9</sup>BTS is 7 members South Korean boy group, made by Big Hit Entertainment. They made their debut in June 2013.

<sup>10</sup>Translated from: Masih pake avatar ini karena sungguh lokal banget doi yalord

<sup>11</sup>Translated from: sekitar kamu

JB	<b>Jaelani bin Usman</b>	Jinyoung	<b>Julio Alexander Chaniago</b>
Mark	<b>Komar Arifin Najib</b>	Yugyeom	<b>Yogi Nasution</b>
Jackson	<b>Abdul Zakaria bin Syuaeb</b>		
Youngjae	<b>Jaenuddin bin Fulan</b>		
BamBam	<b>BaMbang KuN aLi AziS</b>		

Table 2. The name description of GOT7 members, distinguished by their local name

However, there are some distinctions in the naming done by @G7Jabodetabek. Names like Jaelani, Komar, Jaka, Jaenuddin, and Bambang demonstrate the locality that is represented by names popular in particular race, like Betawinese. Meanwhile, names like Yogi and Julio are attributed to more urban and location-neutral characteristics.

<b>Name</b>	<b>Name in @AkunHalu</b>	<b>Jobs/Description</b>
RM	Pak Jun/Tuan Muda	College lecture/Rich people
Jin	Kak Fajrin	Selebgram
Suga	KohYong	College student (Pontianak Chinese)
J-Hope	Habibi	Trendy college student
Jimin	Sujimin	Devout college student
V	Tetet	Lazy student who got lucky entering one of top Indonesian university
Jungkook	Kikuk	Dutiful and devout college student, likes to pray 5 times a day

Table 3. The name description of BTS members in @AkunHalu

@AkunHalu describes the members of BTS by also assigning them to local names just like what @G7Jabodetabek did to GOT7. Names like Jun, Fajrin, Habibi and Sujimin are identical to religious names as they are used by mostly moslem citizens in Indonesia. Meanwhile, names like Tetet and Kikuk sound more like nicknames given to people or a more general naming and not limited to religious community or people. The name KohYong and the description about 'Pontianak Chinese' indicates the process of racializing one of BTS members into becoming a Chinese Indonesian.

## CONCLUSION

In conclusion, both @G7Jabodetabek and @AkunHalu present a series of locality signifiers throughout their Twitter accounts in re-naming the idols. By displaying a significant and different profile Twitter and reimagine the Korean celebs into Indonesian citizen, they construct a reconstruction of local identity for global idols. The notion of locality is used to recontextualize Korean celebs in different persona as a part of fan practices in social media. What they define as local is not limited to any traditional or rural location. Locality is associated with large and metropolitan area, such as Jakarta and its surrounding. As a social media account, both @G7Jabodetabek and @AkunHalu convey their message through their tweets and interaction with their followers. All in all, locality is defined as the combination between fans' knowledge of global phenomenon and cultural items, such as the use of social media and their sense of belonging to particular localities and using "Indonesian-ness" as local signifiers.

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## HOW LINE TODAY AND WEBTOON AFFECT MILLENNIALS' READING HABIT

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### ABSTRACT

In an era where almost everything is available in digital forms, the way today's young people keep themselves informed of current news and entertain themselves is different from that of the earlier generation. It is increasingly common for millennials to read online news and online comics such as LINE Today and Webtoon. Such tendency could have a certain impact on their reading habit, especially the type of reading which in the long run will enable them to comprehend complex issues and shape their language production. This paper presents a brief analyses of LINE Today and Webtoon comics framed within semiotics and discourse principles. After discussing the general characteristics of millennials, the paper argues that the semiotic arrangement of LINE Today is such that it leads to information superglut and excessive cognitive load which offers little value for learning sophisticated words or deeper comprehension. The Webtoon comics, which are predominantly visual with a few words of conversational style, are entertaining but also lack the power to expose the millennials to sophisticated words and scientific style.

**Keywords:** Millennials, LINE Today, Webtoon, semiotics, reading comprehension

### INTRODUCTION

The paper was inspired by a short dialogue between me and some participants of a workshop in vocabulary learning, all of whom were the Millennial. When asked what ways could be effective in increasing vocabulary mastery, they suggested a few like watching films and listening to songs but none of them mentioned reading. Later, when asked whether they kept themselves updated with current world affairs, they said they did not; the only way they kept themselves informed of the current affairs was reading brief news from LINE Today. This paper was not intended to put forward a sweeping generalization across the entire Millennial generation, but still their answers cited above warrant a piece of reminders of a possible shortcoming of this cohort.

The advent of Internet has brought about some important changes in the habits of today's young generation. This is most apparent in the area of news reading. Unlike their predecessors who read printed newspapers and books, the Millennials take up the habit of reading online news and reading materials like Webtoon. Concise news like LINE Today presented in multimodality fashion is obviously different from traditional newspaper. This paper presents a discussion on the potential effect of LINE news and Webtoon on the reading skills of Millennial generation.

The analysis of LINE Today is framed within semiotics, visual semiotics, and discourse principles. The analysis focuses on the characteristics and structure of the news delivered by LINE Today, the syntagmatic structures of the accompanying visual elements that are usually present on the same page, the use of emotional phrases, and how these could potentially affect comprehension and critical reading. This section also presents characteristics of online advertisements and how these features add to the effect.

Another major principle is online reading. The paper discusses features and requirements of online reading, relating these to the common characteristics of the Millennial generation and pointing out areas which could be problematic. Webtoon is brought up as an example of online materials which seem to catch on among the Millennials but also poses long-term consequences for their reading habit. It is contrasted against conventional short stories in terms of lexical richness and lexical complexity.

## **CHARACTERISTICS OF MILLENNIALS**

Bauerlein (2008) portrays today's young Americans as a generation who lack knowledge that makes them informed citizen, and have meager skills to cope with information-heavy and communication-based society. The millennials are described as adolescent consumers who are attracted to trivial matters and ignorant of adult realities. In addition to that somewhat somber picture, millennials have been described as showing interest in community but lacking interpersonal skills, and enjoying image-rich materials more than plain books without pictures (Lower, 2007). Gierzynski (2013) found that young Americans in almost every demographic group do not read fiction, poetry, and drama as much as the earlier generations. Moreover, when they do read, they also do other activities at the same time, like checking e-mail, chatting with friends, watching video clips and the like. Understandably, their comprehension is impaired. Despite the fact that these claims were based on a nationwide surveys in US, the millennials characteristics described above very much resonate with most of the Millennial Generation across the globe, particularly those who come from upper-middle class.

## **LINE STORY FROM SEMIOTICS VANTAGE POINT**

Semiotically, a sign can be analyzed from its syntagmatic dimension and paradigmatic dimension. Syntagmatic dimension is concerned with the juxtaposition of various elements at the same time and with the inter relationship between those elements (Chandler, 2017). The syntagmatic arrangement on a piece of LINE Today is typical: a one-screen display is packed with pictures and short excerpts accompanying each picture. The news intended to be the headline is usually presented at the top of the page with the largest picture and the excerpt printed in large font. There are other pieces of news on the same page which probably are deemed less sensational than the headline news and are therefore placed below the headline picture, each having a smaller picture. Still, the same page displays another set of news labeled "Popular" on the right-hand side. The news come without pictures but with leads that typically contain emotion words. Since each piece of these constellation of news is a hyperlink, viewers are usually tempted to click on it. Hyperlinks, being a new facility that conventional newspapers did not have, could raise a complicated matter as the two authors below stated:

Hyperlinks can serve as a way for audience members to explore the many dimensions of a topic, but they can also confuse a news reader, essentially offering information than can be easily consumed. It is hard to imagine the Internet without hyperlinks, but it is not clear how much they help people learn (Tewksburry and Rittenberg, 2012, p. 35)

Another consequence of hyperlinks is that readers are more likely to get sidetracked, i.e. ending up reading a piece of news that they do not plan to read in the first place, or simply feel overwhelmed by the sheer number of equally tempting news that come rushing simultaneously into their visual field. This is a phenomenon known as "information superglut", which is characterized by a surge of large amount of information being presented all at one time, making readers unable to engage in a more in-depth perusal (Lindenmayers, Dovers, and Morton, 2014). Because practically almost every website displays their content in in this fashion, information superglut has already been an inevitable challenge for today's readers.

A study cited by Dalton (2013) delved into the effect of hyperlinks on comprehension, and concluded that those hyperlinks strain the cognitive load (i.e. the amount of information stored temporarily in the short-term memory) and eventually weaken comprehension. Millennials arguably read more pieces of information but lack in-depth processing and critical stance toward what they read. In Dalton's opinion, the millennials hardly realize that "the ability to deal with complex and often ambiguous information will be more important than simply knowing a lot of facts or having an accumulation of knowledge" (Dalton, 2013, p. 431)

The screenshot shows the LINE TODAY website interface. At the top, there are browser tabs and a navigation bar with categories like TOP, Showbiz, Life, News, Sci-Tech, Sports, and Intermezzo. The main content area features a large article with a photo of a man and a woman, titled "Kabar Terakhir Stuntman Demian, Istrinya Lahirkan Bayi Lucu". Below this is a "TOP 10 NEWS" section with three featured items: "DETIK-DETIK ROBOHNYA BALKON GEDUNG BEI", "Remaja 17 Tahun Dipaksa Nikahi Pria 47 Tahun, Gaunnya Cantik tapi Wajah Sedi...", and "Mahasiswa Ini Ketiduran di Kelas, Nggak Sadar Kalau Dosen Masu...". To the right is a "POPULER" section with a list of three items: "Remaja 17 Tahun Dipaksa Nikahi Pria 47 Tahun, Gaunnya Cantik ta...", "Polisi Bantah Selasar BEI Runtuh karena Kerumunan Mahasiswa...", and "Mahasiswa Ini Ketiduran di Kelas, Nggak Sadar Kalau Dosen Masu...". The Windows taskbar at the bottom shows the time as 8:24 AM on 1/16/2018.

News from LINE Today are typically replete with emotion words, most of which are of descriptive emotion words (Kovecses, 2003). A closer look at the sample above would reveal words like “jerit histeris”, “dipaksa nikahi”, and “nggak sadar”, all of which are clear examples of expressions that incite emotional reactions.

Upon closer inspection of the news structure, one can find that every piece of news typically starts with the most sensational details, then gradually move to the more general but less thrilling information. This is known as “inverted pyramid” (Willis, 2007), a structure that is intended to grab the readers’ attention and, in the case of many LINE news, seem to succeed in achieving its purpose. Moreover, online news typically is written in tight, simple declarative sentences, and is presented as pile-on, i.e. one top story above the others (Dube, 2003). As a whole, the news is delivered as a package of information that quickly captures interest thanks to its clever rhetorical structure and combination of visual elements and captivating phrases.

The elements of online news which cover the pictures, the rapid delivery of numerous news juxtaposed close to each other, brief recounts that highlight the emotion-stirring parts of the events pose a challenge to the readers’ critical thinking. It is unlikely that amidst the surge of the information and all of the attention-grabbing elements the readers can spare enough time to carefully analyze the reports and exercise their critical thinking. Moreover, as Roschke and Radach (2016) argued, online reading has been proved to cause eye fatigue and inefficient search for information because the readers have to scroll up and down to find information. They maintain that comprehending printed text is different from comprehending digital texts since “cognitive tasks other than those traditionally associated with reading comprehension may be needed in

constructing a situation model to navigate a text” (Roschke and Radach, 2016, p. 45). Arguably, the additional tasks to the cognitive processing may result in poor comprehension.

Meanwhile, the LINE Today news can also be subjected to paradigmatic analysis, which involves comparing what is presented on its front page with what could have been there (Neumuller, 2001). In other words, when doing a paradigmatic analysis on the screen shot of the LINE today’s line above, one could ask why several pictures representing separate pieces of news are displayed simultaneously, instead of one large picture of news deemed to be the most newsworthy.

The responses to such question may be explained by a mindset in online journalism that is called “non-linear consumption” (Ward, 2013). Unlike conventional radio broadcast which presents news in a linear sequence without the listeners being able to change it, online news is presented as a web. As such, it gives the readers a freedom to select whatever suits their wish. They may read the first news and then leave it halfway to read the last piece of news, and then return to the second piece, and so on. In addition, the principle of online news maintains that news should be available when the public want it, not when the newspapers want to present it (Sissons, 2006). As a result, even the first page of an online news like LINE Today is packed with various information that is deemed not only to have news values but also caters for that kind of need. This facility enables readers to know at one go a lot of factual stories happening around them. At the same time, it also makes them accustomed to shallow reading since by clicking around the news in that fashion, they only capture bits and pieces of information without sufficient opportunities to read more deeply.

## FEATURES OF WEBTOON

Webtoon is another kind of visual entertainment which is increasingly popular among the young generation. Presented as comic strips, Webtoon series is composed of predominantly visual elements interspersed with verbal texts.





Webtoon, originally created by a Korean artist, quickly caught on among the young generation because of their easy access, wide variety of genres, quick publication, optimization for hand-held gadgets, and its clever tactic of sustaining the readers' curiosity (Zur, 2016). These materials meet the criteria of good extensive reading materials in that they cater for the readers' interest and contain language that fall within the current proficiency level of most readers. In fact, the language style is typical of daily conversation and thus is not likely to expose the readers to sophisticated words and phrases most frequently used in academic or scientific domain. If sophisticated words are defined as those other than the 3,000 most frequent English words (Minami, 2011), obviously Webtoon comics contain very few, if not none, of such words. Reading Webtoon, despite the entertainment value one can derive from it, deprives young readers of the chance for processing more sophisticated phrases. At least, a study has shown that the more young people read English texts, the bigger chance they have to acquire the abilities to learn more words incidentally (Tekmen & Dalogu, 2006). If their daily reading diet mainly consists of LINE Today and Webtoon, it would be understandable why their lexical proficiency (the breadth of their vocabulary mastery, the depth of their knowledge about words, and their ability to use the words productively) does not develop significantly.

In contrast to Webtoon materials, a novel usually has at least 50,000 words. A text on TOEFL or IELTS can contain up to 700 words. The interrelationships between clauses, sentences, and paragraphs in such texts are complex, demanding full operation of cognitive processes required to weave pieces of information into a coherent representation in the mind. Whether the mind of the millennial can cope with such demand after they are used to enjoying much shorter texts accompanied by visual elements is a potentially worrying issue.

A counter argument to the foregoing discussion may come from those who advocate multimodality. Barcelo (2015), for example, argued that multimodality is a necessary skill for learners in the 21<sup>st</sup> century in order to develop verbal and visual literacy. She argued that today's readers need to read linguistic input as well as viewing the accompanying visual elements. In a similar vein, Cohn (2016, p.9) argues that "information is conveyed more effectively in multimodal narratives". While acknowledging the potential of multimodality for the literacy of today's generation, the writer still maintains that conventional texts, that is, those without pictures but rich with sophisticated words and phrases, still comprise an indispensable element in improving young readers' comprehension. The young generation may entertain themselves by enjoying Webtoon and LINE news, but the primary input for their scientific language development still come from lengthy reading materials packed with sophisticated words and intricately woven propositions that will make them exercise their high-level cognitive skills. Webtoon and other multimodal materials may promote more effective passing of information as Cohn suggested above, but conventional reading materials still play influential roles in the development of cognitive skills for deep comprehension, critical thinking, and ultimately a complete literacy.

## CONCLUSION

The paper has discussed a brief analyses of two of the most popular forms of online news and online entertainment, namely, LINE Today and Webtoon comics. Its core argument is that these two media could affect the way young generation read and understand printed ideas. The paper starts with a description of millennials, pointing out their most notable characteristic as readers. Then, it proceeds to describe the features of LINE Today from semiotics framework. The presentation of a number of news accompanied with pictures vying for readers' attention is typical of a LINE Today. The hyperlinks compound the matter as they cause information superglut and cognitive overload. In addition, many of the news expose the readers to emotion words apparently aimed to incite curiosity and emotional reaction. Paradigmatically, the news is presented as a web, prompting the readers to engage in an impulsive reading which in the long run may prove detrimental to healthy reading habits.

Next, the paper discusses Webtoon features, emphasizing the scant amount of sophisticated words and pervasive conversational style in the language. While its entertainment value is probably high, reading Webtoon may deprive the millennials of the opportunities to learn more advanced phrases and words which they undoubtedly need for their own language production.

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## VISUAL ELEMENTS ANALYSIS AND RESPONSE OF MILLENNIALS ON SOCIAL EXPERIMENT ADVERTISING

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### ABSTRACT

This study aims to become a start for a series of research on Millennial consumers' response on sincerity in marketing. The paper explores the visual elements found in a recent advertising campaign for Samsung Galaxy A8 series of smartphone that uses social experiment film in its approach. Then, a focus group discussion is conducted to further explore the effectiveness of the visual elements from the perspective of Millennials using the Hierarchy of Effects model of determining advertising effectiveness, paying close attention to the response on the meaningfulness and perceived sincerity of the advertising campaign. The two-step descriptive analysis found that while the advertising effort succeeds in its semantic metafunction of visual elements, yet falls short on the Hierarchy of Effects model. The cognitive and affective stages of advertising are largely considered to be fulfilled, while the conative stages are not. At the end, the social experiment style of advertising is perceived as interesting and meaningful, yet its sincerity is still in question.

**Keywords:** advertising, visual elements, hierarchy of effects, Millennials, consumer behavior

### INTRODUCTION

One of the primary purposes of advertising is to create a favorable perception of the brand it represents, such that it affirms a certain positioning in the consumers' minds. To be effective, advertising seeks to be noticeable and memorable, and to encourage certain action or behavior (Clow&Baack, 2010). Effective advertising utilizes visual and semiotic elements in such a way that they affect consumers in the purchase decision. As a part of a brand's integrated marketing communication, advertising is as much about *what* is being communicated as *how* it is being communicated (Väre, 2014). Thus, both content and presentation style matter in advertising.

Advertising personifies and communicates the prevailing cultural values, beliefs, and behavior (Väre, 2014). Advertisements and cultural trends affect one another, in such a way that advertisements can further or challenge the status quo, even sway consumers' attitudes. For instance, Nike's popular "Just Do It" advertising campaign created in 1988 is considered one of the most successful ad campaign in the 20<sup>th</sup> century not only in increasing sales of Nike products, but also in shaping the culture of the millennial generation. The visual elements of Nike's global ad campaign encourages the motion and will to move ahead, as if driving the thoughts of the audience to go ahead, with Nike, and "Just Do It" (Khanna, 2004). In a way, this advertising campaign is one of the early precursors of the increasingly relevant millennial attitude of living "in the now" and "you only live once".

One of today's most popular and most effective advertising media is audiovisual, as it allows advertisers to combine textual, sound, visual components to reach their audience. Audiovisual advertising allows the message to take on: (1) representational meaning, i.e. the way the world is represented through spatial, narrative, and conceptual patterns, (2) interactive meaning, i.e. the use of contact, distance, and point of view to create relationships between the consumers and the product being depicted, (3) compositional meaning, i.e. the information value as it relates to the placement, framing, and salience of the imageries, and (4) modality, i.e. the degree to which the imageries or moving pictures are perceived to be realistic through the use of contextualization, representation, depth, illumination, and brightness (Kress & van Leeuwen, 2006).

Audiovisual advertising, be in the form of TV commercials, online videos, or digital billboards, allow advertisers to appeal to consumers by using different types of advertising appeals: humor, sex, music, fear, rationality, scarcity, and emotion (Clow&Baack, 2010). It also allows advertisers to be more creative in their use of executional framework, including testimonials, demonstrations, animations, slice-of-life, dramatization, and fantasy—typically done in a brief video that is concurrently informational and persuasive.

Today, one of the popular forms of advertising is storytelling advertising. Storytelling has been one of the innate human skills ever since language was invented. Until now, humans still gravitate towards good and perceivably meaningful stories. Effective storytelling advertising should be able to generate interest and persuade the audience. In advertising terms, there six stages which consumers go through in their decision making process: awareness, knowledge, liking, preference, conviction, and purchase (Clow&Baack, 2010). Effective advertising, including one that uses storytelling, must address these stages to be effective in the cognitive, affective, and conative sense.

Among the many ways that advertisers can use storytelling for advertising, social experiment campaigns have gained prominence, or perhaps notoriety, because it takes advantage of a range of human emotions and how people relate to one another in a socially impactful way. Social experiment advertising campaign is derived from social psychology experiments. Typically, social psychology studies investigate how a person's behavior influence others or one's own internal states, such as attitude or self-concept (Blakstad, 2008). The main difference is that social experiment advertising is a dramatization and unscientific form of this social experiment. The goal is not as much to understand a person's behavior and its influence on himself or others, but rather to connect to audience in a meaningful and emotional way that can support the positioning of the brand for which the social experiment advertising campaign is geared.

One of the earliest examples of social experiment advertising campaign is Dove's "Real Beauty Sketches" (Veiga, 2013), which underlying message is that women are more beautiful than they think. Another successful example is Heineken's "Worlds Apart" advertisement (2017), which uses short conversations between individuals from seemingly opposing socio-political spectrum to challenge stereotypes by simply having conversations over a cold glass of Heineken beer. This type of campaign typically touches sensitive issues, or attempts to crush certain stereotypes, in society (Surti, 2017). The key for this style of storytelling advertising is engagement.

Just as beauty is in the eye of the beholder, advertising campaign that mimics the form of social psychology experiment in a dramatized manner can only be effective if the audience share the emotions that are supposed to be generated by the video and if the audience perceives the video as sincere. This has been the pitfall of some social experiment advertising campaigns. There is a thin line between perceived as cause marketing with real people sharing real stories and coming across as scripted and staged. Even if the audience perceives the video as sincere and the participants as real, the next challenge is whether the campaign is creating the intended impacts (Surti, 2017).

Undoubtedly, social experiment advertising campaigns have been targeting the young generation. Often referred to as the Millennial generation, this cohort is comprised of people born from the early 1980s through the 1990s. Millennials share similar experiences in having increased possibilities from digitalization and globalization. The cohort can be divided into 1980's group and 1990's group. The 1980's group typically present themselves as "stage producers", i.e. to present best versions of themselves in the best light in ways that they perceive as meaningful, while the 1990's group typically present themselves as "honest buddies" that are always connected, always engaged anytime and anyplace, and expressing their true self in a meaningful way (Hakuhodo Institute, 2017). As Millennials interact with the marketing industry's advertising

efforts, they are not to be seen as passive absorbers of information but rather as active and engaging individuals who are unafraid to make judgments and express their opinions.

This paper attempts to become a starting point for the researcher to study this phenomenon, i.e., whether Millennial audience/consumers perceive the social experiment advertising campaigns' efforts as interesting, meaningful, and sincere—perhaps more importantly whether any of those matter to the Millennials. This preliminary study aims to be an embarkation point for a future series of research on consumer responses to marketing efforts, particularly among Millennials, in terms of sincerity in advertising and whether the perception of sincerity affects brand image or even purchase intention. This paper discusses the pilot project in this research on Millennial consumers' perception and response to sincerity in advertising.

## METHODS

There are two stages in this study. First, it employs descriptive content analysis of a recent advertising video that uses social experiment approach. The video analyzed is a Digital Film by Samsung Mobile for its Samsung Galaxy A8 series of smartphones titled “Lets You Be You” (2018). This is a recreation of Shea Glover's viral independent project titled “People React to Being Called Beautiful”. Glover is also directly involved and credited in the 2018 Samsung Galaxy A8 commercial. The digital film is analyzed based on the meaning it attempts to create, based on its combination of textual, sound, and visual components. In particular, the analysis will discuss the representational meaning, interactive meaning, compositional meaning, and modality in the film. Additional analysis on the intended link between the message (i.e. the content), the visual composition (i.e. the style), and the ad's connection to the intended audience and the brand/product it represents.

The second stage in this study employs a focus group discussion with 16 university students at a private university in Bali Indonesia as participants, all of whom has had extensive formal instructions and experience in English. The participants represent the Millennial age group. They are first shown the digital film and asked to write down some thoughts about the film independently. Soon after, they discuss the digital film based on guided discussion questions designed to stimulate further exploration and generate ideas. The findings from the focus group are then compiled and further analyzed using qualitative analysis to explore insights from Millennial participants regarding their reactions to the digital film as it pertains to the main topics of this study. The findings and analysis are then presented in this paper.

## FINDINGS AND DISCUSSION

The Digital Film “Lets You Be You” by Samsung Mobile (2018) is an advertisement campaign to promote its Galaxy A8 series of smartphones. It is a recreation and dramatization of a viral social experiment video by Shea Glover entitled “People React to Being Called Beautiful”, which was first posted in 2015 has gained more than 18 million views on YouTube. The 2018 is made under more favorable conditions, with more diverse cast of volunteer participants, with better equipment and better editing.

The advertisement begins with the first act: staging. Glover is seen setting up her smartphone on a tripod, at which point she is seen in a close-up testing out the *selfie* camera and its *bokeh* effect on the phone screen. The set-up is then established using a written caption in the center of the screen: “In a social experiment, I asked strangers to let me take their picture. As I recorded them, I told them the purpose of my project” (Figure 1). This set-up establishes the credibility of the filmmaker and the purpose of the film, as Glover uses verbal element in this film to state: “I'm doing this project where I'm taking pictures of things I find beautiful.” At this point of the advertisement, no direct verbal or written reference has been made to the phone itself or the brand aside from the visual cues.

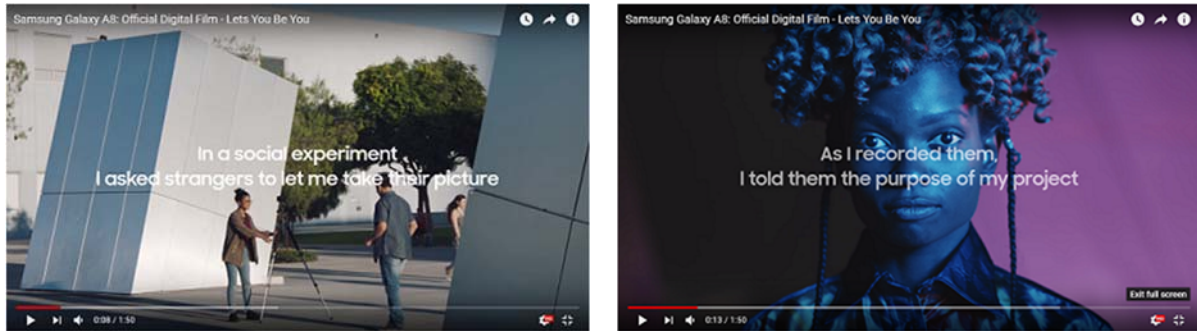


Figure 1. The set-up of the short film ad

Upon completing the set-up, the film goes into the second act: the reactions. A montage of reactions from the participants emerges, from a diverse group of young individuals with different styles and quirks. Different reactions can be seen and heard. Some verbal expressions are shown, ranging from “Thank you,” “Okay, so... that’s me,” to “I’m *gonna* fall in love with you now.” Some of the participants are taken aback with the set-up. Other participants are seen showing non-verbal expressions ranging from a smile, an awkward giggle, a held up teary-eye, to an impromptu dance move (Figure 2). Some features of the Samsung Galaxy A8 are more visibly shown, although still within the context of the project. Features such as low-light photography and water resistance can be seen through various medium-shot and long-shot techniques showing the Galaxy A8 in use.

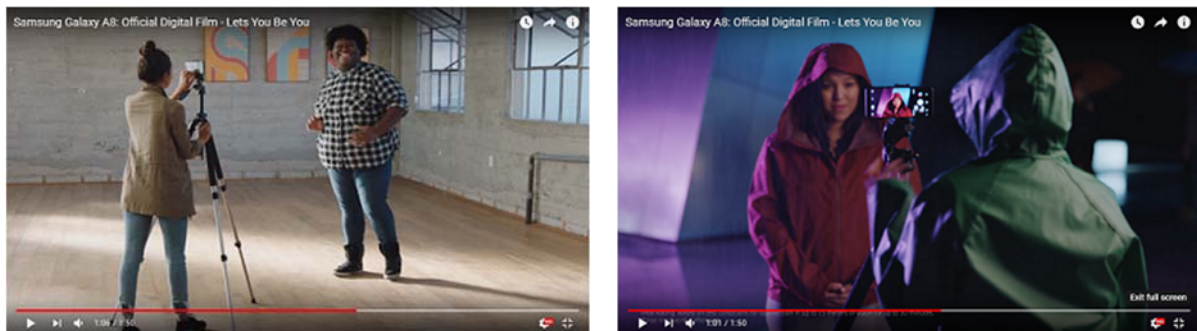


Figure 2. Participants reactions and subtle showing of Galaxy A8 features

Finally, the digital film concludes with the third act: the conclusion. A video sequence of Glover shown taking a *selfie* with one of the participants is shown, with an ensuing caption stating: “Capture your true self with Galaxy A8. It lets you be you” (Figure 3). There is no longer any verbal element to the advertisement, just a crescendo of uplifting music that ends with a 2-second image of the Galaxy A8 smartphone and a 3-second image of Samsung logo with a pitch black background.

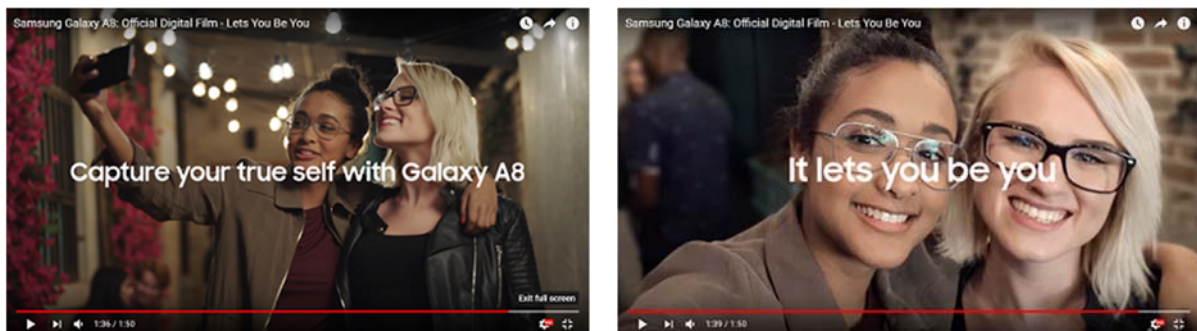


Figure 3. The conclusion of the “It Lets You Be You” advertisement

When analyzed based on its advertising components, the Galaxy A8 “It Lets You Be You” ad campaign appeals to the emotion of the target audience. It touches a sensitive subject of beauty, society’s enforced definition of beauty standards, and how individuals feel appreciated or even taken aback as shown in their reaction to being called beautiful. The form that it takes is dramatization, as it is clear that the ad is a dramatized version of a social experiment, which takes advantage of the vulnerability of human emotion and our inclination to root for the underdog.

The Galaxy A8 ad can also be analyzed based on its visual elements, namely its semantic metafunctions. Firstly, as far as representational meaning the ad mostly shows conceptual relationships between portrayed visual participants. This film ad represents the participants as what they are rather than what they do, which according to the set-up by Glover they are *beautiful*. The symbolic attributes of this conceptual pattern can be seen through the diversity of the participants in the film, their different styles and ethnicity, which are different but at the same time equally as beautiful and worthy of filming. Secondly, the interactive meaning in this film ad is achieved through *contact*. In this film, the participant looks directly into the camera and thus the audience, which is termed *demand pictures* (Kress & van Leeuwen, 2006). In terms of distance, most of the film ad uses close-up framing, suggesting a close personal relationship, while only in some instances in which the phone itself is depicted and involved in the shots the filmmakers use medium and long-shots to mark the difference while at the same time being able to show the phone being used in context. The point-of-view is kept at eye-level, which gives the impression that the film participants are at an equal level with the audience (Väre, 2014).

Next, as far as compositional meaning, the participants are always put at the center of the frame, signifying their core importance to the film concept. The participants are framed to be separate and away from the background elements, both still and moving elements, to signify that the main attention is with the subject at the front and center of the frame. Saliency is achieved through lighting and focus on the subject while the background is blurred. Lastly, modality is important in order for the audience to perceive the film ad as realistic. Contextualization is achieved since the background is still shown even though it is at a distance, it is blurred and it is not as well lit as the main subject at the front and center of the frame. Representation is achieved by providing maximum detail and avoiding abstraction, while depth is achieved by separating and providing distance between the participants as subjects and the distant and blurred background. Different brightness levels are used in this short (1 minute 50 seconds) film ad, mostly to suggest the range of light under which the Galaxy A8’s camera can effectively operate.

When it comes to the use of visual elements, this film ad can be considered successful in employing all semantic metafunctions of visual grammar as laid out by Kress and van Leeuwen (2006). The link between the film’s core message, i.e. everyone is beautiful especially when using Samsung Galaxy A8, and its visual composition is apparent. The connection between the advertisement and its intended audience is also apparent, as it involves a social influencer who is none other than the original creator of the “People React to Being Called Beautiful” social experiment video, to speak to a broader audience of Millennials while also inviting Millennial participants in this Galaxy A8 2018 remake of the viral YouTube video. The product also lends itself well to the entire concept as it is a smartphone that focuses on, among other things, photography and videography.

Yet the question remains on whether this advertising campaign is effective in conveying its intended message to its intended audience. To answer this question, a focus group discussion was conducted with 16 university students from a private co-educational university in Bali Indonesia with good mastery of English. The students represent the 1990’s group of Millennials as they are all born between 1995 and 1998. The respondents comprise of 10 men and 6 women. Upon watching the short film together, they are asked a series of questions, the answers for which they wrote down to be shared in the discussion subsequent session. The guided closed and open-ended questions are designed in such a way that they take the respondents through the six stages

in the Hierarchy of Effects theory, a model which was first introduced by Lavidge and Steiner in 1961 (in Väre, 2014). The respondents also discuss whether the advertisement shown is interesting, meaningful, sincere, and more importantly whether any of those matter to them.

The first two stages in the Hierarchy of Effects are awareness and knowledge, in other words the cognitive stages that relate to information processing (Clow&Baack, 2010). Upon watching the film, all respondents are unanimously able to recognize and recall the brand and specific series of smartphone depicted. They are aware of the fact that this is an advertising for Samsung Galaxy A8 series and of the social experiment genre of the filmmaking. They are acutely aware of the presence of the smartphone throughout the 2-minute film, albeit it being a subtle contextual presence rather than the main character in the film. Perhaps more telling than whether the respondents have knowledge about the brand and product line is when the knowledge emerges. The respondents seem to be split down the middle when it comes to at which point they begin to recognize that the film is a commercial, half stating that they had realized it from the beginning (the set-up act) while the other half stating that they hadn't realized it until the last moment (the conclusion act) of the film. This is a nod to the filmmakers that were able to use the smartphone as the featured product in a film for advertising, but did it in a subtle way that they were able to contextualize the featured product within the storyline. When asked the first things that come to mind after watching the film, most respondents swiftly respond with awareness and knowledge-level words such as: smartphone, camera, technology, promotion, project, social experiment, moment, electronic product, and photography.

The next two stages in the Hierarchy of Effects are liking and preference, both of which are affective quality. The focus group reveals that liking is a general consensus within the response group. When asked to share emotions felt upon watching the film, respondents most often cite the following: touched, happy, love, smiling, relationship, proud, motivated, pleased, accepted, curious, and sincere. The film ad attracts the respondents' attention, and even the majority of the respondents' interests, mostly because of the the ad peeks their curiosity and the social experiment style of storytelling is seen as a simple way to share the value of appreciating ourselves and the expressions of sharing love and happiness. The message of the ad in the film is also well-received by most respondents, as most respondents are able to get the message that one should love oneself, accepting one's self, and expressing one's self in one's own way. However, some respondents are taking a more sinister approach to the message, stating that "Everyone is beautiful in front of Samsung A8 camera" and "Taking selfies make people smile." However, when it comes to preference, this social experiment film ad seems to have done little to boost preference towards the Galaxy A8 or even Samsung brand in general. The group almost unanimously agree that this advertisement in itself does not increase their preference for the Galaxy A8 or Samsung over other smartphone brands any differently than it did before watching the ad. The majority cites that their brand preference has not changed due to liking the ad.

The last two stages in the Hierarchy of Effects have to do with the conative aspects of advertising: conviction and purchase. The "Lets You Be You" film ad created for Samsung Galaxy A8 seems to have failed to achieve both for the focus group respondents. The respondents unanimously state that the ad has not given them enough conviction to purchase the product. Interestingly, the main reason for the lack of conviction and even less desire for purchase most often stated is that there is no mention on the details of the product being advertised, other than the supposedly great camera. Even then, no specifications are mentioned anywhere, whether visually or verbally. Some respondents feel that the ad fell short of actually featuring a bit more information about the product. "They could have added 10 seconds to make the length 2-minute and give a bit more detail about the product," one respondent comments.

The respondents do find this advertisement interesting, because of the meaningful message conveyed along with the good quality product. They are also intrigued that the product was not made the center of the attention like in most conventional advertisements. "The ad didn't even



verbally mention the Samsung Galaxy A8,” one respondent notices. The product and brand were only visible as captions in this particular film ad. Some also comment on the engaging nature of social experiment videos, which was perceived favorably. The respondents also consider this ad and other social experiment ads as meaningful, as long as it is tastefully done and that the social experiment matches the product being advertised. They appreciate the diversity shown in this particular ad, and consider this style of storytelling as having the potential for conveying motivating message, attitude, and purpose. However, when it comes to sincerity the respondents are split. Some sense sincerity in the effort of the advertisers, while others do not. Some appreciate the involvement of ‘real people’ in daily life situations as shown in the ad, while others express their concern because the words ‘sincerity’ and ‘self-promotion’ should not belong in the same sentence. Some are skeptical about the volunteer participants in the video, wondering whether they are paid actors. Even though the set-up may be unscripted, but for some respondents the film’s participants still seem clean, polished, poised, touched-up, and in each of their quirky way look attractive. Thus, some respondents are left skeptical with ad-related dramatization of social experiments.

## CONCLUSION

This analysis of Samsung Galaxy A8’s social experiment film ad illustrates a successful use of visual elements and semiotic message. It utilizes representational meaning, interactive meaning, compositional meaning, and modality quite successfully. It also makes an apparent connection between the visual element with the message being conveyed, the intended audience, and the brand being represented/advertised. However, when it comes to the ad’s effectiveness in reaching Millennials, it falls short. Analyzed using the six stages in the Hierarchy of Effects model, the ad is able to fully reach the first three: awareness, knowledge, and lacking. It is not effective in fulfilling the last three stages: preference, conviction, and purchase. Still, the respondents deem the advertisement’s effort to be adequate in promoting a more favorable attitude about the Samsung brand. At the end, the respondents note that their generation is already immune to a firm’s advertising efforts. They consider this effort by Samsung to be mixed in its effectiveness, but note that other firms have done far worst. The respondents note that their generation can sense and differentiate between sincerity and fakeness. Perhaps, this is the most notable insight from this preliminary study, which warrants further and more extensive study on Millennial consumers responses to sincerity in advertising.

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## CULTURAL ASSIMILATION IN BALI CHURCH

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### ABSTRACT

Assimilation is the integration of an experience and culture of groups into existing local cultures, so that the experiences and the cultures not only reveal themselves in the cultural elements concerned, but also to be a force which animates, directs, and renews the culture, and thereby creating a unity not only within the culture, but also as an element that enriched the group. This research aims to explore the forms of cultural assimilation that occurred, including exploring how the role of cultural assimilation in maintaining the culture and the language (Gordon, 1968). The results of this study are expected to provide an overview of the forms of cultural assimilation that occurred in Protestant Christian Church in Bali and the relation of cultural assimilation and culture and language maintenance.

**Keywords:** culture, assimilation, church

### INTRODUCTION

Cultural assimilation is an unavoidable matter, especially regarding to the existence of two different cultures in the same place. Basically people will do some forms of interaction such as cooperation, competition or conflict. Social processes in society will always occur, both in terms of the simplest life and the most complex aspects of life. Social process can be in any form and each process must have purpose and reason. The social process in the church community with communities outside the church environment always occurs from the beginning of the church to the present day.

In further developments, assimilation is defined as an extreme form of acculturation. This means that assimilation, of course, includes relative cultural items such as clothing, shapes, food, or language. However, assimilation also includes a number of other cultural items, namely values (values), memories or past events (memories), sentiments, ideas, and attitudes. In the process of cultural assimilation that occurred not always run smooth. There are always obstacles but ultimately the benefits and assimilation of these cultures can occur without removing the existing culture and can last until now. Milton M. Gordon (1968) proposes an assimilation model that occurs in a multi-stage of assimilation. This assimilation model has seven levels, namely:

- a. cultural or behavioral assimilation
- b. structural assimilation
- c. marital assimilation
- d. identificational assimilation
- e. attitude receptional assimilation
- f. behavior receptional assimilation
- g. civic assimilation

This study discuss about cultural or behavioral assimilation associated with changes in cultural patterns to adjust to the majority group.

This research aims to explore the forms of cultural assimilation that occurred, including exploring how the role of cultural assimilation in maintaining the culture and the language (Gordon, 1968). The results of this study are expected to provide an overview of the forms of cultural assimilation that occurred in Protestant Christian Church in Bali and the relation of cultural assimilation and culture and language maintenance.

## METHODS

The data source is taken from the Protestant Church in Bali, especially the congregation of Galang Ning Hyang Abianbase. Congregation of Galang Ning Hyang Abianbase, is real example how culture assimilation constantly happened and sustained. The church that was erected in 1 December 1931 has strong culture when it was begin, developed, and till present. One of the three churches that were first erected in the Christianity development in Bali, Abianbase church has passed many adaptations as a form of personal identity. One of the adaptation processes is the culture itself. This adaptation is come along with the current culture in the area, Balinese culture. Contour area and culture of Abianbase can be called as variative, there is many culture and religions blend together in this area. However, majority group is Hindu with Balinese culture that is authentic and strong, but, Christian Protestant is considered minority. If there are two groups act as majority and minority group, there will trigger assimilation and minority group will automatically adapt to the majority group.

This is a descriptive-qualitative study. The data are collected in the form of primary data and secondary data. Primary data is obtained through in-depth interviews and discussions with religious leaders or local residents who are part of the congregation / community of the Abianbase. Secondary data collected in this study include data and documents illustrating cultural assimilation that occurred in the research area. Document sources include the internal data held by the church such as *awig-awig* (custom rules), related research, and books.

## FINDINGS AND DISCUSSION

The forms of cultural assimilation occur in Bali church can be seen from the names of church, clothes, the building, organization system, and liturgy.

### Name of Church

Mostly Bali church use names in Balinese language, such as *Galang Ning Hyang* which means Light from God, *Galang Buana* means the Light of the World, or *Tirta Amerta* means Water of Blessing. The use of Balinese language can be an identity, as well as means of language preservation. Today, not all young people know or are able to communicate with the local language well, so by using the name of the language of Bali, they will find out what the meaning behind the name of the church.

### Clothes

On Sunday worship, the congregations wear formal attire when going to church. However, at Holy Communion which is held every 3 months, the congregations wear Balinese traditional clothes. Although the congregations wear Balinese traditional clothes but the values and specificities of the Holy Communion Sacrament itself are still preserved and unaffected by Balinese culture at all. Balinese traditional clothes are also worn during the occasions of deaths, engagements, weddings, or other special ceremonial.



Picture 1. Holy Communion

### Building

Balinese church architecture tends to highlight the typical Balinese buildings that use natural stone and carvings. The combination of European and Balinese styles is the hallmark of Balinese church buildings, European style with high towers and bell, and Balinese culture with Balinese carvings and Balinese writing as ornaments. The use of the biblical story also appears in the architecture of Abianbase church, such as the use of a pillar of cloud and a pillar of fire on the altar, but the story is realized with a typical Balinese carving. The philosophy of 2 tablets of stone was also adopted, but the message of the law listed in the stone tablets was written in Balinese script.



**Picture 2. The building and Altar of GNH Abianbase**

### Organization System

*Pesamuan adatis* a community organization owned by the congregation of Abianbase, usually its activities dealing with death, marriage, and engagement. All matters concerning the customary activities are contained in a customary rule book called *awig-awig*. In each activity the members wear traditional clothes and used Balinese language as a mean of communication. In the ceremony of marriage or engagement, still follow the customary rules prevailing in Bali.



**Picture 3. *Mebat* (preparing food for party or religious ceremony)**

### Liturgy

Balinese language is used throughout the entire worship service (liturgy), both in the introduction to worship, prayer, sermons and all the details in worship activities. Usually, the used of Balinese language only in the last week of the month. In order to make the local people comprehend the message of the Bible easily, Bali Church already has Bible in Balinese language translated by PGI.

Here is the example of cultural adaptation in Balinese Bible.

Di antara kalian apakah ada ayah yang memberikan batu kepada anaknya, kalau ia minta roti? Atau memberikan ular, kalau ia minta ikan? Matius 7 : 10.

Di pantaran ceninge, nyen ada ane ngenjuhin pianakne batu, dikalane ia nagih roti? Wiadin lakar ngenjuhin lelipi, dikalan pianakne nagih lindung? Matius 7 : 10

In Balinese Bible, *ikan* is translated into a *lindung* (eel). This is not because the people in Bali do not know the fish, but it is adapted based on sociological conditions of the Balinese people. Most Balinese people work as farmers, so it is easier to get eel in rice fields rather than fish in the sea.

Besides Bible, Bali church also has *Kidung Pamuji*, a book of songs written in Balinese language. The songs are adopted from *Kidung Jemaat*, and then it translated into Balinese language. The songs in *Kidung Pamuji* are not only sung when using Balinese liturgy, but also during funerals, weddings, and religious ceremonial such as Christmas and Easter. Here is the example:

Hai mari, berhimpun dan bersuka ria!  
Hai mari semua ke Betlehem!  
Lihat Yang lahir, Raja bala sorga!  
Sembah dan puji Dia, sembah dan puji  
Dia,  
sembah dan puji Dia, Tuhanmu!  
(KJ.109:1)

Ih para percaya liang ja ring manah  
Margija sami ka Betlehem  
Sang Putrane makta krahaywan jagat  
Ngiring margi baktinin ngiring margi  
baktinin  
Ngiring margi baktinin Sang Ratu  
(KP. 3:1)

## CONCLUSION

The forms of cultural assimilation occur in Bali church can be seen from the names of church, clothes, the building, organization system, and liturgy. The use Balinese language and culture in all aspects of Bali church activity can serve as a way of preserving Balinese language and culture, since Balinese language and culture is almost used throughout the process of church activity as the identity and characteristics of a society. Basically the cultural assimilation that occurs in Bali church can be seen as a form of preservation of culture and tradition. Assimilation assumed as an adjustment to local majority group. In this case, the group of Hindus which is very represented the Balinese culture. However, this is not an attempt to leaving and forgetting the Christian's culture and values. It's only an attempt to adapt without losing its identity and enrich the local culture itself.

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## A SPECTROGRAPHIC ANALYSIS OF MADURESE EFL LEARNERS' INTONATION

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### ABSTRACT

The intonation constitutes the linguistic use of pitch in discourse which may convey what individuals are feeling through their tone of voice. To analyze the individual's intonation, the spectrographic analysis can be used. This present study tries to analyze both the intonation patterns of Madurese EFL learner's language as their mother tongue (L1) and their differences as well by utilizing the intonation patterns of Standard English. The qualitative method was utilized in this research. The subject of this study was the 7<sup>th</sup> semester English department students of Madura University (UNIRA) who were speaking English in the EFL Classroom. The data of this study were the recorded twenty sentences which were spoken by the students of UNIRA. The result shows that there are the various spectrograph of EFL learners' intonation pattern based on four sentences constructions. This research is expected to be the significance data for the linguistics societies. Furthermore, the results of this study also can be used as a leading point for next researcher to do more research regarding the study of intonation.

**Keywords:** intonation, sentence constructions, spectrogram.

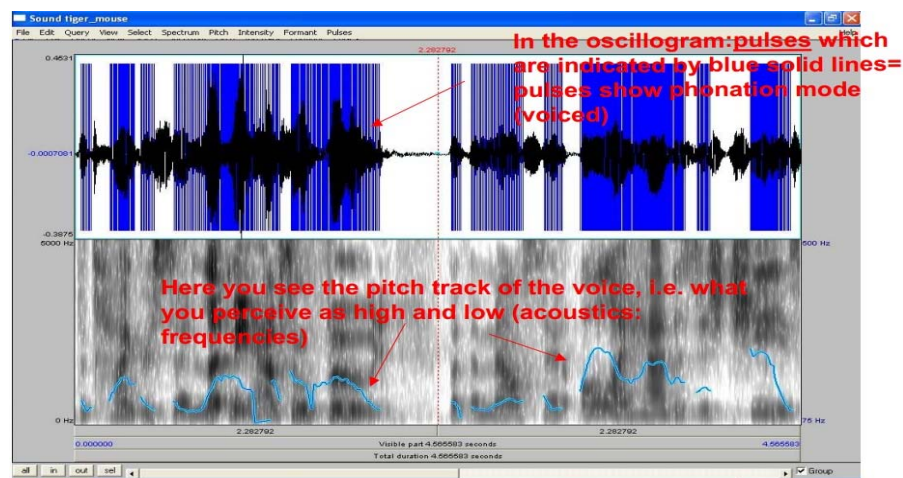
### INTRODUCTION

Spectrograph is an instrument used in acoustic phonetics which provides a visual representation of the acoustic features in an utterance. It produces a three-dimensional visual record, in which time is displayed horizontally, frequency vertically, and intensity by the relative blackness of the marks. Learners of 7<sup>th</sup> semester in University of Madura (UNIRA) tend to focus on the production of phonemes and transfer intonation of Madurese pattern to the English intonation. Common instance during conversation, some learners produced inappropriate English question intonation. The involved partner on conversation consider question as statement. The present study, compiles to analyzing the patterns of Madurese language as native language and knowing the differences between EFL Learner intonation pattern and Standard English intonation pattern. Tavakoli (2012:125) states that English as a Foreign Language is a term used in which the learners learn English in a formal classroom setting, with limited or no opportunities for use outside the classroom, in a country in which English does not play an important role in internal communication (China, Japan, and Indonesia, for instance). Most of the time learners are listening to English being spoken, especially for EFL learners. From spoken language, EFL learners listen for the meaning of the message. They understand the message through how the message is being delivered related to the correct pronunciation and intonation of language. Brown (2001:2-3) postulates that one of the problems of acquiring to a foreign language is that listening to the sounds of a foreign language and that they are not organized in the same way as the sound of the familiar language. Learners see words with clear edges written in books and pronounce it slowly and clearly. In short, the speech production of EFL learner tends to focus on the phonemes of spoken language, whereas other aspects such stress and intonation is more important to understanding the meaning of message which is being spoken. The term intonation is used in the study of suprasegmental phonology, referring to the distinctive use of patterns of pitch, or melody (Crystal, 2007: 252). It's related to the way the voice goes up and down in pitch during producing speech. When speaking, people generally raise or lower the pitch of their voice and forming pitch patterns. Intonation serves a mainly linguistic or phonological purpose (Ashby, 2011: 178). Every language has unique intonation characteristic which is not certainly same each other. Alwi *et al*, (2003: 55) argue that in all of the language, intonation give syntactic information. The marking of sentence, clause, and the contrast between some grammatical structures, such as questions and statements, may be made using intonation. For example, the change in meaning illustrated by 'Are you asking me or telling me' is regularly signaled by a contrast between rising and falling pitch. Intonation also offer semantics signs (Ball and Muller, 2005:



108). In semantics level, Intonation let the speaker understands which one is new information and given information based on the focus of information. Knowledge of intonation can help language learners to speak like native speaker of the target language approximately. According to Fathimiyah (2007) in Madurese language, intonation pattern tend to represent semantics signs and regional dialect. Generally, rising intonation occurs to represent expectation and request. Statements and WH-questions use falling intonation. In declarative sentence (statements), falling intonation occurs on end of statements and questions. Madurese falling intonation has an intonation pattern consisting of a rise on the first syllable, followed by a gradual fall over the remaining syllables of the sentence.

Lieberman (1988 : 59) quotes the sound spectrograph was probably the single most useful device for analysis of speech. It can be used to make various types of analyses of acoustic signals and most useful applications for speech analysis. There have been attempts to use spectrograms to identify people's voices. PRAAT is software that can be used to analyzing acoustics phonetics which enables visualizing, playing, annotating, and analyzing of sound object in terms of its acoustic properties (e.g. frequency, pitch, etc.). Spectrograph (representation in PRAAT) has y-axis: frequency (Hz), x-axis: time (sec), third dimension: dark shading (intensity formants; dB). The example of screen displayed on PRAAT as below:



## METHODS

In the study, the analysis will be existing artifacts or records as primary data, audio record will be collected as documentation object to be analyzed further. The documents are filed systematically so that they can be readily recovered for classification, coding, and analysis. Here are the following steps to analyze the data: (1) Filtering bad quality voice and excluding background noise; (2) Preparing the acoustics analyzer instruments (Spectrogram v4.12) and set it to a standard measurement of pitch level; (3) Setting the frequency of recorded sound at sampling frequency of 75 – 500 Hz; (4) Putting recorded data into spectrogram to analyze the Pitch character and pitch change of the data. During this time the researcher transcribed spontaneous conversations; (5) Signing the intonation pattern displayed on the screen; and (6) Capturing the visual data of Spectrogram and interpreting the visual data.

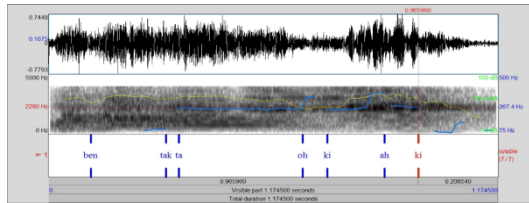
## FINDINGS AND DISCUSSION

In this stage, the primary data are taken from acoustic speech in spontaneous conversation on Madurese as native language and as the EFL learners at 7<sup>th</sup> semester in Madura University. The spontaneous conversation is required to ensure maximum naturalness. Therefore, the data will be in audio record form and written transcription of the conversation.

### The Patterns of Madurese Language

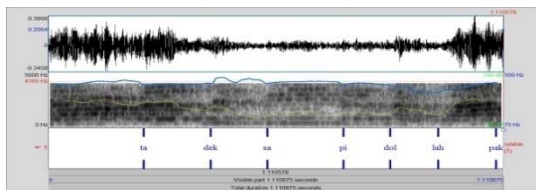
There are ten Madurese sentences produced by the learners are categorized into statements, interrogative (WH-Question and Yes/ No question) and imperative sentences.

### Intonation Pattern of Statement “*Ben tak taoh kiyah ki*”



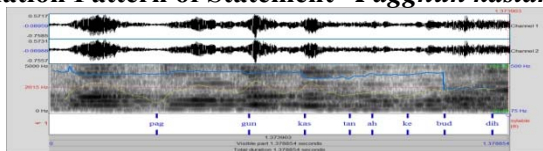
The blue curve represents the pitch whereas the yellow is intensity. The declarative sentence “*Ben tak taoh kiah ki*” has rising intonation in every second syllables and ended by pure strong falling intonation in the final tones. In short it has rising-falling (  $\wedge$  ) intonation.

### Intonation Pattern of Statement “*Tadhek sapidollah pak*”



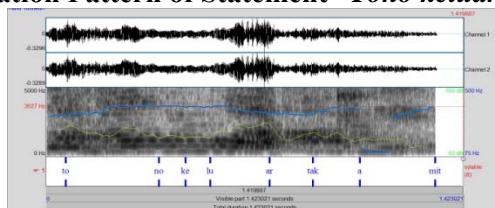
This combination appeared at the first syllable of each word and ended by weak rising intonation at the last statement. In the other hand, it has rising-falling (  $\wedge$  ) intonation

### Intonation Pattern of Statement “*Pagghun kastanah kebudih*”



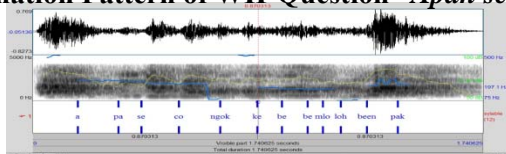
The statement has weak pitch movements. Started by a mid level pitch contour and rise up constantly in almost similar level. A strong falling pitch contour appeared in the end of statements. It has rising-falling (  $\wedge$  ) intonation.

### Intonation Pattern of Statement “*Tono keluar tak amit*”



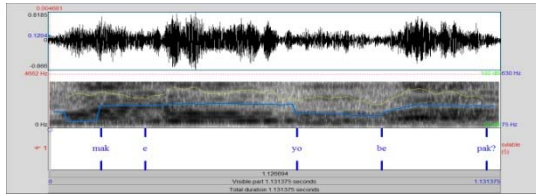
The statement above produced in almost middle level tones. There are weak rising pitch contour at the last syllable in each words. A strong pitch movement appears in first syllable of final word *amit* that is falling-rising tone (  $\vee$  ).

### Intonation Pattern of WH-Question “*Apah se econgok ke bebe melolah been pak?*”



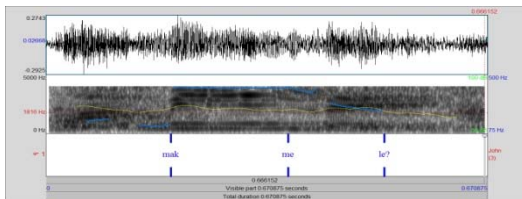
Interrogative sentence above has extreme pitch contour. A high level pitch contour as beginning of the pattern is followed by gradual falling pitch contour. In this term, the pitch movements is categorized as falling (  $\searrow$  ) intonation pattern. At the sixth syllables, an extreme rising-falling (  $\wedge$  ) pitch contour is accompanied by falling-rising (  $\vee$  ) intonation pattern.

### Intonation Pattern of WH-Question “*Mak eyobe pak?*”



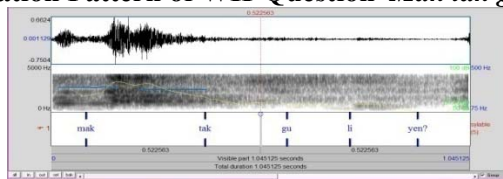
This sentence is begun with a low pitch contour and rise up at second syllable. In the next syllable, pitch contour fall to the low level tones and rise up at the last syllable. The pitch contour rises up at begin and end of sentence. In short, the sentence “**Mak Eyobe, Pak?**” has rising ( / ) intonation pattern.

### Intonation Pattern of WH-Question “*Mak mele?*”



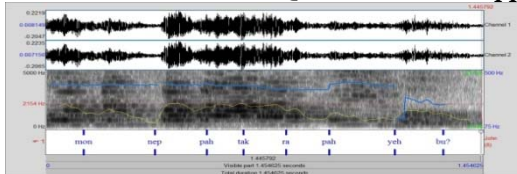
The sentence “*mak mele?*” has simple intonation pattern. It rise up from the first syllable and fall down gradually at last two syllables. It has a falling ( \ ) intonation pattern.

### Intonation Pattern of WH-Question “*Mak tak ghuliyen?*”



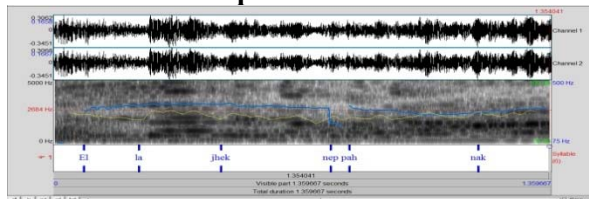
This declarative sentence has pure falling ( \ ) intonation pattern. The first syllable is a high pitch contour and fall gradually to the last syllable.

### Intonation Pattern of WH-Question “*Mon neppah tak rapah yeh bu?*”



From the figure above, intonation pattern of yes-no question “*Mon neppah tak rapah ye bu?*” is fall rise intonation. Started from a flat pitch contour and falling at the seventh syllable.

### Intonation Pattern of Imperative Sentence “*Ella Jhek Neppah Nak.*”

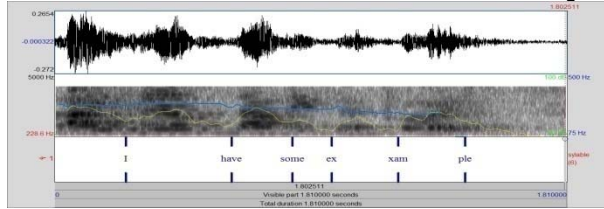


Imperative sentence “*Ella jhek neppah, nak!*” has rising-falling intonation. It rises up from the first syllable and constantly high in the next syllable. It starts to fall at last syllable in the first intonation unit.

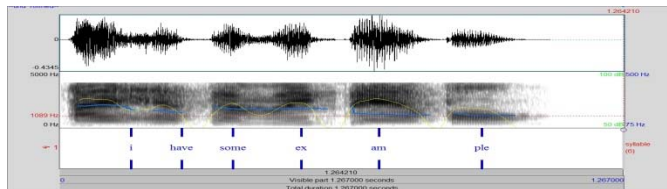
### The Differences between EFL Learner Intonation Pattern and Standard English Intonation Pattern

Intonation of English spoken sentence generally has standardization on intonation pattern for every sentence construction. In other side, there are many English learners produce spoken sentence without referring to the Standard English intonation pattern. One of prominent factor is effect of L1 intonation pattern.

#### Intonation Pattern of Statement “*I have some example*”

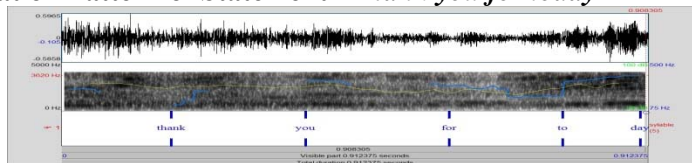


The statement above has falling ( \ ) intonation pattern. The speaker which is EFL learner produced statement with high pitch contour at the first syllable and fall gradually after second syllable. As comparison, let's take a look at the intonation pattern of English native speaker when produce spoken sentence “*I have some example*”.

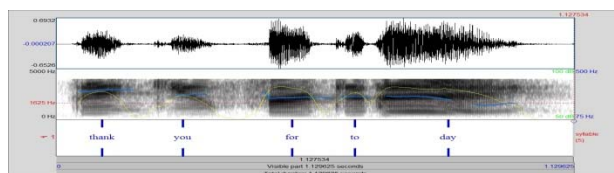


This spectrographic analysis above was taken through recorded Standard English intonation pattern from English native speaker. Spectrograph display above shows that speaker produced falling intonation contour in every final syllable with low level tone. Both the first and second figure has falling ( \ ) intonation. What make different between EFL learners and Standard English intonation pattern is the pitch strength movement on production of Standard English.

#### Intonation Pattern of Statement “*Thank you for today*”

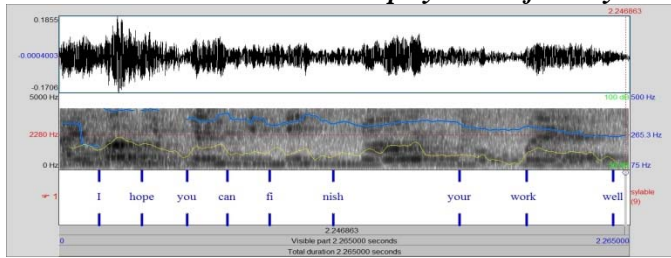


The statement “*Thank you for today*” has rising intonation pattern. It rises at the first syllable and fall at the first syllable at the last word. Let's take a look at the intonation pattern of English native speaker when produce spoken sentence “*Thank you for today*”

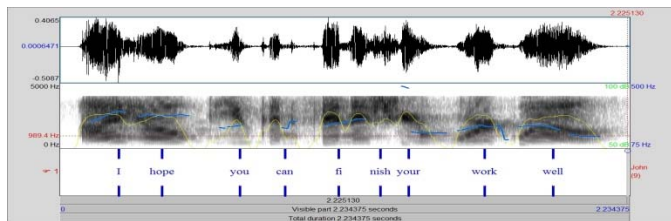


From the spectrograph analysis above, it found that there are a specific difference both EFL Learner and Standard English intonation pattern. EFL Learner produced rising intonation pattern, especially in every beginning syllable. In contrast, Native English speaker produced falling intonation pattern.

### Intonation Pattern of Statement “*I hope you can finish your work well*”

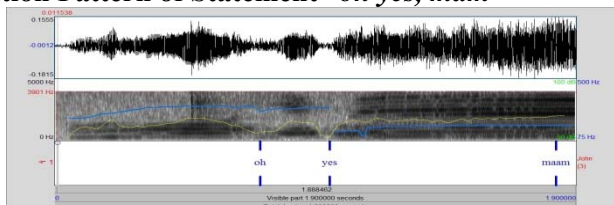


The statement “I hope you can finish your work well” has falling ( \ ) intonation pattern. The first syllable fall immediately and followed by gradual falling pitch movement to the final syllable of statement. Let’s take a look at the intonation pattern of English native speaker when produce spoken sentence “I hope you can finish your work well.

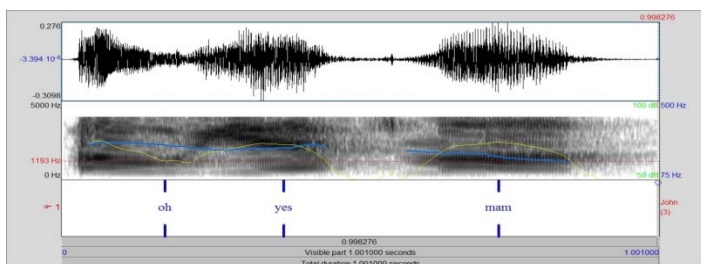


The speaker produced rising pitch movement from the first syllable of statement. After second syllable, pitch contour starts to fall gradually and rise at the final syllable. In short, it has rising intonation pattern.

### Intonation Pattern of Statement “*oh yes, mam*”

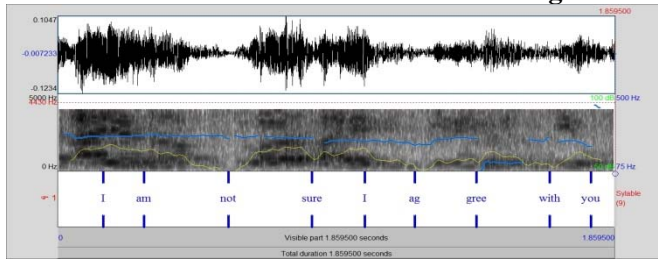


The statement “oh yes, Mam” has strong falling intonation pattern. It falls after first single syllable and stagnant in similar pitch level to the final syllable. Let’s take a look at the intonation pattern of English native speaker when produce spoken sentence “Oh yes, mam”.

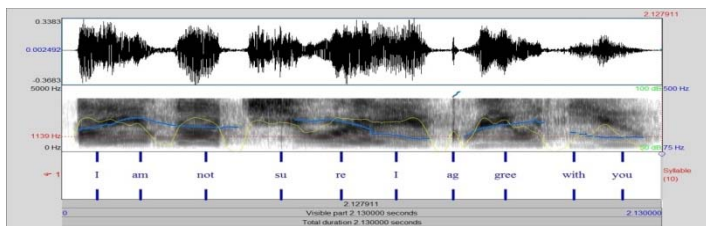


There is similar intonation contour both EFL learner and Native English intonation pattern. The difference is on the strength of pitch movement where EFL produced an extreme falling pitch contour and other fall down gradually.

### Intonation Pattern of Statement “I am not sure I agree with you”

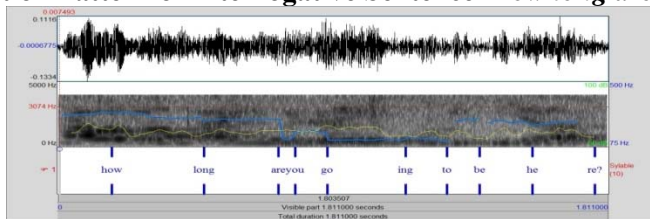


The sentence above is categorized as two part statement. The first part of statement has falling intonation pattern, whereas the second part falling-rising intonation. The combination of two part- statement is falling-rising intonation pattern. As comparison, let's take a look at the intonation pattern of English native speaker when produce spoken sentence “I am not sure I agree with you”.

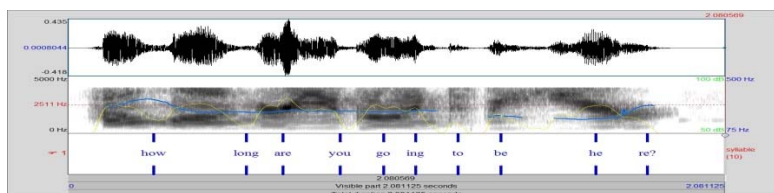


In Standard English intonation pattern, two-part statement generally has rising falling intonation. It's clearly displayed on spectrographic analysis above that the statement “I am not sure I agree with you” has rising-falling intonation pattern. It rises from the first syllable and fall down to the nest syllable.

### Intonation Pattern of Interrogative Sentence “How long are you going to be here?”

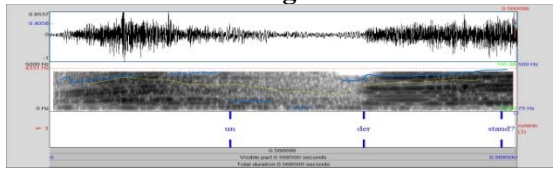


The speaker which is EFL learner produced interrogative sentence (WH-Question) in fall rise intonation pattern. It falls gradually from beginning to the third syllable and rise up at first syllable of last word. As comparison, let's take a look at the intonation pattern of English native speaker when produce spoken sentence “How long are you going to be here?”

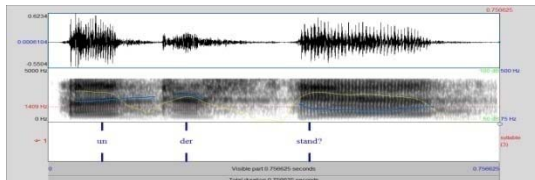


The question “how long are you going to be here?” has falling pitch movement at the first syllable and rise at the last syllable. It means that the question above has falling-rising intonation pattern.

**Intonation Pattern of Interrogative Sentence “Understand?”**

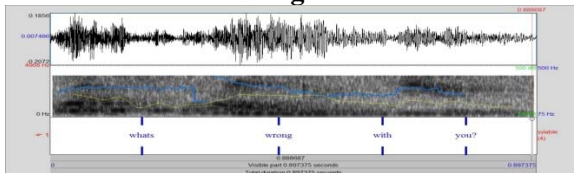


The question “Understand?” has only one intonation unit with a rising pitch movement. It has a long gradual rise in pitch from first syllable to the end of the sentence. It has different intonation pattern in the spectrographic analysis of Standard English Intonation pattern as the figure bellow:

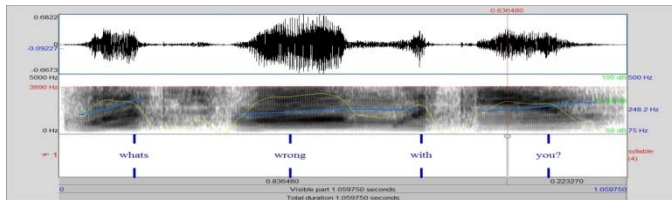


The intonation pattern of Standard English “understand?” is falling. It has rising pitch movement at the first syllable and fall over remaining syllables of the sentence.

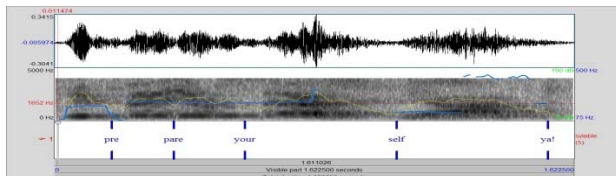
**Intonation Pattern of Interrogative Sentence “What’s wrong with you?”**



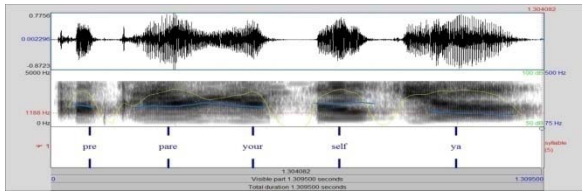
The interrogative sentence “What’s wrong with you?” has falling intonation pattern, it gradually fall from the first syllable of the sentence to the final syllable. It’s different to Standard English intonation pattern whose has rising intonation as follow:



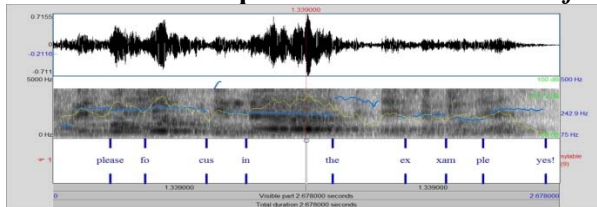
**Intonation Pattern of Imperative Sentence “Prepare yourself ya!”**



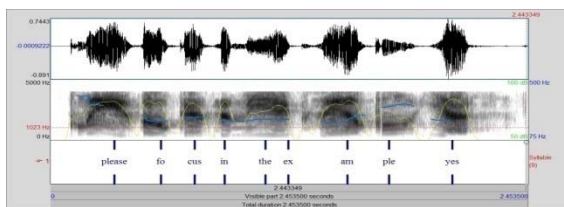
Imperative Sentence “Prepare yourself ya!” has rising intonation pattern. It rises gradually from the first syllable to the last final syllable. Let’s look at the intonation pattern of Native English speaker whose has falling intonation pattern.



### Intonation Pattern of Imperative Sentence "Please focus in the example yes!"



This imperative sentence has rising intonation pattern. It rise gradual from the starting syllable to the final syllable in every word of the sentence. Quite differ from the Standard English intonation pattern whose has falling-rising intonation pattern.



## CONCLUSION

The ten Madurese sentences were spoken by the UNIRA students embraces diverse intonation patterns. These sentences are categorized based on their constructions, viz: they consist of four statements, four WH-Questions, one Yes/No question, and one imperative sentence. From that sentence there are three different intonation pattern types. They are rising-falling (at three statements), falling-rising intonation (at one statement, two WH-Question, one Yes/No question and one imperative sentence), and falling (at two WH-Question). Furthermore, in the spoken ten English sentences produced by Madurese EFL learners, there are seven intonation patterns which are different from Standard English intonation patterns.

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## PROMOTING STUDENTS' READING PERSUASIVE TEXT USING PORPE TECHNIQUE

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### ABSTRACT

Students are required to learn reading text so that they can obtain the information stated in the text after reading it. One of the texts learned by them is persuasive text in which the text persuades the reader to do or not to do something. In fact, students tend to translate the reading texts word by word that waste the time a lot in order to understand the text. Due to the long time to be used to understand the text, some of the students are lazy to read. Therefore, the aimed of this research was to find out whether PORPE (Predict, Organize, Rehearse, Practice, and Evaluate) technique could improve students' reading achievement or not. By using PORPE, the students are hoped to improve their reading achievement because they can place the key ideas, examples, and overall organization of the texts in their long-term memory so that they have confidence in answering the questions. The students who were taught by using PORPE are hoped to be interested in studying reading, consequently, they will have improvement in their reading achievement, especially reading persuasive text.

**Keywords:** reading comprehension, persuasive text, PORPE technique

### INTRODUCTION

Many Asian countries including Indonesia have serious response to the growing need to foster communicative abilities in English where English is taught as a foreign language (Wati, 2011, p.79). The goal of teaching and learning English is to produce and comprehend language that is spoken and written. Furthermore, Kennedy (2001) in Hunston and Oakey (2010, p. 87) identifies that there are more people using English around the world than any other languages. Since English is widely regarded as the world's language, people learning English have in recent years increased in number (Rachmajanti, 2008, p.160). From statements above, it can be concluded that English is a world language and is worth considering how learners should go about learning English because in many cases people who know English well will have a definite advantage over those who do not.

Undeniably, students who want to learn English should learn the four essential skills, namely listening, speaking, reading, and writing. From those four basic skills, reading is the most central one since it gives many benefits for them. Rizqa and Hafizh (2013, p.1) state that reading for students not only can increase their vocabularies but also entertain themselves. Furthermore, by strengthening reading skill, students will make a better progress and development in learning English. In other words, students who want to be good in English must be able to read well and students who can comprehend the text not only will get much knowledge but also will obtain many vocabularies as well.

Meanwhile, comprehension is a primary goal in reading. Without comprehension it is only the activity of seeing written symbols (words) which does not make a sense at all. Comprehension is about making meaning from what the reader read, seeking information or clues about something (Barr *et.al*, 2007, p.171). Furthermore, Department for Education and Skill (2005, p. 2) classifies comprehension as an active process. It involves understanding the text, making connection with the existing knowledge, reflecting upon responses, engaging with the text, and critically evaluating the text. In the setting of English as a Foreign Language (EFL), it is frequently supposed

that reading comprehension is the fundamental way of learning new information and is the most significant skill required for the students' success. It means that without comprehension reading is worthless.

In fact, teaching reading comprehension is not an easy task. In general, there are some problems dealing with reading, first the students do not like reading because it is full of boredom. Diem (2011, p. 76) states that reading is not part of Indonesian culture although it holds a significant role in achieving practical efficiency (basic knowledge). Second, students have lack comprehension toward the text. Nation (2009, p. 80) also mentions that many EFL students find reading very hard because they have limited vocabularies. It makes them hard to understand the text in English when they have to deal with long reading passages. Other problems appeared, while the teacher reading the text, the students just listened and repeated the teacher's reading but they did not understand what was conveyed in the reading text (Febriani, 2011, p. 16). Further, the *Republika* newspaper (2014) defines that the literacy conditions in Indonesia namely the order of 64 of 65 countries, the reading level of students, Indonesia to 57<sup>th</sup> of 65 countries (PISA, 2010) and interest reading index: 0.001 (every 1,000 only one population read). Based on the problems, it seems that an English teacher needs an appropriate technique for promoting students' reading skill.

The teacher can apply PORPE technique in reading comprehension in the classroom. It stands for **P**redict, **O**rganize, **R**ehearse, **P**ractice, **E**valuate (PORPE). It is a reading technique for studies developed by Simpson (through Zuchdi, 2008: 153), which is designed to help students in: (1) actively designing, monitoring, and evaluating the reading material studied; (2) studying the processes involved in preparing the essay exam; and (3) using the writing process as a means of obtaining field material studies.

Abidin (2012, p.117) explains that the PORPE technique (Predict, Organize, Rehearse, Practice, Evaluate) is a method used to improve the metacognitive skills of the reader through analyzing important aspects of discourse, focusing on key ideas, getting used to making inquiries that are listened to, as well as monitor and evaluate the learning activities undertaken. PORPE also encourages students to be more actively cognitive and metacognitive because students are required to be able to think critically, ask and give opinions on the text in question, in addition to students' understanding of students' reading texts are also trained to confidently speak in front of the classroom, boldly provide comments or responses. Zuchdi (2008, p.157) argues that the PORPE technique (Predict, Organize, Rehearse, Practice, Evaluate) has several advantages, namely (1) can encourage learners to think, analyze, and synthesize the main concepts of reading, (2) can help learners to remember the material reading over time, (3) can be a learning strategy for learners who cannot to learn well, (4) can help the students, both in the learning process and in the implementation of tasks and tests, and (5) can directly help learners do essay tests.

Based on the problems above the problem of this study was formulated into following question Is there any significant difference in reading comprehension achievement between the students who are taught by using Reading Log strategy and that of those who are not?

This study aims to see the significant difference of technique PORPE in reading comprehension. The result of this study is expected to provide benefits both theoretically and practically for English teachers, students, and other researchers.

The hypotheses of this study were as follows:

H<sub>0</sub>= There was no significant difference in reading comprehension achievement between the students who were taught using PORPE technique and that of those who were not.

H<sub>a</sub>= There was a significant difference in reading comprehension achievement between the students who were taught using PORPE technique and that of those who were not.

## **METHODS**

In conducting this study, the writer used quasi experimental method. The samples of this study were two classes of the eleventh graders of SMAN 2 Kayuagung in academic year of 2017/2018 by using purposive sampling. The samples should fulfill the criteria, such as being taught by the same English teacher, having the same total number of students, and having the same average score for English that is 70-80. As a result, class XI social<sub>2</sub> and class XI social<sub>3</sub> were the samples. To select the experimental and control groups, flip of coin was used, consequently, XI social<sub>2</sub> was the experimental group and XI social<sub>3</sub> was the control group.

For collecting the data of the study, the test was used. The test was in the form of multiple choice consisted of 50 reading comprehension questions. Before giving the test, the test was tried out to find its validity and reliability. It was tried out to the non sample students (students of class XI social<sub>1</sub>) at SMA Negeri 2 Kayuagung which consisted of 28 students. Then, to measure the readability level of the text, Flesch Kincaid method was used.

To analyze the data, t-test was used in this study. To calculate the data, SPSS 16 was used.

## **FINDINGS AND DISCUSSION**

### **The Result of the Test in Experiment Class**

Students were given pre-test using research instruments of reading test in order to know students' reading achievement before the treatment. The result of the pretest in the experimental group showed that the mean score of the test was 41.81 with the standard deviation of 6.803, the highest score of the student was 57 and the lowest score was 30.

After taking pretest, students were introduced to P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique for reading. The treatment was done for ten meetings in 8 weeks (2x45 minutes each session). After doing treatment, students were given post-test which aimed to know students' progress in reading achievement by using P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique.

Based on the analysis of post-test, it was found that mean score of the test was 72.06 with the standard deviation of 9.242, the highest score of the student was 89, and the lowest score was 50, there were two students who achieved the highest score (89) and there were also one student who achieved the lowest score (50).

As a whole, it could be seen that students' score in the posttest were higher than their score in pretest. It means that students' score in reading achievement were better after having the treatment through P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique.

### **The Result of the Pretest and Posttest in the Control Group**

In control group there were no treatments. The result of pretest in the control group showed that mean score of the test was 42.72 with the standard deviation of 7.217, the highest score of the student was 57, and the lowest score was 30.

After taking pretest then the students were given post-test. Based on the analysis of the posttest, it was found that mean score of the test was 50.16 with the standard deviation of 6.289, the highest score of the student was 63, and the lowest score was 40.

As a whole, it could be seen that students' score in posttest were higher than their score on pretest. It means that students' score in reading achievement were better after having the conventional method in reading.

### **The Result of Normality and Homogeneity of the Data**

In this study, the normality of the data was checked using Shapiro-Wilk. Based on the result of the significance of the pretest and posttest in both experimental and control group. It was found that the data was normal, in which all the value of significance in each group was higher than 0.05.

Based on the analysis of homogeneity of variance on Levene Statistics, it was found that data were homogeny with the significance score at 0.108, which was  $> 0.05$ .

## **The Statistical Analysis**

### **The Statistical Analysis on the Experimental Group**

Based on paired statistics of the experimental group, the mean of the pre-test was 41.81, the standard deviation was 6.803, and the standard error mean was 1.203, while the mean of the post test was 72.06, the standard deviation was 9.242, and the standard error mean was 1.634.

Based on the result of paired sample t-test, the mean difference between the pretest and posttest in the experimental group was 30.250, the standard deviation was 12.816, and the standard error mean was 2.266, t-obtained was 13.352 at the significant level  $p < 0.05$  in two tailed testing with  $df = 31$ . It mean that there was a progress in students' reading achievement after studying reading by using P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique.

### **The Statistical Analysis on the Control Group**

Based on paired statistics of the control group, the mean of the pre-test was 42.72, the standard deviation was 7.217, and the standard error mean was 1.276, while the mean of the post test was 50.16, the standard deviation was 6.289, and the standard error mean was 1.112.

Based on the result of paired sample t-test, the mean difference between the pretest and posttest in the control group was 7.438, the standard deviation was 4.288, and the standard error mean was 0.758, t-obtained was 9.813 at the significant level  $p < 0.05$  in two tailed testing with  $df = 31$ . It mean that there was a progress in students' reading achievement after studying reading by using conventional method.

### **The Difference Analysis on the Experimental and the Control Group**

Based on the result of group statistics of independent sample t-test, the mean score of the posttest in the experimental group was 72.06, standard deviation was 9.242, and the standard error mean was 1.634, while the mean score of posttest in the control group was 50.16, standard deviation was 6.289, and the standard error mean was 1.112.

Based on the independent sample t-test, the mean difference between experimental and control group was 21.906 at the significant level  $p > 0.05$  in two tailed testing with  $df = 62$ , t-obtained was 11.085, and the critical value of t-table was 1.9990. Since t-obtained (11.085) was higher than t-table (1.9990) and  $p_{value}(.000)$  was less than  $\alpha_{value} (0.05)$ , it showed than null hypothesis ( $H_0$ ) was rejected and alternative hypothesis ( $H_a$ ) was accepted. It meant that there was a significant difference in students' reading achievement between the students who were taught using P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique and that of those who were not.

## **Discussion**

Based on the result of the paired sample statistics in the experimental group, it was found that the mean score in the posttest (72.06) was higher than students' mean score in pre-test (41.81) and the value of t-obtained (13.352) was higher than the critical value of t-table (2.0395). In other words, there was a progress of achievement on students' reading achievement after teaching reading by P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique. Reading activity in the classroom was more excited than before. They also more focused on the subject. Finally their score in reading was increased.

Based on the result of the paired sample statistics in the control group, it was found that the mean score in the posttest (50.16) was higher than students' mean score in pre-test (42.72) and the value of t-obtained (9.813) was higher than the critical value of t-table (2.0395). In other words,

there was a progress of achievement on students' reading achievement. This was because some students in class XI<sub>1</sub> took English private course after school and they were also active in learning process. However, being compared to the improvement of experimental group, the improvement of control group was still below the experimental group. In other words, the use of P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique was still much better in improving student's achievement in reading comprehension.

Based on the result of independent sample t-test, it was found that t-obtained was higher than t-table (1.999). It meant that  $H_0$  was rejected and  $H_a$  was accepted. In other words, there was a significant difference in reading comprehension achievement between the students who were taught using P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique and that of those who are not. The students' success in reading was because this strategy helped students keep in track on the reading text. The activity in P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique helped students keep in track of their reading process, since they took note of what they had read it makes the students keep in mind of what they have read longer than before. In other words, the activities in this technique made students easier to comprehend the content of persuasive text since they were encouraged to think, analyze, and synthesize the main concepts of reading. This fact was in line with Zuchdi (2008, p. 157) belief that PORPE technique would encourage the students think, analyze, and synthesize the main concepts of reading, it can also help learners to remember the material reading over time.

## CONCLUSION

From the collection of the data of the students' score in experimental group and control group gathered during the experiment, it can be seen that the score in the post-test of experimental group were better after treated by using P.O.R.P.E (Predict, Organize, Rehearse, Practice, Evaluate) technique. It can be concluded as P.O.R.P.E was successful applied at the eleventh graders of SMA Negeri 2 Kayuagung to improve their reading achievement. It could be seen from the result of independent sample t-test, it showed that t-obtained (11.085) was higher than t-table (1.9990) and  $p_{value}$  (0.000) was less than  $\alpha_{value}$  (0.05).

P.O.R.P.E helped the students of the experimental group to comprehend the reading texts and answer the questions easier and more effective. They could gather more key ideas of the answers they had to find based on the reading texts. In addition, they could place overall organization of the texts in their long-term memory. Thus, they had the confidence in answering the question. However, the students of the control group did not get the treatments, they read the texts and answered the question by their own way based on the explanation of the teacher. They spent their time to translate the texts to find the answer of the questions. As the result, their reading achievement did not improve significantly.

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## **EXPATRIATES' ACADEMIC CONTRIBUTIONS AND INTERCULTURAL-RELATIONS AT UNIVERSITAS X, INDONESIA**

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### **ABSTRACT**

As a global campus, University X has continually recruited expatriates in both academic and managerial fields to take part in developing higher education in Indonesia. Leaving their homelands to pursue their careers abroad must be meaningful to them. Crossing the cultural and state borders to stay in another country has caused them to undergo a cultural adjustment, and their decisions to stay for a couple of years have proven that their stay is fruitful to both parties academically and culturally. This research attempts to find out reasons of expatriates' stay and how they have contributed academically and interculturally. The research uses qualitative method based on open-ended interviews, and the data are analyzed descriptively.

**Keywords:** adjustment, contributions, academic, and inter-cultural.

### **INTRODUCTION**

Expatriates expect that their stay will be as productive, meaningful and enjoyable as possible. Every expatriate who chooses to work in a different country has to face cultural and academic adjustments to make them familiar with the different culture and educational system. Paige (1985) explains that cultural adjustment is a profound learning process which includes the complexities of cultures and societies, the enormous differences between nations and cultures, the great diversity within a culture; the new behaviors, values, beliefs, ways of thinking and problem solving that are unfamiliar. It can take some time for expatriates to become competent and effective in the new culture.

Paige (1985), Earle (2000), and Storti (1999) elaborate stages that foreigners encounter in their cultural adjustment in any country. First is the "honeymoon" stage, which means a period of excitement and enthusiasm about being in the new country. They are curious, excited, and somewhat detached from the new culture. Second is the "initial interaction and confrontation" stage. By starting to communicate with the people in the new country, they are often puzzled about their behavior, and it makes life in the new country confusing and frustrating. Third is the "adjustment crisis" or "culture shock" stage. They are exhausted from trying to adapt to the new culture and from using the language that is not their mother tongue. At this stage they feel extremely homesick and in need of being with their fellow country people. They may feel depressed and wonder whether they can "feel at home" in the host country. Fourth is the "recovery and adaptation" stage. They begin to recover from negative feelings of depression, frustration and anxiety. They start to understand how people think and do things differently from people in their home country and try to get along with people in the host country. With the improved language ability and better feelings about themselves, they have learned a lot about the culture and are able to function effectively within it. At this stage, there is a personal growth by living and studying in another country. There is also a sense of personal satisfaction and accomplishment.

Hull (1978), Earle (2000), and Storti (1999) add that the adjustment can follow a U-curve. It means that the adjustment is felt to be easy and successful in the beginning. It is followed with a "crisis" in which foreigners do not feel quite fully adjusted, lonely and unhappy. In addition, Charles and Stewart (1991) assert that besides loneliness, they may experience homesickness, language difficulty, and discrimination which can be frustrating and disappointing, and may challenge them to be professional.

Finally, they hopefully start feeling better adjusted can integrated into the host culture. In the eastern part of the hemisphere, people tend to be timely unconscious. They do not regard unpunctuality is a big problem resulting in lack of hard work, lack of productivity, or inefficiency. On the opposite of strongly task and goal oriented, a few ethnic groups may object on those values. As westerners have a high mobility in living and working, people in the eastern culture tend to have the opposite but the tendency is that they are more mobile as well lately. Because of the mobility, westerners neither put a lot of pressure on acquaintances nor demand any obligations on them. It results on relaxed and easy going relationships as it can be seen that they value personal freedom, independence and individualism. In individualism they expect to choose their own education, occupation, and marriage partners without having an obligation to agree on someone's suggestions in order to reach their own goals. Whereas in the eastern culture, for example, it is likely that children conform to the community's way. Westerners like to be frank and open, and to talk about the problem straightforward. Whereas in the eastern culture, people tend to speak about a matter indirectly without making someone's feeling hurt (Hull, 1978). Thus, cultural sensitivity is a fundamental element in inter-cultural relations.

Whenever expatriates feel adjusted in the host culture, they are ready to contribute academically and inter-culturally. If they work in a university setting, they are expected to teach, do research, and serve in a community. Their workload depends on the focus of the university in implementing the three university pillars. As lecturers are responsible to develop their field, it is recommended to do research and publications. However, there are higher education institutions which focus on teaching only and put research and community service as the second and last. Inter-cultural relations play a pivotal role as expatriates live in the academic community with their colleagues and students and with non-academic community such as neighbors and church, to name a few.

The purpose of the study is to find out reasons of expatriates' stay and contributions of their academic and intercultural relations. The research questions are what are the expatriates' reasons to come to Indonesia and to work as lecturers at University X, and what are their academic and intercultural relations?

## **METHODS**

This is a qualitative study based on "grounded theories". It is concerned with theory generation through discovery of how participants perceive their academic and inter-cultural relations and an analysis of those perceptions (Sharman and Webb, 1995). The aim of "grounded theory" is similar to "phenomenology" which is a way of "mapping" the qualitatively different ways of how people perceive, conceptualize, and understand experience in order to find out new insights. Glaser and Strauss (in Hutchinson, 1995) grounded theories function as explaining or predicting a group's behavior and offering a new approach to a problem. In addition, the data gathered and analyzed are contextual as participants are studied in an interview using their own experience.

Spradley (1979) convinces that ethnography is the work of describing a culture. It is required knowledge that people use to interpret experience and generate social behavior. It aims to understand another way of life from the native point of view and to grasp the native's point of view, relate to life, realize world visions, and learn from others in order to finally understand human cultures. As, this study deals with different cultures, it is called ethnographic.

This research conducted in March 2018 used in-depth interviews or called "unstructured", "open-ended", or "flexibly structure" (Bogdan and Biklen, 1992). The length of each interview was maximum two and a half hours. The snow-ball sampling was conducted in which the previous interviewee recommended the next person. The use of pseudonyms was implemented for names of participants and universities and colleges for the privacy and confidentiality. The recorded interview to four subjects was transcribed and divided into eight themes which were described and presented qualitatively.



## **FINDING(S) AND DISCUSSION**

### **Origins**

The expatriates have stayed in Indonesia for at least two years and maximum ten years. They are from the United States, Macedonia, Japan, the Philippines, and Australia in various programs of study, such as Radiant College. Faculty of Liberal Arts, and Faculty of Law, and they teach American Literature, International Law, and Theology.

### **Purpose of Stay**

The subjects who come and work at University X have different stories to share. Rebecca, for example, had a hectic life when she was in the Philippines as she taught in a university, do a consultancy, and become a lawyer. Through a Filipino who worked at University X, she sent an application letter. Matthew, an Australian, on the hand, has known an expatriate working at the university, and his name was informed to the dean, before he was hired. For Richard, the process of coming to University X was a strange history as he thought that the Radiant College was a branch of Crown College in Asia. At that time, he was still studying at the University of Arizona. He then learned that before he sent an application letter, the collaboration between Crown College and University X ended in Summer 2014. However, he still wanted to come. For Samuel, his original purpose of coming is as a lecturer for Radiant College to teach the Bible, but two years later he was offered a position as the Dean.

### **Adjustment Time**

One of important stages in living in a different culture is the adjustment time. For Timothy, his adjustment was pretty quick as he plunged into teaching right away after he arrived. Also, before coming to University X, he had been to Indonesia, and he has a few Indonesian friends in Australia. For Rebecca Canoy, the adjustment took two to three years. He experienced homesickness, language problems, a change in collegial environment (academic engagement). Indonesians generally leave foreigners alone Indonesians do is conscious/deliberate. On the other hand, the adjustment was slow for Dr. Richard Palmer. Having four children, he has a total of 6 people in the family. In the first two years the children got sick very frequently. It could be because of the weather knowing that the weather in Arizona was quite hot. For three years there was no car, but a bicycle. Their lives were from Star School (his children study there), University X, and the nearby mall only. They live around the region) where there are many expatriates as neighbors. Their neighbors speak English and so that their children have a lot of friends. However, Richard's difficulty is Indonesian language as everyone in the immediate circle speaks English. So, there is no obligation to learn Indonesian. He recommended that expatriates learn Indonesian (especially speaking).

Dr. Samuel Choi who is a Korean American underwent a different adjustment process. He was born in Korea but grew up in Bangkok, Thailand as a missionary kid (from 5 years old to 10 years old). His father is a missionary and he still resides in Thailand). The little Choi went to an English speaking school in Thailand, but he was in the U.S. for 30 years after that. He called Thailand his home. When he went to South Korea, he considered himself as a tourist. Although he has lived for 30 years in the US, he doesn't feel that it is his country. According to him, his first culture is a Korean American, followed by Thai, Missionary Kid, and American culture. When he is asked "Where are you from?" in the U.S., he thought it is a kind of a discrimination from the majority (white/European) to minority. He feels unaccepted in the U.S. He concludes that culture intelligence is rare in the U.S. What happens in the U.S. can happens in China by Han to Cantonese, or the Indonesian Natives to Chinese in Indonesia, etc. as all major cultures basically do that to the minority. However, it is a legitimate question when someone asks "Where are you from?" in Thailand. That makes him feel at home in Thailand. Further he states that In 2025 the majority of

school children is non-white in the U.S. Moreover, since 2012 the birthrate of Caucasian is less than 50%. It is proven that since 30 years ago the largest population in the west or LA has been Mexican. America is in denial if nowadays Donald Trump wants to protect the U.S. from other cultures, and it is too late to do the protection.

In August 2016 Dr. Samuel Choi became the executive dean of Radiant College. However, he gave a remark that If the deanship did not work, he would return to teach. Moreover, at that time it was a significant transition. At last, in the first quarter of 2018 he requested to teach back to primary calling as a lecturer. He acknowledged that the deanship role has been challenging and he has proven it. There was a “high power distance” or very hierarchical (who is the boss) structure at the university.

He compared it to a university in the U.S. where it is common to be collegial or flatter structure. The emphasis is on discussions to show there is democracy and collaborative relations. This kind of culture is found in companies such as Uber, Facebook, etc. There is also a combination of high structure and democracy (flatter relationship). He realizes that every school has its own culture.

### **Decisions to Stay after the Adjustment**

However long and challenging the expatriates’ adjustment time is to the Indonesian academic and non-academic cultures, they have decided to stay. Timothy likes it in Indonesia, and he is happy. He likes the people. His wife also teaches Biblical Studies at Star School. For Rebecca, despite the problems she encountered in her adjustment, she decided to stay as she loves for work and opportunity to mentor her students. Dr Richard Palmer also decided to stay as he believes in the idea of Radiant College. However, there is a leadership issue. The Radiant College has three deans in four 4 years. He realizes that there a miscommunication problem with University X. Recently, the dean is moving to another faculty as he involves many things as students receive two certificates (from University X and Y). It is rewarding when the first cohort of twelve students from various countris such as Brazil, Poland (Europe), Africa, and Uganda graduated from the program last June 2017.

As Dr. Richard Palmer teaches Writing, he was sorry that he had too many students (40 in number) and he thought that it was too many. It should be 20 students in a classroom. He realized that there was a different understanding of education. Also, he was disappointed how the foundation has done things differently. For example, the length of program which used to be four years became three years. So the third year students need to take a three-week course of which each consists of four meetings. Each semester students need to take a mandatory fourteen week course, and a short course of a twelve week course. The vision of true knowledge is not a direct transfer about the nature of education, and according to him, spiritually and academically are many good things to combine.

Samuel Choi decided to stay because of two reasons, namely family and the core group consisting of three people at Radiant College. His children are old enough, and it is challenging to go back. The previous dean contract was not renewed, so that only Richard Palmer, Samuel Choi & Belinda Cartwright who stayed. In the U.S., applying for a job is in Nov and an interview is usually conducted in January-February. He regarded that those three people are the core group as those three people who have stayed from the date of the establishment of the college stay. He thought that there is a mission to accomplish, and there is a hope. As the dean’s contract was terminated, the second dean was an interim dean.

He explained further that the first and second years there was a large change at the college. Scheduling used to follow Crow College in which there were three chapels each week, but since it had to follow the host university chapel, the college used four chapels weekly. It proves that there is pushing and pulling between the two systems. Another thing is that American lecturers come to the office whenever they teach and attend a meeting. However, lecturers at University X

need to come regularly although they neither teach nor attend a meeting. In his opinion, now Radiant College is like University X completely.

### **Contributions**

The expatriates' stay for a few years is expected to contribute academically and culturally to the host country. Rebecca coached a number of teams competing in international moots. For Timothy, he is finding the role of the dean. He expects that more universities to be more Christ-centered, and he tries to fulfill the vision of the Faculty of Liberal Arts. Culturally, he visited the United States presenting about Hermeneutics at a conference based on University X. Also, he went to Germany and England to present about 1 Corinthians from the Bible. Similarly, at the host university conference last year, he did research on listening and rethinking the Bible on what the distinctive readers interpret the Bible and contribute as readers on a culture of great respect.

There is a difference how Americans and Indonesians interpret passages in the Gospel. Americans, who value individualism, think that they are always right but everyone else is wrong. Indonesians, however, show a difference as a peacemaker. Indonesia is a mixture of cultures, namely Chinese businessmen and local people. Chinese businessmen are at odd as they are top down authority – fast phase change. On the other hand, local Indonesians are like Australians (relaxed, slow paced, democratic, and not authoritarian). Expatriates who are in Indonesia need to change, namely to keep learning Indonesian language as, so far, he has not done any formal lessons.

Richard contributes academically by teaching what literature is. Students watch a movie then read and discuss a poem. To teach freshmen about Dialectics and Rethorics (Steven Toulmyn, a British writer), he teaches students about what knowledge is, a definition of faith, inferences, claims, grants and warrants. Interculturally, Radiant College is a melting pot of society as students come from Myanmar, Malaysia, Timor Leste, Solomo Island, Philippines, Sri Lanka, and Kenya. He perceives Radiant College as the “image of God.” Students and faculty members get to know one another in various allotted times and forms. His main activities are to teach students, to be a father of four children, and to church. Seemingly, Samuel also thought that the establishment of Radiant College brought Western curriculum to University X. The teachings are from the perspective go beyond rote memory which means high in development and very extensive curriculum - critical thinking learning and a challenge to think. Coming from diversified countries, students participated in on and off campus outreach activities.

### **Challenges of Stay**

Staying in a host culture may face challenges. Rebecca as she teaches International Law, encountered challenges in trying to engage in character formation of rebellious students (mindfulness, respect for others, gratitude, etc.). Whereas Timothy, he attempts to use Indonesian language to adjust better. Top down authority culture is to make it unknown what the leadership thinks as there is an uncertainty of the direction or abrupt change and lack of clarity. For Richard, it is encouraging how students coming from different countries can learn literature and stories are very powerful to transcend different religious barriers. He gives examples of the Death of Ivan by Tolstoy as the masterpiece of Christianity in Europe, The Shack, and William Shakespeare. He also told a story of a student from the Philippines who personally told him that he learned a lot from the literature course.

Facilities are the biggest surprise of the university according to Samuel Kim. He calls them the breath of the school, for instance the School of Music, the exhibitions from the School of Design, and laboratories. In Physical Science and Chemistry labs, Radiant College students wear lab coats. Those can elevate students' understanding that cannot be learned in their home countries.

The biggest challenge is a sudden (dramatic) change in leadership. It happens when a contract is told not to be renewed. A sudden termination of dean affects the motivation and the

future of Radiant College. Also, since the collaboration with Crown University in October 2014, Michael Owen, who is the president of the university agreed to use the curricula of both universities as well as the curriculum of the Indonesian government. So the students take Indonesian language and History of South East Asia. Students take a maximum three-year study which is analogous as a container. Everything has to be squeezed in three years. It's the largest struggle of Radiant College which has a myriad of problems. Lecturers teach all the time, and a question whether they want to do research is not affordable.

### **Academic and Non-Academic Plans**

Staying for two years and more while leaving their homes makes them plan for their near future. Timothy plans to help the Faculty of Liberal Arts to contribute to the vision of the university. Also, he plans to improve Indonesian language. He realizes that when he can speak Indonesian better, he will gain more understanding about the culture and people. Finally, he plans to shift from teaching Theology to Philosophy. He has applied for an MA in philosophy at the University of Edinburg (Scotland) starting September 2018. The reason for the teaching shift is it is easier to get expats who are good at Theology, and he has had an interest in philosophy since high school.

Richard plans to teach literature to common adults in the U.S. who are not necessarily the same religion. It is discouraging to know that students from the same religion are afraid to say differently. For Rebecca though, in the near future she plans to join a conference in Singapore in June to improve teaching and research. However, she plans to return to her home country within two to three years.

Samuel Kim will be back to teaching as he will transfer to the Faculty of Liberal Arts in June. He is not sure of his future plan because of yearly contract. He asserts that it is an oddity as an expatriate. Normally, a lecturer has a few year contract as he experienced before. He had a three-year contract in a seminary in the U.S. He only states that he always has to look, and he realizes that he has a difficult position. The university does not fully understand about terminating a contract and on expats' problem to look for a job elsewhere when the contract termination is over the job market schedule.

### **Suggestions for Expatriates and University**

Timothy, gives suggestions to expats to learn Indonesian language and not to have an imperialistic mindset. To Australians it is easier to live in Indonesia rather than Americans. Problems of Americans expect to be like home and then they complain. Timothy's suggestions are to enjoy differences and a unique place. For the university to have a clear policy of why they want expats' presence and what to contribute. For example, doctoral expertise and intercultural competence. For the community, they need to be welcoming to expatriates.

Reasons of expats to leave are sometimes they come with the wrong expectations. They need to understand that they move to a different country that it is not home (service, food, etc.). If not, they will resent, not engage fully, feel lonely and at the end they go home. They have wrong expectations. Back in their home country they enjoy life, at the same time when they are in Indonesia, they need to enjoy the strengths or what the country is good at.

Alike Timothy, Richard suggests for expats to learn the language. He recommends going outside from the immediate community, to learn Indonesian. If an expat does not learn Indonesian, there is a small distorted picture of Indonesia. He asserts that a rich Indonesian culture: not representative. As his family lives in a very secured and safe community around campus, he wants his family to open up. So far there is a lot to protect and there is fear. True knowledge is very important. There are two powers, namely loving and knowing (foundation). What the world sees are to learn, to be safe, and comfort.

Samuel's suggestion to expats is to have a missionary mindset or else they will not survive. Those who leave early, see that their expectations are not meeting the reality. The university, on

the other hand, does not fully understand the challenges expats face such as family, savings, and a place to live. It is difficult and challenging situation. If they do not renew the contract, there is nothing left. It will be better if the information on the contract termination is done much earlier. E.g. Richard's contract ends in February, but the job market is closed in November. He hoped that leadership and the community understand that there is a greater sensitivity and awareness.

Rebecca also suggests that expatriates learn and immerse in the culture to better adapt. She adds for not to be onion-skinned (thin skin) but to be thick skin and not to take everything personally. In addition, she suggests to look for research opportunities because the host university focuses on teaching.

## CONCLUSION

The expatriates decide to stay and are able to contribute academically and inter-culturally. Despite having various length of adjustment time, they can go through the process successfully. Their decisions to stay are based on their first goal related to the vision of the university, work experience, and ministry. Academically, they have implemented the foreign and Indonesian curriculum with the academic system and values such as critical and analytical thinking, discipline, punctuality, and quality. Inter-culturally, they show collegiality, openness, ministry mindset, and outreach. Suggestions to expatriates are to learn Indonesian language, immerse to the host culture, enjoy the difference between home and host culture, and discard the imperialism mindset. Those who return to their homeland right after the adjustment process keep the western mindset to live in the eastern culture. Suggestions to the host university are to establish a purpose of hiring expatriates and to eliminate abrupt changes in management and regulations as well as contract termination to avoid any chaos and to build cultural sensitivity.

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## **DONALD TRUMP'S VERSUS HILLARY CLINTON'S CAMPAIGN RHETORIC IN THEIR PRESIDENTIAL NOMINATION ACCEPTANCE SPEECHES**

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### **ABSTRACT**

The research sought to study the rhetoric of Donald Trump and Hillary Clinton in the U.S. 2016 presidential election. It studied how both candidates showcased their roles and political agenda in terms of the four components of campaign rhetoric: agenda-setting, framing, character construction, and emotional resonance in their nomination acceptance speeches. Using qualitative content analysis, access was made to the core meaning of the speeches in terms of Beebe and Beebe's central ideas and main ideas of both speeches through Leanne's rhetorical techniques and de Bruijn's winning frames to be expressed in the forms of new analytical narratives. Subsequently, the study attempted to arrive at some interpretation of the underlying thought of both speeches in the light of the four components of the campaign rhetoric. The analysis showed that Trump asserted the bleak picture of America and underscored his role as hero who had the capacity to rescue; whereas Clinton who depicted more optimistic picture of America asserted her role to keep America moving forward and getting ahead.

**Keywords:** Trump's vs Clinton's campaign rhetoric, nomination acceptance speeches, rhetorical techniques, strategic positioning, political goals.

### **INTRODUCTION**

Politicians must have excellent style of speaking to communicate their political standpoint that may great impacts on whether potential voters elect them into a position of power or not (cf. Huckle, 2017). Sedivy (2016) noted that voters generally prefer the style of a presidential candidate that matches the world as they see it. In order to appear trustworthy and presidential, a presidential candidate whose party was not in the White House must be capable of showing convincingly the failure of the administration of the ruling party, toward which the candidate is able to act as a hero or a heroine to rescue (cf. Mercieca, 2016; cf. Clementson, 2016).

When accepting the Republican nomination on July 21, 2016, Donald Trump (henceforth Trump) in his Republican National Convention Speech (henceforth RNCS) gave his critical evaluation that America was facing some frightening threats that desperately needed a new national leader to rescue (cf. Andrews, Lai, Mykhyalyshyn, and Parlapiano, 2016). According to him, only a presidential candidate capable of grasping the crises would aptly fit to lead the country. Contrastively, the following week – July 28, 2016, Hillary Clinton (henceforth Clinton) in her Democratic National Convention Speech (henceforth DNCS) foregrounded a different portrait of the reality that America was just doing fine. Obviously, these two candidates' different portraits of the American realities became the scaffolding for their contrasting rhetorical styles. On the one hand, Trump underscored the pessimistic perspectives of the realities of America that Clinton failed to grasp them. On the other hand, Clinton depicted the optimistic perspectives of the realities of America that her opponent had misrepresented.

### **Purpose of the Research**

This research sought to deconstruct and compare the campaign rhetoric in Trump's RNCS and Clinton's DNCS in the U.S. 2016 presidential election.

### **Scope of the Research**

This research focused on the campaign rhetoric in Trump's RNCS and Clinton's DNCS in the U.S. 2016 presidential election.

### **Significance of the Research**

This research was undertaken to see the winning power of the campaign rhetoric employed by the two competing presidential candidates in their respective nomination acceptance speech in the U.S. 2016 presidential election.

### **LITERATURE REVIEW**

Jordan and Pennebaker (2016) identified three characteristics that made up Trump's RNCS and Clinton's DNCS: emotional tone, belief certainty, and place on power, affiliation, and achievement. Judged from the emotional tone, Trump's RNCS was identified as being pessimistic: a dark portrait of America and the world. American outlook was bleak; for that reason he insisted on "making America great again". Conversely, Clinton came from the same ruling party of Barack Obama - her predecessor. Her outlook of America was quite optimistic. She kept America going ahead in line with Obama's policy (cf. also Gunawan, 2016a,b; 2017). If, on the one hand, regarding the belief certainty, Trump's RNCS showed a high degree of belief certainty as he used less cognitive processing words indicating that he had all the answers of the problems that he was pointing out; Clinton, on the other hand, in her DNCS indicated a lower degree of belief certainty indicating that she was still making some attempts to understand some issues she was pointing out. Both candidates showed a great deal of differences in their focus on power, achievement, and affiliation. Having secured his party's nomination, Trump focused more on power and status; whereas, Clinton, having been in closed touch with power, focused more on cooperation and social relationships with other important figures than on power.

Meanwhile, Alter (2016) noted that Trump's messages focusing on trade, terrorism, and immigration were far more resonating than Clinton's. Considering the degree of enthusiasm between the two competing candidates, Ayres (2016) noted that Clinton was also lacking of enthusiasm in urban areas that had formerly supported her Democratic predecessor, Barack Obama, resulting in her diminishing votes in those areas. As Clinton fought head-to-head with Trump in the last stages, therefore those who could not themselves vote for Clinton had no other better choice except Trump. Obviously, voters who had formerly supported Obama turned out to shift their votes for Trump. This, therefore, became one of the decisive keys for Trump's electoral college victory (cf. Ayres, 2016).

This research sought to study how Trump and Clinton assertively used the campaign rhetoric in the RNCS or the DNCS to affect their audience's beliefs, values, attitudes, and/or behaviour (cf. Charteris-Black 2011: 13-15, Lucas 2007: 400, Beebe and Beebe, 2009:106). The success of both political figures in winning votes in the election was also attributable to the power and appropriateness of their respective campaign rhetoric to affect their audience's attitudes, behaviour, values and/or beliefs (cf. Lucas 2007: 403).

Medhurst (as cited in Barret, 2016) noted that political campaign rhetoric usually consists of four essential components such as agenda-setting, framing, character construction, and emotional resonance. This framework was elaborately used to analyse the campaign rhetoric of politicians from both Republican and Democratic parties who aspired presidential nomination from their respective party in the U.S. 2016 presidential election (cf. Basten, 2016; Culotta, 2016; Mueller, 2016). In this framework, agenda-setting is the choice of some issues considered to be more salient than any other issue. Framing deals with a selection of some aspect of perceived reality which affects the outlook within a text (cf. Bernhard, 2012). Character construction focuses on one candidate's representation of himself or herself, for instance, as a stronger leader or a hero/a heroine capable of solving the problems he or she has framed (cf. Barret, 2016; Basten, 2016; Culotta,

2016). Finally, emotional resonance is concerned with a candidate's power of triggering the emotions of his or her audience on some issues.

In the U.S. Presidential election of 2016, Trump was obviously known to have used insulting and hateful comments to characterize his campaign rhetoric such as attacking minorities, women, and immigrants. De Bruijn (2016) noted that Trump employed seven winning frames: (1) 'much smarter' frame: attempts to find the cause or root. This represents the idea, for instance, that American opponents are smarter, but they are dishonest. Furthermore, this highlights that Trump is even much smarter than the American opponents; and he is prepared to fight for the sake of the American people, (2) 'best people' frame; this provides the impetus to replace the current weak leaders by using the best people to serve the country, (3) 'who' and 'why' frames. He often sounds insulting minorities, i.e. immigrants and moslems, such as fighting crimes among immigrants, building wall along the border to prevent from illegal immigrants, and fighting terrorism. (4) 'insulting certain people' frame: providing the best policies for the people he insulted; (5) using a 'metaframing'. He refrains from using a particular frame or addressing a particular question, but says something about it, instead.(6) 'always winning' frame: Trump is a deal maker, so he must always win, no matter what. (7) 'the economy' frame – bringing more jobs back to America; seeing foreign policy from the viewpoint of its economic benefit. He will strengthen the American military power, but will not get involved with costly military operation outside the American border.

As earlier stated, Sedivy (2016) noted that Trump and Clinton employed contrasting rhetorical styles which were attributable to their different portrait of the realities of America. Unlike Trump's style that was more concrete and directly addressed to his audience, Clinton used more abstract ideas and language. From the perception of voters, a candidate would be considered more successful, if such a candidate was capable of portraying some sense of urgency, challenging the situation, and then offering its solution. According to Trump, America was gloomy; therefore, it desperately needed to be rescued. Conversely, Clinton was insisting on the optimistic status-quo conditions to move forward (cf. Gunawan, 2016a, b; 2017)

Clementson (2016) identified that Trump used more high intensity language; whereas Clinton tended to use more restrained language known as low intensity language. Which language intensity will be perceived better by voters and which character of the politician will be more trustworthy depend on how voters understand the economic conditions of their time. When the economic conditions were not well perceived by voters, the use of high intensity language would work better. Conversely, in more stable economic conditions the use of the low intensity language would serve better (cf. also Gregoire, 2016).

In order to capture the very essence of each speech undertaken in this study, attempts were made to grasp their respective "central idea" (cf. Beebe & Beebe 2009: 31, 135) as the underlying thought of the speech and their "main ideas" as the key ideas making up the speech. For this purpose, the messages delivered by the texts were disclosed by means of the rhetorical techniques being used in the texts (cf. Leanne, 2010) as well the winning strategies (de Bruijn, 2016). They were then expressed in the new analytical narrative (cf. Krippendorff, 2004: 16-17). The rhetorical techniques (cf. Leanne, 2010) may be variously found, among other things, establishing common ground, speaking to audience concerns: winning heart and minds, conveying vision through personalization, personalized vision of ordinary people, denouncing and rejecting, participation and involvements, evoking event and/or iconic characters in the history, the use of resonating words/phrases from iconic figures in history, inspiring others to do great jobs, and ending up a speech by a crescendo tone to leave a lasting impression.

## **RESEARCH METHODS**

Qualitative content analysis was employed to analyze the two speeches systematically as the qualitative material. Itsought to scrutinize the distinctive ways of how both presidential candidates



got across their respective political thought and goals. The research went through successive procedures such as: determining the objects of investigation, setting up the research questions signposting the direction of the analysis of the texts, exploring, selecting, and collecting texts containing supporting information and evidence for the study. In such a research, the researcher had to have a full grasp of the context within which he studied the speeches. This approach required a close reading of the objects of investigation. Toward that direction, some interpretation was made in order to capture the essential meaning of both speeches (cf. Krippendorff, 2004: 16-30; cf. Schreier, 2013: 1-8, 30).

Checking and rechecking processes in the analysis of the qualitative data were done as they were placed in interactive modes that allowed the process of validation leading to conclusion drawing and its verification (cf. Creswell, 2014, p. 201; cf. Miles & Huberman 1994: 8-10). In addition, the researcher also employed two additional means of validation: clarify the bias and use peer debriefing (cf. Creswell, 2014, pp. 201-203). The first one, the researcher checked and rechecked that he produced only an honest account. The second one, the researcher benefitted some comments from a peer and senior debriefer to make the account of the research resonate well with readers other than the researcher.

### **Data and Sources of Data**

The source of data for Trump's campaign rhetoric in the U.S. 2016 presidency was Trump's Republican nomination acceptance speech known in this research as RNCS (Trump, 2016). The prepared text was delivered on July 21, 2016 at the Republican National Convention held in Cleveland. Meanwhile, for Hillary Clinton's campaign rhetoric in the U.S. 2016 presidency, this research used her Republican nomination acceptance speech known as DNCS (Clinton 2016). The prepared text was delivered on July 28, 2016 at the Democratic National Convention held in Philadelphia. The data to get into Trump's and Clinton's campaign rhetoric were accessed by virtue of the central ideas, the main ideas, and the rhetorical techniques in the expression of the campaign rhetoric in their presidential nomination speeches.

### **Data Analysis**

The sizes of the data were reduced by virtue of the central ideas, the main ideas, and the rhetorical techniques of each text (cf. Schreier, 2013, pp. 4, 30) to be expressed in the new analytical narratives. Deeper layers of meaning of the texts were interpreted to arrive at the significant elements of both Trump's and Clinton's campaign rhetoric against the backdrop of the broader context of American politics (cf. Krippendorff, 2004, pp. 29, 30). To better interpret the data, the researcher also checked the accuracy of his account against both candidates' delivery of their respective speeches (cf. Trump, 2016b; Clinton, 2016b).

## **RESULT**

### **Central Idea and Main Ideas of Trump's RNCS**

Trump started his speech focusing on his success in securing the political power as expressed in his grateful acceptance of the Republican nomination for the presidency of the United States. This would allow him well to enforce his winning frames (cf. de Bruijn, 2016). To be in common ground with his prospective voters, in the earlier part, he used the pronoun "we". By using the word "together" with his prospective voters, he further highlighted their promising milestone as the Republican was on the way towards replacing the ruling party in the White House in the U.S. 2016 presidential election.

Trump used a 'metaframing' to represent a pessimistic, bleak picture of the realities of the nation in a moment of crisis (cf. Andrews et al, 2016). Following that, he underscored the use of the 'much smarter' and 'best people' frames (cf. de Bruijn, 2016) stating that only a candidate who

grasped the situation would fit to save and lead the country. In this way, he was introducing himself as the right candidate who fitted properly to the frame. Using the citizens' familiarity with the alarming level of crisis in domestic affairs such as increasing violence, chaos, as well as mixed problems of illegal immigrants and crimes that had threatened peaceful citizens, he underscored his promised role as the next president who would put them all to an end.

Trump personalized the example of crimes that threatened the peaceful life of citizens in the case of assassination brought about by illegal immigrant who put to an end of the life of a bright young student, Sarah: an obvious example of the failure of the existing Administration to protect its citizens.

Some threats such as American trade deficit, the rising debt in the budget, the fallen infrastructures, and the staggering poverty among ordinary citizen were all used to show the bleak pictures of the realities across the country. Trump also disclosed instances of international humiliations that brought about America to suffer from some international disasters. His repetition of the phrase "(o)ne after another" was used to underscore such successive losses.

The attack on the American Consulate in Libya that had caused casualties signified not only the unsafe lives of Americans overseas, but also a far less stable world. Trump used the rhetorical technique of denouncing and rejecting as he showed that this was attributable to the failure of Obama's foreign policies, especially with his appointment of Clinton as Secretary of State in his first term of presidential office. This became an effective weapon for Trump to attack Clinton who stood in the way as his opponent in the presidential election. He convinced that Clinton's legacy was not synonymous with the American legacy. Having stated the domestic and overseas disasters, he used the 'always winning' frame to underscore his determination to change the leadership of the nation.

He was then ready to move forward with his 'always winning' and 'economy' frames as he made public his plan of action to put "America first". Safety was to be realized by reinforcing law and order at home. Prosperity would be created by economic reforms, new job opportunities, and new accumulated wealth to rebuild the country.

Still using the rhetorical technique of denouncing and rejecting, Trump pointed out that Clinton was in favour of the status-quo policies (cf. Gunawan, 2016a, b; 2017), toward which he strongly challenged to change by personalizing his arguments and vision to deliver better lives for neglected citizens, laid-off workers, and crying mothers. For them, Trump would become their voices.

On account of the citizens' suffering due to the political system that was lacking and neglecting law enforcement, Trump entered politics and declared his will to fight. By means of 'better people' and 'always winning' frames, he declared as the only person who knew better of the system. Consequently, he was alone who knew how to fix it. He was going to fix the system for the common good of Americans. He used the occasion to introduce Governor Mike Pence of Indiana who became Republican Vice Presidential candidate.

Trump's first plan of actions was to liberate the American citizens from crime, terrorism, and lawlessness. In the race for the White House, he stated his position as a candidate of Law and Order. He drove home his promise when he took the oath of office as the U.S. president, he would restore law and order across the country.

He used the rhetorical technique of denouncing and rejecting as he criticized Obama's Administration that had failed America's inner cities on education, job, and crime. Following that, Trump insisted on his 'always winning' frame as he promised when he was sworn-in as the U.S. President, he would ensure to protect the safety at home and intensify the fight against a foreign ideology and the threat from outside the country.

On immigration, he would suspend immigration from countries having strong ties with terrorism. Admission would only be given to individuals who respected American values.

Immigration would have to serve the interest of all Americans, not producing lower income and higher unemployment.

He mentioned the grievances of parents who lost their children by using personalized examples of three parents – Mary Ann Mendoza, Sabine Durden, and Jamiel Shaw – whose children were assassinated by illegal immigrants. These were used to show the failure of the existing Administration to protect them. In order to protect the safety of Americans from crimes such as drugs, violence, and illegal immigration, Trump insisted on the importance of building the wall along the border.

Trump would enforce controlled immigration, quite the opposite from the policy having been enforced since Clinton as Secretary of State. Using the plural second person pronoun “you”, Trump used the direct style to address the American citizens who became the victims of Clinton’s failed immigration policy.

To abolish poverty among workers, Trump would seek to implement fair trade policies. By using best business people in the world and enacting the policy of making America first, he promised to make America rich again. New jobs would be created and companies were not allowed to relocate their factories overseas. Trump blamed Clinton mostly as the one responsible for having initiated the destruction of the middle class economy. He underscored his slogan to say no to bad trade deals that did not place America first.

Unlike his opponent, Trump promised to reform the tax laws, regulations, and energy rules. He promised to implement the largest tax reduction ever been promised by any other presidential candidate. So, his ‘economy’ frame would result in jobs creating-economic activities. The new economic policies would generate more and more wealth to the nation; thus, creating higher life quality for all Americans and building more and better infrastructures. He promised to give help to parents to send their kids to better school of their choice and improve healthcare by repealing and replacing Obamacare. He would rebuild the American military and take better care of the veterans.

He underscored his voters’ participation and involvement as he insisted on Americans to start believing in themselves and in their country as America was coming back again as a stronger country again.

He personalized his vision as he was stating his compliments for the strength that he had derived from his own family’s support and legacies. Having been successful in business, he swore to undertake his mission for the betterment of his country. For that reason, he called for the participation and involvement of the America people to repeal the failed politics of the past. He pleaded his prospective voters to support him to become their champion in the White House.

To leave a strong impression on the parts of his prospective voters, Trump used a crescendo in ending up his speech by asserting his bold determination to make America strong, proud, safe, and great again.

In view of the new analytic narrative above, the central idea of Trump’s RNCS can be drawn: “It is about time to replace the ruling party in the White House that had created the bleak future of America, and start making America great again”.

Furthermore, the result of the analysis of the main ideas of Trump’s RNCS yields the organization of the main ideas as follows:

Table 1 Organization of the main ideas in Trump’s RNCS

<b>OPENING</b>	
1	Acceptance of nomination
<b>BODY</b>	
2	Republican Party will lead the country back
3	The reasons why the Republican Party will lead the country back
4	Crises of the nation: domestic issues
5	Crises of the nation: the state of affairs abroad

6	Failed foreign policies under Clinton
7	Trump's plan of action: America first
8	First task: liberating the citizens from crime, terrorism, and lawlessness
9	Controlled immigration policy
10	America first in trade deals
11	Reforming tax laws
12	Making America bigger, better, and stronger again
13	Strength from family's support
14	Working for the country: breaking away from the petty politics of the past
<b>CLOSING</b>	
15	I'm with you to make America great again

### Central Idea and Main Ideas of Clinton's DNCS

For Clinton, acknowledging family ties, the people who had contributed to her political career, and her colleague associations with outstanding figures were so important to show her own public reputation.

To appear strong, but still grounded in American legacy, Clinton linked her campaign's slogan "stronger together" by evoking an important event in American history, whereby representatives of former thirteen colonies came to be unified the first time for a common purpose to move forward as one nation. Related to the decisive moment of reckoning in the U.S presidential election, she applied the rhetorical technique of people's participation and involvement as she called for the support of all Americans to work together for the better future of their nation.

She used the rhetorical technique of 'denouncing and rejecting' as she reminded her supporters of her opponent's massive campaign of the bleak future of the realities that America was facing. To dismiss such fear, she borrowed a famous quotation from President Franklin Delano Roosevelt - a great political icon in American history, saying that "(t)he only thing we have to fear is fear itself." Therefore, she used the rhetorical technique of participation and involvement to underscore her plea for Americans to raise up against the challenge of their nation. Denouncing and rejecting one of Trump's agenda to build a wall along the borders; instead, she insisted on building a stronger economy that would work for everyone. Her immigration policy was open to citizenship for those who were contributing to the American economy.

To fight against terrorism, she was determined to keep working with all American allies. In the domestic affairs, she pointed out that America was lacking in inequality and social mobility. However, with their enduring values: freedom, equality, justice, and opportunity, she reminded of the American strength that would enable them to keep fighting those challenges.

Using the rhetorical technique of denouncing and rejecting her opponent, Clinton highlighted the strength of all Americans together to face all the challenges. She fired back Trump's statement in his previous RNCS in Cleveland that stated that he could alone fix the challenges ahead. She criticized that Trump was against the nation's spirit of togetherness as vested in the Constitution when he was boasting of the tyranny of power in the hands of one single person. She underlined that this was against her conviction that no one could totally work alone.

Against the backdrop of the slogan "stronger together", not only for her campaign but also for a guiding principle to build the nation to the future, with great confidence she declared her acceptance of the Democratic Party's nomination for the president of the U.S.A.

To stress her common ground with every American, despite her previous long records of experience as former first lady, Senator, and Secretary of State, she insisted on starting all from a very humble beginning like most ordinary Americans. To make her vision more vivid, she personalized it in the lives of ordinary people. Citing the life of Anastasia Somoza, she pointed out

her own fight for a better education. Citing some eyewitnesses such as Ryan Moore, Lauren Manning - victims and survivors of 9/11, Debbie St. John, she personalized her fight for the Children's Health Insurance Program.

Clinton also highlighted a milestone as America nominated her as the first woman presidential candidate. She reminded the importance of the history that she and the people would be writing together. She owed to her Democratic predecessor's merit in having uplifted the economy. However, she convinced her voters not to be satisfied with the status quo. She called for America to keep ahead and stay ahead. She reminded that there were still some deep-seated problems since recession that could not have been overcome through recovery. For those reasons, some could have felt that they were left out and neglected. Therefore, in the spirit of the Democratic Party, in order to win her voters' heart and minds, she was speaking to her audience concerns: doing more to ensure that all Americans would have better lives. She highlighted that her goal as president would be to create more job opportunities, especially in some economically less lucky areas. She would demand more tax return from corporates that so far had not contributed to the country. She would keep working on comprehensive immigration reform to boost the economy and keep families together. To drive home some key issues of her political agenda and how America ought to be, she introduced them following the introductory clause "I believed" as many as eight times. Calling for people's participation and involvement, she reminded every American who shared such beliefs that her campaign was also theirs. She underscored her further call for the people's support as she also repeated six times the introductory clause "if you believe" to be followed by some of her important political goals for the nation.

She promised to make the biggest investments in order to create more good jobs in her first one hundred days of office. Based on her long records in having passed laws, treaties, and having launched new programs, she pleaded Americans to give her a chance to execute her political goals in the White House. She put Trump's slogan "America first" into a question as he could not refrain himself from his private business interests, and "making America great again" simply means making things in America again.

She underscored that America was in need of steady leadership: on the international level, a leader who knew that America was strong when working with its allies around the world; on the domestic level, a leader who knew how to keep the nation safe and care for veterans. She criticized that Trump was not apt to be the U.S. commander-in-chief as he failed to give due respect to the U.S. veterans at home. Neither would he be trusted with the nuclear weapon.

Clinton highlighted that America's power required the good character of the commander-in-chief: it would not be someone who possessed an unsteady character like Trump, but she herself was the one who would deserve such a position.

America had to heal the divides among themselves on many issues such as gun, race, immigration, and many others. She convinced Americans to work together to solve their nation's problems. They would have to dismiss the divisive rhetoric like insulting language practiced by Trump.

Unlike Trump who offered just empty promises, Clinton was speaking to win the American people's hearts and minds as she convinced them to have bold agenda such as creating more security, more jobs, and better opportunity for young generation. They could create them all by working together. Nobody could work alone as Trump had boasted.

She personalized her vision of the ordinary people by providing an anecdote of her own mother who kept encouraging her to fight for good. By so doing, she sent a message for all Americans together to move forward to make things better. She used a crescendo tone in ending up her speech to persuade voters to do great things. She reiterated the legacy in the story of America as their leaders came together the first time for the common purposes to make things better for the next generation

In view of the new analytic narrative above, the central idea of Clinton’s DNCS can be deduced: “Americans should work together to keep ahead and stay ahead”.

Furthermore, the result of the analysis of the main ideas of Clinton’s DNCS yields the following list of the main ideas:

Table 2 Organization of the main ideas in Clinton’s NDCS

<b>OPENING</b>	
1a	Greeting: audience
1b	Greeting: whole family and friends/colleagues
1c	Introducing vice president candidate
1d	Acknowledging the contributing role of Bernie Sanders and his supporters
<b>BODY</b>	
2	America moves forward with the legacy of the founding fathers: stronger together
3	Facing the challenges of the future together
4	Acceptance for presidential nomination
5	A long record in public services started from humble beginnings to keep fighting for change
6	A milestone toward a more perfect union: a nomination of a woman for president
7	Writing a history together in the years ahead
8	Doing more to help Americans live better
9	Plea for people’s support
10	Action plan for the biggest investment to create good-paying jobs
11	Keeping America safe and honoring the people who do it
12	Together to solve America’s problems
<b>CLOSING</b>	
13	Facing the future with courage and confidence : be stronger together

## Essential Components of Trump’s Campaign Rhetoric in RNCS

### *Agenda Setting*

Trump asserted his political agenda to liberate the American people from crimes, terrorism, and lawlessness. His plan of actions was to put “America first”. By such agenda, it would be mandatory that everything should be directed for the best interest of America, both at home and abroad. Trump would use smarter business people to tackle trade deals in order to accumulate more wealth to rebuild the nation to become great again. Safety would be reinforced by realizing law and order as preconditions for prosperity. His new economic policies would result in more dollars pouring into the country to improve the quality of the people’s lives, create more jobs, and, new accumulated wealth to rebuild the country.

### *Framing*

Trump framed his campaign rhetoric with the most threatening picture of the realities in America. Threats at home could be found such as crimes, terrorism, and violence that afflicted across the country; illegal immigrants with criminal records that were at large threatening the lives of peaceful citizens; poverty and unemployment that threatened minorities; budget deficit that left no improvement to broken infrastructures. In international affairs, the failed foreign policies had caused America to suffer from international humiliation and war. In Trump’s argument, the failed

foreign policies were attributed to the failed international policies of Obama's administration due to his appointment of Clinton as Secretary of States in his first term of presidential office.

### *Character Construction*

Against the bleak picture of the realities in America, Trump foregrounded his role as the only hero who had the capacity to rescue America from its threatening crises. Thus, he represented himself as the right figure who fitted properly to lead the nation. His definite plan of actions was to abolish poverty and violence at home and to tackle war and destruction abroad.

He attacked his democratic rival, Clinton, as totally unfit to the ticket to the White House as she failed to grasp the bleak conditions of America. Trump did not give a credit to his opponent's former role as Secretary of State who proved to have caused America to suffer from international humiliation, war, and trade deficit. Trump also severely attacked her credibility on ground of her illegal e-mails stored on her private server as obstructing scrutiny into her crimes.

Having been successful in business, Trump made known that his exclusive mission to enter into politics was to work for the country and fight for the common good of the American people.

### *Emotional Resonance*

The America's threatening crises both at home and abroad as underscored by Trump sounded powerfully to trickle the American prospective voters' heart and minds (cf. Alter, 2016). Therefore, the crises became the strong reasons for his political agenda to change the national leadership in the White House.

Trump's messages sounded more straightforward than Clinton's to the American voters. For laid-off factory workers and miners who became the victims of unfair trade deals, and those of Americans who felt neglected and abandoned, he declared himself available to become their voice. Trump's severe attack on the failed policies of the existing administration and the mandate to continue the ruling party in the figure of the status-quo presidential candidate Clinton gave more impetus to Trump's plan to put America first aimed to make America great again.

## **Essential Components of Clinton's Campaign Rhetoric in DNC**

### *Agenda Setting*

Clinton insisted on America to move forward and get ahead with the legacy of the nation's founding fathers: "stronger together". She reminded Americans of the same strength that would enable them to overcome the nation's challenges.

She gave a credit to her democratic predecessor's success that she would continue. However, she also reminded Americans of some remaining deep-seated problems that could not have been overcome that would have to be addressed. She highlighted her goal as the next president to create more job opportunities, especially in some economically less lucky areas. She underscored her agenda such as creating more security, more jobs, and better opportunities for young generation. Following the democratic legacy of a strong sense of community, Americans were called to solve the nation's problems together. She convinced her prospective voters that nobody could work alone as Trump had boasted of.

She would demand tax return from corporates that so far had not contributed to the country. She would keep working on comprehensive immigration reform to boost the economy and keep families together. She insisted on building a stronger economy that would work for everyone.

### *Framing*

To appear strong, but still grounded in the American legacy, Clinton highlighted her campaign's slogan "stronger together": all Americans should work together to face all the nation's challenges. She dismissed Trump's statement in his previous RNCS in Cleveland that had stated that he could

alone fix the challenges ahead. She presented her long record in public services to make herself better prepared to be the next president.

### *Character Construction*

Clinton showcased herself as a character who started from humble beginnings to keep fighting for change. She showed her position as a political figure who was backed up by strong family ties and colleague associations.

She reminded that America was in need of steady leadership: on the international level, a leader who knew that America was strong when working with its allies around the world; on the domestic level, a leader who knew how to keep the nation safe and care for veterans. She attacked Trump's unsteady character who did not qualify him to be the U.S. commander-in-chief as he had failed to give due respect to the U.S. veterans at home; neither would he be trusted with the nuclear weapon. Instead, Clinton asserted herself as the one who would deserve such a position. She reminded the people of the importance of the history that she and the people would be writing together.

### *Emotional resonance*

Clinton's tendency to use more language of low intensity stating everything from optimistic perspectives, quite different from Trump's, might have sounded less kicking to American voters (cf. Clementson, 2016).

She reminded Americans of some remaining problems since recession that could not have been overcome through recovery and, therefore, needed a priority to address. She was speaking to her audience concerns: doing more to guarantee that all Americans would have better lives. She highlighted that her goal as president would be to create more job opportunities, especially in some economically less lucky areas

## **DISCUSSION**

Trump's agenda presentation sounded much more kicking than Clinton's (cf. Alter, 2016). Trump was targeting to liberate the American people from crime, terrorism, and lawlessness which jeopardizing across the country. He was aiming to put America first, both at home and abroad. Clinton's agenda sounded less kicking as she stressed more on America to keep ahead on top of her predecessor's achievement.

The ways the messages of their respective lines of thought and political goals having been packed were significantly different. Trump was expressing lavishly the alarming crises that America was facing to the highest points of desperation about the American lives ahead. In this way, he foregrounded some sense of urgency as America was in a point of no return that prompted a change in the national leadership in the White House. This was exactly the kind of strategy applied by a candidate whose party was not the ruling party (cf. Mercieca, 2016; cf. Clementson, 2016).

Meanwhile, Clinton was seeing the problems of the nation as some remaining deep-seated problems that could not have been overcome completely by Obama's administration. As a whole, in her political stand, she judged and praised that Obama's administration was successful. In addition of her long involvement in public positions, she also praised that she herself became a better person because of her friendship with him. On ground of Obama's successful administration, therefore, she convinced the American people to keep and stay ahead, and with the enduring strength of the American legacy, all Americans could work together to face and solve the remaining challenges, of which all sounded more a status-quo political thoughts and goals (cf. Gunawan, 2016a, b; 2017).

The two presidential candidates' characters were laid bare to prospective voters to scrutinize. Coming from a successful business career to enter politics with a mission to secure America and made it great again, Trump declared that being "politically correct" was no longer



important; neither was the deceptive rhetoric of the Democratic party. He insisted on being the only smarter guy who knew how to fix what was wrong in America (cf. Trump's seven winning strategies as cited by de Bruijn, 2016). He would insist on using the smarter people to back him up in his pursuit of America to become great again. Trump's seven winning strategies were assertively spelled out throughout his RNCS. Conversely, Clinton underscored her long career in public service to back up her candidacy. Unfortunately, she was under Trump's severe attack on her credibility for her broken policies in her former role as Secretary of States and her questionable case of keeping her private e-mail server while serving in a public office.

Clinton directed her attack on Trump as he did not qualify as a steady leader, a would-be president who could be trusted for a position as Commander-in-chief. On ground of her long services in public offices, she claimed to be a more suited to such a position. Following the Democratic values that gave more weight on the role of the communities, she insisted on 'writing the history together' with the people as stated by the campaign slogan of the Democratic nomination as being "stronger together".

In accordance with Sedivy's opinion (2016), on the one hand, Trump's depiction of the threatening picture of America was a strategy to foreground some sense of urgency. This allowed him to showcase his role as a hero to bring a solution to the crisis (cf. Mercieca, 2016; cf. Clementson, 2016). This was needed to assert the power by a new comer who aspired a position in the White House. Accordingly, this allowed him to foreground his capability to raise up the nation. Unlike Clinton who tended to use low intensity language – more restrained language, Trump's use of high intensity language and more direct language needed to get across his political goals and thought more conspicuously (cf. Clementson, 2016).

Therefore, Trump's rhetoric of America's threatening crises both at home and abroad became the strong reasons for his political goal to change the national leadership in the White House. Despite Clinton's denouncement and rejection of Trump who was threatening America massively, Trump represented himself as the right figure who fitted properly to the call to lead and rescue the nation (cf. Sedivy, 2016, cf. Mercieca, 2016; cf. Clementson, 2016). He highlighted his mission to abolish poverty and violence at home and to tackle war and American destruction abroad. Trump had a simpler, but clearer message than Clinton.

## CONCLUSION

Following the analysis and discussion of Trump's and Clinton's presidential nomination acceptance speeches of 2016, several conclusions can be drawn:

- 1) The contrast between Trump's RNCS and Clinton's DNCS was well-noted in the light of the four components of campaign rhetoric: Agenda setting, frame, character construction, emotional resonance.
- 2) Trump argued how bad the realities in America were and Clinton failed to grasp them. Conversely, Clinton showed how good the realities were and Trump, her opponent, as a political newcomer was paranoid. These two different styles served to become the distinct scaffolding for the two candidates' rhetorical styles.
- 3) Trump's highlights of the threatening realities of America to be followed by the showcase of his capacity to tackle the issues sounded more resonating, especially as his RNCS was magnified by his winning strategies, of which the latter was less obvious in Clinton's DNCS.
- 4) Both Trump's RNCS and Clinton's DNCS skilfully incorporated some rhetorical techniques. Both also incorporated personalization in the expression of their visions by means of relevant anecdotes of the lives of ordinary people.

In doing this research, the researcher was restricted to internet sources as his main access to the sources of information and relevant data of the study. In order to avoid some biases, the researcher examined carefully his narratives and made his best to produce only an honest description based on the data. In addition, he also made good use of a debriefer from the beginning

of the researcher just to make sure to have a second opinion from a senior scholar who reviewed and gave candid assessment of the research draft.

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## A BRIEF UNDERSTANDING OF INDONESIAN YOUTUBE CULTURE: CASE OF FLUXCUP AND VNGNC

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### ABSTRACT

Since established in 2005, Youtube had already become the most popular video sharing media in internet. In Indonesia, the popularity of Youtube can be tracked back as far to 2006 when the era of fast internet access came to existence. Yet, the participation has just skyrocketed around 2014 till now when thousand of Youtubers—the owner of youtube account—began to upload various content and involved in the environment named Youtube Culture. Though most of Indonesian Youtubers just copied content from international Youtubers, there were some Indonesian Youtubers that created different kind of identity but still becoming cult: Fluxcup and VNGNC. Fluxcup with its unaesthetic and humorous video, VNGNC with its ultrasatiric, sarcastic and postmodern approach to its content. This research will breakdown and identify how both Youtubers construct their identity through various videos and their implication to Indonesian Youtube Culture till each Youtubers became cult on its own.

**Keywords:** youtube, culture, youth, visual gag, criticism

### INTRODUCTION

Since the internet era blossomed right after the millenium shift, world has undergone a massive change, especially from cultural perspective. The digitalization of everyday's life splits the balance between real world activity and digital world activity. As one of the most popular media in internet, Youtube, for the last 13 years had contributed so much to the rise of internet culture. Started in 2005, Youtube designed to be a video streaming website which enables user to upload video and be watched by others. In just one year since it released, Youtube is getting 100 million views per day (Smith, 2012). Before that time, television stand tall as the only media that monopolize video streaming activity. When Youtube came out—and followed by lot of new video streaming website too—public then had another way to enjoy video streaming activity. By observing it, Youtube, just like older media, is a medium of communication (O'Neill, 2014). It just works in different kind of relationship between the producer and the consumer.

One of the important aspect in Youtube culture is how users can self-brand themselves with the video they published on their channel. Youtuber is a name for users whom dedicate themselves as content creator. It can be a person, a group of people, an institution, etc; there is no limitation of who could be a Youtuber, as long as they follow the Term of Requirement and Youtube policy. In term of popularity, based on Alexa<sup>1</sup> rank in 2018, Youtube sits at number two in 500 most popular sites ranking. The fact that Youtube still become the most popular video streaming right now is no less than the contribution this Youtubers<sup>2</sup> made. The diversity in video content they made were garnering lot of viewers; the viewers can freely choose what kind of video they want to watch. Youtubers can also harvest money from Google ad-sense<sup>3</sup>—which become

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<sup>1</sup>accessed from <https://www.alexa.com/topsites>

<sup>2</sup> The Youtubers that got certain amount of subscribers will be awarded by Google. silver creator award for 100.000 subscribers, gold creator award for 1 million subscribers and diamond creator award for 10 million subscribers.

<sup>3</sup> A mechanism/program that enable users that had 4.000 watch hours and 1.000 subscribers to monetize their channel. The monetized videos will be inserted by automatic ad from Google. The amount money received by Youtubers will be calculated by number of ad that watched by the viewers.

the ultimate motivation for them to stay productive and create new content. Not only collect money from their video, they're also transforming themselves into internet celebrities when hitting certain popularity level—mostly when the number of subscribers are high.

This phenomenon happens globally across the world. Youtuber that is using English language most likely easier to get subscribers since they're aiming international viewers—in some cases the video language might be spoken in native language, but using English subtitle. In Asia, Youtube and its Youtuber is also growing fast; but, since most of Asian country use native language, the amount of international Youtuber aren't that much compared to Europe and America. Despite the lack of international attention, many local Youtubers had contributed to the growth of Youtube culture on their own country. Eventhough the growth may no be as fast as the international Youtuber, the local Youtuber can get lot of subscribers from the local viewers that capability limited to native language. Keeping up with the trends, adapting to the culture is a mandatory for Youtubers if they want to stay alive in Youtube (Holmbom, 2015). In this writing, I will be focusing the subject to Indonesian Youtube culture.

When most of international Youtubers took the world by storm since 2010, Indonesia is quite late in term of local Youtubers growth. Back then—around 2010-2011—only few content creators that fully dedicated on making video. Raditya Dika—who is the most popular Youtuber right now—was the pioneer when he started content like *Malam Minggu Miko* in 2011. Also one of the earlier Youtuber in Indonesia is Eno Bening, when he developed Cleansound Studio in 2007 and publishes organized video from then. The rests were user who published content unregularly, so it's relatively hard to be considered as Youtuber—or institution/official channel of public figure. The drastic change began in 2013-2014 when finally the Youtube fever from international Youtuber hit Indonesia; especially around those years Indonesia in the midst of political frenzy and video-sharing platform such as Youtube could become efficient vessel for political propaganda. And the bait of Google Ad-sense had somehow motivated people to be a Youtuber and get money from it.

Now, in 2018, the Youtube culture in Indonesia somehow had been refining what it means to be a Millennial generation. With most of top Indonesian Youtubers are categorized as millennial generation, it's not surprising if the dominant themes in Indonesian Youtube culture are themes that familiar with Millennials; travelling, gaming, food reviewing, electronic music, etc. It can be seen that these Youtubers try to get a lot viewers and then get subscribers with the video they made; and it's no different with how TV designed a show that would entertain people in aesthetic way, so the viewers get addicted by it. Enter Fluxcup and VNGNC, two notorious creator—if it's hard to categorize them as Youtuber—whose videos took different path compared to other popular Youtubers. Despite the route they took, they're still becoming cult, getting lot of subscribers, and showing the extreme diversity in Indonesian Youtube culture.

## **CASE OF FLUXCUP: EMERGENCE OF UNAESTHETIC VIDEO AND NEW SENSE OF HUMOUR**

It's so unfortunate that Fluxcup most iconic video—titled *Goban Manusia Tapi Robot*—which started his stardom was taken down due to copyright issue. Fluxcup is the digital persona of Yusuf Ismail, an artworker from Bandung who is focusing on visual art<sup>4</sup>. *Goban Manusia Tapi Robot* is one of his earliest content that's published in October 2011. The video was using an episode from *Space Sheriff Gavan*<sup>5</sup> with additional Indonesian subtitle in it. This video became viral because its subtitle is misleading—intended to be a funny video—and didn't translate the Japanese dialogue correctly. Using the misleading subtitle translation as core of his humour, Fluxcup rose to his

<sup>4</sup> <https://www.jakartabeat.net/kolom/konten/belajar-membunuh-idola-lewat-pandai-besi-dan-fluxcup?lang=id>

<sup>5</sup> *Space Sheriff Gavan* is a superhero series that produced by Toei in 1982. The story is about intergalactic police named Gavan whose job is to protect the space from criminal organization known as Makuu.

stardom. In his channel description, Fluxcup describes his channel as cultural alternative and contemporary channel. He has 77.000 subscribers, 81 videos, and 18 million views.

Though he didn't upload video regularly, his iconic sense of humour grew even farther with evolving style. He dubbed a clip from Arifin C Noer famous movie *Pengkhianatan G30S PKI*<sup>6</sup>. As usual, he intended the video to be funny, so he dubbed it by the lips gesture the characters made. Fluxcup messed up the dialogue so it has no correlation with the movie anymore. He's quite often repeating this formula rather than the older misleading translation. One of the latest mis-dub video created was published last year, using a video from soap opera *Tersanjung*. Unfortunately, due to copyright issue, the video has to be taken down, just like his Goban video.



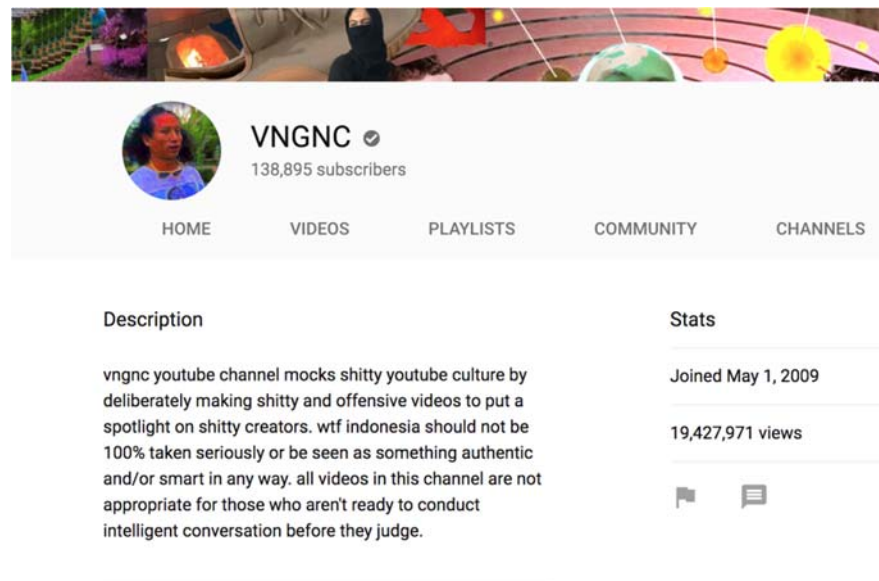
In the video above, Fluxcup put a video title that tease people to watch in and give expectation that he will be serious enough to make a video tutorial of how to draw Van Gogh's painting in paper. Yet, in the whole video he just sharpens his pencil, talk a lot of irrelevant thing, and never really draw anything other than a circle. This visual gag presentation was produced deliberately to entertain his viewers with surrealistic humor and camp style aesthetic, that can be understood as form of art which attempt to attain different kind of consumption, rather than present aesthetic attribute such as beautiness (Mallan, 2005). Fluxcup doesn't bother with aesthetic standard in his videos, so most of his videos serve as visual experiment rather than organized entertainment model.

### **CASE OF VNGNC: CRITICIZING POPULAR CULTURE AND PHENOMENON**

VNGNC is a digital persona—or monicker—of Yudistira Israel. Similar to Fluxcup, VNGNC doesn't bother with aesthetic's standard of Youtube culture. His popularity skyrocketed around mid 2016, when he launched a video titled WTF Indonesia. He criticizes and mocks Indonesian popular culture and also Youtube culture within the videos. He also throws great amount of violent words and unpolite vocabularies in it; therefore, he sets the video into age-restricted content, so it can't be accessed by underage viewers. The swearing is what make he got a lot of attention from

<sup>6</sup>A movie that produced by Indonesian New Order Government in 1984 as a medium to commemorate 1965's tragedy in Indonesia. This movie is well-known for it's gore and brutality, and broadcasted yearly until 1997.

public, just like what Vernallis (2013) argue, that sardonic reponse is important part in Youtube. VNGNC explain his sardonic tendency in his channel description.



Though he began to attain public attention just in 2016, VNGNC or Israel, actually not a newcomer. Back in 2014, he was part of Eno Bening's troupe which produced certain content, and he became a graphic designer there. He's also featured in some Layaria channel video while became vide editor there. Right now--7 April--he has uploaded 77 videos along with 138.000 subscribers and with total view around 19 million views.

Based on 77 videos he had uploaded on Youtube, there are some themes that can be explained. First, the most popular one is WTF Indonesia, which lasted 10 episodes till now. Main theme of WTF Indonesia is critic to pop culture—including Youtube. As in first episode he criticizes-roasts kids who's reviewing pomade at internet, in second episode he criticizes highschool student, in third and fourth he roasts movie in Indonesia. While he may not the first Indonesian Youtuber that criticize pop culture; he's pretty much the first one to set videos into age-restricted category, throwing violent words, and doesn't bother with monetizing videos. In later episode, he even went further by wearing weird costume, edited the video in camp style. Second, VNGNC uses music as a tool to mock Youtube culture. He published few music videos which contain sarcastic lyric to mock some Youtubers. Rest of his videos are uncategorized, but still hold on to critic as the main theme.

In general, VNGNC doesn't present his videos with humorous intention like Fluxcup. But, despite delivering criticism--through sarcastic and satire content--is his main point, the humorous effect can't be denied. When he makes fun and mocks public figures through his videos, those trait can be categorized as postmodern humour; as postmodern humour offers explicit and critical awareness of socio-cultural environment (Franklyn, 2006). These non-usual humour traits exhibited by both of them, make them subtly connected as unique persona in Youtube's constellation.

### Understanding Indonesian Youtube Culture

The contents that both Fluxcup and VNGNC published in their channel, thrive towards different direction when compared to other Youtubers. Big name Youtubers like Raditya Dika, Tim2One, Agung Hapsah, Bayu Skak, etc are curating their content with concern to it's aesthetic value and how it will be received by public. It's easy to figure out that the Youtube culture in Indonesia is as simple as giving the viewers something proper to consume, spreading positivity, and the fandom

begins. For the Youtubers, they will get attention and popularity, while also get money from Google-AdSense and endorsement. For the viewers they will get alternative entertainment outside what TV's provide.

This kind of ideal relation in Indonesian Youtube culture juxtaposed from what Fluxcup and VNGNC offer in their video. As it mentioned above, both of them didn't commit to any aesthetic foundation but choose experimental approach. The subtle criticism and humorous aspect which are embedded in their absurd video content, miraculously accepted by public and it took them to status of Youtube stars—based from their relatively high number of subscribers. In the ecosystem that seems overly-crowded with similar theme, originality becomes important factor (Holmbom, 2015). Different kind of colors that Fluxcup and VNGNC presented in the Youtube ecosystem, has led them to acceptance by public. This situation shows that in term of established culture, Youtube in indonesia has complex behaviour; either from the diversity of content or how viewers consume it.

Recently, Youtube developed a system called Trending to track most popular videos. It positioned top 50 videos within a week; and as expected, videos from Top Youtubers are often filling the Trending category. Yet, surprisingly, most of videos that placed within Trending category, can be considered as unoriginal content or reposted content. The video content often a viral video that at first surfaced in internet become viral, then get uploaded at Youtube. Reposter syndrom can be found in Facebook Group of Indonesian Youtuber, with a thousand of new youtubers share their published video—and unsurprisingly, consisted of repost videos. This is to be expected since Youtube Google-AdSense become ultimate motivation for youth generation to be a Youtuber and collect money from it. Rather than create original content like most of well-established Youtubers, they choose to repost viral video, expecting to get lot of viewers and ad-sense. Polarization may as well surfaced; the one who stick to create original content, and the one who reposts unoriginal content. Meanwhile, the viewers behaviour remain the same, whether the original or unoriginal content, as long as it fits their need of entertainment, they don't mind the polarization.

Complexity of Youtube culture doesn't just end there. Youtube is already an integral part of digital media era that give disruption to older media (Burges & Green, 2009). It means that as an emerging new media, connectivity to real world is an important matter for Youtube. As in several case, Youtube was utilized as political tool to carry message which will resonance to lot of viewers. But, the group who utilize Youtube to it's maximum potential is the youth, the millenials. Fadhal and Nurhajati (2012) explain that the majority of Youtube users are around 13-34 years old. Millenial culture is represented very well in Youtube. From food-reviewing, travel-vlogging, music-making to any trends that popular for millenials, to unusual content like Fluxcup and VNGNC. To conclude, the richness of Indonesian Youtube culture is symbolizing the openness of millenials in this era.

## CONCLUSION

The mighty internet era has provided us many alternative entertainmet and also the rise of new media. After existing for 13 years, Youtube can be seen as the frontrunner of internet culture, specifically The Youtube Culture. As the big part of internet, the interaction between users in Youtube is very important part that establishes a culture in Youtube. Indonesian Youtubers or content creators, Fluxcup and VNGNC, played an important role for us to see and understand how Indonesian Youtube culture not only exist for aesthetic purpose, but perserved well for the unaesthetic purpose too. This situation defined how Youtube culture can't be easily porjected by the content creator but rely heavily from the viewers. The consequence is clear; what matter most is viewers and their freedom to watch and like whatever video they want, despite the lack of originality and the lack of aesthetic quality. And last, the youth or the millenials is what Youtube all about, from the Youtubers that mostly fall into millenial category and the viewers-subscribers,



too. So what happened in Indonesian Youtube culture, it's dynamic and entertainment quality pretty much sums up the millennials' ideal.

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## SHAMING THE OTHER WOMAN (*PELAKOR*): FEMALE CATFIGHT AS A SPECTACLE IN SOCIAL MEDIA

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### ABSTRACT

Trending social media phenomena in Indonesia involving the other woman or “*pelakor*,” which is an Indonesian word associated with a woman who “steals” (*mencuri*) other women’s husbands, are fundamentally public persecutions. The process of naming (and shaming) by popularizing the term “*pelakor*” has been argued by scholars or Indonesian feminist activists to be simplifying the complexity of infidelity in which the woman, and not the man, is persecuted by the society as the guilty party. In other words, within the dominant patriarchal ideology, the catfigthing image of the legal wife blaming and shaming the woman who “steals” her husband prevails female inferiority and oppression. This research aims to challenge the normalization of the wife and the other woman’s imagery of catfight in social media by examining its cultural workings. The chosen case studies are the aforementioned viral video and several Instagram accounts which were spesifically made to shame the other woman (*pelakor*). By conducting a textual analysis, I would argue that language is used haphazardly by initiating the word *pelakor* and how this recent social media phenomena is a distortion of female empowerment.

**Keywords:** social media, shaming, female catfights, infidelity

### INTRODUCTION

In February 2018, a viral video of a woman (N) who was accused to be cheating with a man (D), who is the husband of the woman who made the video (Mrs. D) and posted it on her Facebook account, became a social media sensation. The video shows N (the other woman or “*pelakor*”) sitting on a sofa and money were thrown at her by the wife who was scolding her. The woman holding the camera or Mrs. D is unseen on the screen and she accused N receiving money from her husband (Mr. D). On several different social media platforms, the video has been circulated through multiple accounts. The response was, as many other sensational videos in social media, enormous and afterward, conversations that mention this viral video increased rapidly and it had been used in more than 30.000 tweets until 20 February 2018 (BBC, 2018). Most of the comments or conversations were actually humourous and most focus on the basis of money being thrown arbitrarily. Memes and parody videos were produced and distributed ridiculing the viral video, which could be seen in the pictures below:



Source: <http://www.wajibbaca.com/2018/02/hanya-untuk-hiburan-10-meme-bu-dendy.html>

The writings in the meme states “If Mrs. D’s personal jet passed by on top of a village” supported by an image of a group of people collecting pieces of paper (presumably money) from the air. Internet and social media users are, on one side, laughing at the comical or ridiculousness side of the story. However, there were many comments or reactions who were basically prosecuting N, as the other woman, projecting the recent tendency to publicly humiliate and shame *pelakor*.

A number of scholars have discussed how social media has been utilized as a tool to re-affirm female oppression particularly in the act of naming and shaming women, for example slut-shaming (Tanenbaum, 2015). Researchers, such as Burns (1999), Rosewarne (2009), and Utley (2016), have argued that in the act of public shaming, the other woman is always demonized and this implies a subordinating positioning to ensure the dominant patriarchal ideological stance. Conversely, there has not been any research looking into how the other woman, particularly in the Indonesian context, has been represented in social media. Furthermore, in the specific case studies in Indonesia as the other woman is often thrown into an arena where she is not only demonized but also put into a fight with the wife, I would examine how social media has been utilized to project the image of catfights or female competitions (*pelakor* VS the legal wife) leaving the husband (the man) out of the picture. The aim of this paper is to challenge the normalization of these images of catfights between the *pelakor* and the wife. I have conducted textual analysis on several Instagram accounts which were specifically made to shame the other woman (*pelakor*) and also several others social media phenomenon occurring in relation to the naming and shaming of *pelakor*. My main argument is that language in social media is used haphazardly by initiating the word *pelakor* and how this recent social media phenomena is a distortion of female empowerment.

### **Social Media and Public Shaming**

Goldman (2015) argues that shaming those we consider as “convicts” or people breaking the law, in this case study *pelakor* has always been associated with criminal acts as they “steal” (*mencuri*) someone’s husbands, are used in today’s society as a part of their punishment. Her research is on how courts in the United States of America are now shaming and punishing convicts who are out in probation with forms of public display. Courts are even using print media, for example, requiring offenders to have their names and mug shots publicized. She further argues because the society believes that public shaming is effective in today’s culture, some parents have also used public shaming, for example in social media, in much the same way as courts are doing with convicts. Other researchers, such as Hess and Waller (2014), discuss how shaming in the media has persecuted “ordinary” people when they commit petty crimes or offenses. Shaming is now considered as powerful cultural practices or even as formal punishments by many forms of media even though this practice was actually imposed by the judiciary during the early nineteenth century in western countries. In other words, fast forward to 2018, which is two centuries in the future, the outdated judiciary punishment is back in trend. This belief that public shaming is an effective punishment seems to justify that demonizing, be it a prison convict or our own children, is not problematic, which is the very idea I would like to challenge in this article through the chosen case study. Leaving the judgment to be given by the public is opening spaces for people to jump into conclusion on what is right and wrong and who needs to be punished or given a social sanction. This should always be considered as problematic.

As argued by Hess and Waller (2014), public shaming is a preferred form of punishment in the so-called modern society because of “lasting mark of shame.” In the era digital media, they explain that this reflects the symbolic and disciplinary dimensions of power relation.

“The Internet has enabled us to communicate in new ways. But it has also altered face-to-face communication. Even when we aren’t connected to any digital gadget or computer, we behave differently from the ways we did fifteen years ago. We all experience and respond to new

behavioral norms. It's not incorrect to blame "the Internet," but we have to be clear about what we mean. Blaming "the Internet" is like blaming "culture" or "the patriarchy" for sexist behavioral norms." (Tanenbaum, 2015, 12)

"Ordinary" people are now armed with digital tools, which are the power of clicking and sharing, and this increases the disciplinary surveillance because it could be disseminated widely with social media. Public shaming has entered a new realm of "a digitally convergent, visually mediated, and (more) participatory media-sphere" enhancing its problematic nature especially in relation to the imbalanced power relation in the patriarchal ideology.

### **Naming and Shaming *Pelakor*: Projecting Female Catfights to Conserve Heterosexual Male Privilege**

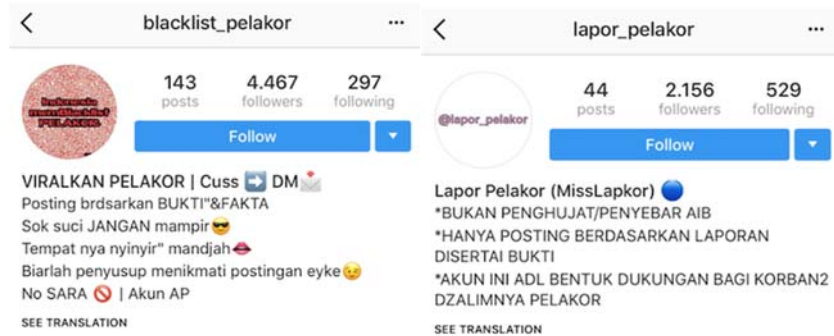
The use of social media in Indonesia has been growing precipitously due to the increasing infrastructure in which access to social media is no longer exclusively for the middle or upper class. With such a low price for internet data sold by a large number of mobile phone network operator, anybody could access any social media accounts wherever they are.

"Indonesia has seen greater internet access over recent years with 88 million people connected online, including 79 million active social media users. Nearly 90% of users are below the age of 34, and 54% are between 16 and 24. Indonesia is ranked high for social media penetration. With 111 million Facebook users — active and inactive — Indonesia comes fourth globally and first in Southeast Asia. The country has 24 million users on Twitter, one of the highest in the world, and 8.9 million are on Instagram." (Rakhmat & Tarahita, 2017)

This massive number of social media users in Indonesia exemplify the significance on why social media studies need to be further developed in Indonesia particularly in response to recent problematic cultural phenomenon, such as (digital) public shaming.

Unfortunately, the ritual public shaming through social media is nothing new in Indonesia. Digital public shaming has become a trademark of mass humiliation, which is more public because it is more widespread and a more traumatizing form of public persecution. What is now being used for public shaming was once a part of the conversations that used to be reserved for personal conversations with friends, family members, and communities. Now, these allegations are exposed for scrutiny, condemnation and even persecution of anyone with an internet connection. For example, in 2014, F (a student in Yogyakarta), had to deal with digital public shaming and was even persecuted in court after she ranted on social media about being forced to wait in line in a local gas station. Her rant was considered disrepecting the city of Yogyakarta and as a student who was not originally from Yogyakarta, the rage among the citizens of the city spread rapidly among social media users (Sahana, 2018). Furthermore, besides social sanctions, she was also terrorized via phone and text messages. F apologized openly but the rage continued and she was further persecuted in social media and also in "real" life where she was suspended for one semester in the university. There are a large number of other cases similar to this and in almost all of them, digital public shaming has caused perpetual damage.

In the case study of digital public shaming of the other woman (*pelakor*) in Indonesia, the samples taken from several Instagram accounts reflect how women are being portrayed as viciously attacking one another or what I would argue as the normalization of female catfight culture.



Source: INSTAGRAM

In my netnography, as I observe a number of Instagram accounts for the last 4 months by typing in the keyword “*pelakor*,” I discover that there are two types of accounts. The first one is accounts that claim to be collecting information about *pelakor* from others and publicly display them on this account<sup>1</sup>. As an example, *VIRALKAN PELAKOR* (or lets make the other woman viral) and *Lapor Pelakor* (or report the *pelakor*) state in their profile that they are only posting based on “*bukti & fakta*” (evidence and facts). This claim seems to justify their act and they even add that this account is a form of support toward the victims (the wife).

Public shaming is done mercilessly in these accounts as they not only post photographs, screenshots of the *pelakor*’s conversations with the wife or the husband, the *pelakor*’s social media page and even their phone number. With the large number of followers, these personal information are for the consumption of the masses enhancing the “lasting mark of shame” as argued by Hess and Waller (2014). This reflects the “symbolic and disciplinary dimensions” in which “ordinary” people or in this case strangers who do not even have any relation to the wife (or *pelakor*) are armed with digital tools, such as access to *pelakor*’s social media accounts, proliferating the degree of disciplinary surveillance. On one of the posting on *blacklist\_pelakor* account, a wife even claims that the account has helped her marriage: “Mb mksh bgt berkat bantuanmu lonte ninggalin suami saya. Dia malu sekarang mgkn semua orang tau dia *pelakor*” (Thank you, because of your help, the whore has left my husband. She is ashamed of herself probably because everyone now knows she is a *pelakor*). This claim of victory by both the wife and the account (*blacklist\_pelakor*) is feeding in to the assumptions that the other woman has to be defeated.

“In addition to deception as a form of interpersonal power, a man engaged in relationships with multiple women is empowered by male privilege (Richardson, 1985). He is celebrated for his masculine virility, while Other Women are demonized as narcissist or sadomasochist and deviant others (Richardson, 1985; Rosewarne, 2009), and wives are pitied, blamed, or shamed (Rosewarne, 2009).” (Utley, 2016, 3)

In the wife’s narrative of a happy-ending, the husband returned home and the *pelakor* shut down all of her social media account, changed her phone number and basically disappeared from their lives. The other woman, who was portrayed as the “deviant other,” has lost the battle or fight with the wife, which is the whole purpose of the digital public shaming: one side (either the wife or the *pelakor*) has to come out as the winner and the other one as the shameful loser.

I will now switch the use of the term the Other Woman with capital letters in accordance with Utley’s argument in her work “Rethinking the Other Woman: Exploring Power in Intimate

<sup>1</sup> I will not be talking about the second type of account which is made specifically to shame one particular *pelakor*. In this account, all personal information and photos of the other woman are publicly displayed. In my personal reflection as a researcher, it will be more difficult to talk about these accounts without exposing this personal information. Therefore, I choose to focus on the other type of Instagram account as I am able to cover up any personal info in order to respect the other woman and the wife equally.

Heterosexual Triangular Relationships” (2016). She defines the Other Woman as “... a woman who engages in a sexual relationship with a man who is in a committed sexual relationship with an Initial Woman such as a wife, fiancée, cohabiting partner, or long-term girlfriend.” The capitalized Other Women is used to disrupt the labeling within the stigmatized context and to invite the readers to constantly reflect that these women are not just “others” or separated from the discourse of female disempowerment in the scenario of infidelity. Utley further discusses on how the stigmatization of the Other Woman is reflecting the power imbalance. In the relationship involving one man and two or more women, the women (the Other Woman or the Initial Woman) has to compete for the man’s social, sexual, and financial attention. Burns (1999) further argues that “But when women criticize and blame ‘other women’ rather than unfaithful men, heterosexual male privilege is both instantiated by and disguised as power struggles between women” (p. 412). In other words, digital public shaming is not actually giving back the power to the Initial Woman or the wife but actually end up pitching both women in the same battleground, which is reflected in the imagery of catfights often displayed by these Instagram accounts.

The images of female catfights have prevailed the idea of female competition while putting aside the role of the husband (the man who is also a part of the infidelity). “Our culture has come to believe that women constantly in competition with each other is just “the way things are,” and we see this competition in particular ways: as sexy, ineffective, and amusing.” (Reinke, 2010, 163) As shown in the example I presented in the opening, the catfight between Mrs. D (the wife who was throwing money at the Other Woman) and N (the Other Woman) exemplify this infamous image of catfight. In this example, Mrs. D is shown to be more powerful because of her higher social class (implicated by the money). N is shown as helpless, but since she was the *pelakor*, the public shaming would have been directed at her. However, the narration was then twisted as the public started to make fun of the situation and as mentioned earlier portraying the public imagination of female catfights as something “amusing” or even merely as a spectacle.

Furthermore, the catfight between the wife and the *pelakor* in the Instagram accounts are shown to boost the stereotype of women as weak and would only fight against each other and not the husband. As shown in the example below taken from another Instagram account that claims to be helping wives with infidelity cases, the wife would most definitely attack the *pelakor* and most often, the *pelakor*, is portrayed as equally “vicious” (hence the demonizing image of the Other Woman).



Source: Instagram

In the screenshot, the wife uses the term “*perek*” or whore to describe the *pelakor* and it is also described how the *pelakor* was attacking the wife when she confronted the *pelakor*. In a follow-up posting, just like the happy-ending narrative in the previous sample of data, the wife claims victory because her husband returned home. Furthermore, her explanation implies a

woman's role as the moral barrier because the affair happens when her husband's faith was weak and the *pelakor* was making use of this instead of “*dikembalikan ke jalan yang benar*” (return him to the rightful path). The image of the wife as the victim and the *pelakor* as the demon (evil woman) wrecking the wife and husband's marriage is the predominant narrative in these Instagram pages. This image of female catfight could also be read as a tool to make sure women are further divided from each other. In the patriarchal ideology, the status quo of power relation could only be prevailed if collective power among females are oppressed.

Dalton (2009) in her research on the “queen bee” phenomenon in work places, which is an ideological augmentation of the female catfight, argues that female competition has always been constructed in a culture that perpetuates a portrait of women driven by jealousy. This jealousy is even portrayed as reaching the point of wanting the rival to be destroyed either in reality or simply in the imagination. Therefore, the wife's claim that even though her husband has returned home, she still feels heartbroken because the *pelakor* refused to apologize and remained snobbish. That is why in the next line, she asked the Instagram account (*indonesia\_membblacklist.pelakor*) to republish the story as a stretch of punishment to the not-completely defeated *pelakor*.

“The image of the catfight functions as a caricature of female competition that undermines women's credibility, as well as their humanity. This caricature reflects the obsession our culture has with competition between women ... The catfight is a key piece of symbolism that perpetuates and maintains a culture that frames women as constantly in competition with each other -- and therefore unable to compete effectively with men.” (Reinke, 2010, 170-171)

The images of two women fighting against each other and wishing for each other's destruction in this digital public shaming phenomena is once and for all, a spectacle aim to please and amuse the intended public, in this case social media users. It prevents the community to really address the issue and unveil the complexity of why and how infidelity occurs and how the wife could use her legal rights, protected by the state's law and other legalities, in order to gain back her power in the marriage.

## CONCLUSION

All in all, this article is not intended to uncritically celebrate the Other Woman as a wholly empowered individual or merely a victim of this digital public shaming phenomena. I also claim that all women in the chosen case study are victims be it the wife or the *pelakor*. As argued by previous scholars, a simple dichotomy of empowerment–disempowerment problematically creates two extremes that fail to accurately represent the complexity of the issue in hand. It would also distort the “wide range of Other Woman experiences” (Utley, 2016) or even the multitude of the wife's experiences. The mainstream narratives of this digital public shaming and portrayal of female catfight as spectacles in social media dismiss any potential agency and most importantly leave out the husband as a significant actor in most of these infidelity cases.

Digital public shaming as spectacles has forced both the wife and the *pelakor* to navigate their way through the dominant cultural narrative of catfight and female competition. This has ensure that the idealization of sisterhood is no longer an option as feminist Bell Hooks argues: “We are taught that our relationships with one another diminish rather than enrich our experience. We are taught that women are ‘natural’ enemies, that solidarity will never exist because we cannot, should not, and do not bond with one another” (43). This goes beyond the simplification of the naming and shaming of *pelakor* in social media because the cultural image of women's competition implicates how women in these narratives have been dehumanized and caricatured diminishing their roles in the gendered power relation in Indonesia.

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## DRAMATIC LOVE AND CLASS STRUGGLE: A MARXIST STYLISTICS APPROACH

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### ABSTRACT

Discussion of Marxist is not far from form of ideology, but when it is juxtaposed and even blended with the issue of gender, sexist, and feminism, it becomes a bias which is inevitable to take to analyze further. As an initial, somehow, some familiar American Marxist novels parade the class struggle ideologically combined with love. With regardless of saying that it is too cute to struggle or overly emotional, but the facts say so. Collins' *The Hunger Games* and Roth's *Divergent*, those all post the protagonists who struggle by stimulating of class consciousness to struggle against the dominance, but still, they are always in love with a partner. Katniss in *The Hunger Games* traps in the clover of Peeta's love and Tris in *Divergent* sinks in the river of Tobias' love. The question of why those protagonists need the opposite-gender partner to struggle becomes an addicted crucial point to answer. With no hesitation to say, there is such stylistics view in puzzling the plots, conflicts, and characters. Therefore, it is important to explore more about the relation among those; Marxist, gender, and the style of it.

**Keywords:** Marxist, gender, stylistics

### INTRODUCTION

Speaking of Marxism, it must be related to the condition of class struggle. For Marxists, this idea becomes the important priority to discuss. They believe that world, especially to social relations, is not going fine. There is such a problem which is hidden behind the reality and people do not realize it. This assumption makes them to see that there is the ruling class controlling and trapping the people not to realize of what they are doing; the falsity.

The ideas of the ruling class are in every epoch the ruling ideas, i.e. the class which is the ruling material force of society, is at the same time its ruling intellectual force. The class, which has the means of material production at its disposal, has control at the same time over the means of mental production ... The ruling ideas are nothing more than the ideal expression of the dominant material relationships, the dominant material relationships grasped as ideas (Marx & Engels, 1965: 64).

The ruling class controls people both mentally and physically. This condition also explains why they feel good even if they suffer. The consciousness of poor people is the result of this control. Therefore, there is a need to emerge the class consciousness to enhance the class equality. One of effort to enhance this struggle is through criticism. Hoelzl and Ward explain that "the weapon of criticism cannot, of course, replace criticism of the weapon, material force must be overthrown by material force; but theory also becomes a material force as soon as it has gripped the masses" (2006: 185). It means that, to make people aware of the idea of the ruling class, they need an "intellectual" effort and one of those efforts is literature.

In literature, people can see what general reality cannot see. It contains of ideas and criticism proposed by the authors. And somehow, these recent times, American literature is blasted by the raise of Marxist novels, such as Suzanne Collins' *The Hunger Games* and Veronica Roth's *Divergent*. Those novels propose idea of the people's blindness toward the reality controlled by a ruling party. What makes people cannot see is the result of myth creation which is called as

ideology. Ideology is not a set of ideas people have naturally, but it is actually what the party gives to people and people believe in it unconsciously. The myth is what “Marx often called ideology” as actually a condition of “false consciousness” (Plamenatz, 1970: 23).

Here is the interesting part, those novels that have been noted previously, contest a protest and criticism in Marxist way. But, those authors are woman. Somehow, inside of each story, there is always love story. It is quite simple to see that the love the author inserted in the story is so dramatic. Struggle of class with love as the additional nuances, it is actually the point that can be the pivot to discuss, particularly in stylistics approach.

Stylistics itself can be included in linguistics study because its components are mostly about the style of language, as it is noted by Sol Saporta, he explains that “stylistics is in some way dependant on linguistics, since style can not be clearly defined without reference to grammar” (1960:93). However, this does not mean that literature cannot apply stylistics approach to interpret meaning behind the style. Coulthard notes that stylistics works similarly to branches of applied linguistics, “stylistics depends on the tools provided by theoretical linguistics; as the techniques of discourse analysis have become more sophisticated, so there has been a growing exploitation in stylistics (1977:179).

Literature provides discourses which are the same analytical methods as it is on other non-literary discourses. Widdowson clarifies that literary forms may be unique, but this uniqueness actually becomes the core of how literary works provide multiplicities of interpretation. The discourses behind meanings scattered over the text of the literary works become one of interesting issues to discuss in stylistics.

No purpose can be served in attempting to distinguish form from meaning. What we shall be concerned with, therefore, is not the exemplification of constituent structures but the interpretation of complete textual units, that is to say, with messages as units of meaning (Widdowson, 1996:143).

Finally, what Widdowson points out is that stylistics can be seen as “the study of literary discourse from a linguistic orientation” (1975:3). Here, he asserts that stylistics can function as a means in which literature and language can become subjects from language to literary criticism. Against this background, the label Marxist stylistics can be taken out as the highlight to see deeply because those novels are comparable, particularly in speaking of the Marxist context nuanced by dramatic love as the style of those American Marxist novels.

## DISCUSSION

Novel *The Hunger Games* is actually series novel. It describes a dystopian condition in the post-apocalyptic nation of Panem in North America. The setting is divided into two big part; the Capitol (the center) governed by President Snow controlling all regions. The rest of the regions are called as Districts and there are 12 districts. Capitol represents bourgeois, rich, and repressive apparatus. Districts represent proletarian, poor, defenseless people.

At this set-up, it can be known clearly that there is a criticism by this binary opposition. Rich people over poor people, government over people, and bourgeois over proletarian are actually the general style of how Marxist novel describes its start-up. By showing the rich, government and bourgeois over the poor, the people and the proletarian, the Marxist criticism can be applied.

The social construction which is divided into two categories, low class and high class, becomes the Marxist problem. There is a powerful system applied through ideology. Ideology, as it has been noted previously, is not the true of what people believe. It is a set of ideas which has been arranged by such powerful party as the practice of its domination. The way of ideology to get into its relation to domination is actually complicated and complex because the term of ideology itself is so vary. To designate this variety of meanings, it needs some contemplations, just like to

Eagleton's list at arbitrary of some classifications of ideology which exist to these days. Ideology can be seen as;

- a) a process of **production** of meanings, signs and values in social life;
- b) a body of ideas characteristic of a particular **socialgroup** or class;
- c) ideas which help to legitimate a dominant **politicalpower**;
- d) **false ideas** which help to legitimate a dominant political power;
- e) systematically distorted communication;
- f) that which offers a position for a **subject**;
- g) forms of thought motivated by social interests;
- h) identity thinking;
- i) socially necessary **illusion**;
- j) the conjuncture of **discourse** and power;
- k) the medium in which conscious social **actors** make sense of their world;
- l) action-oriented sets of **beliefs**;
- m) the confusion of linguistic and phenomenal **reality**;
- n) semiotic closure;
- o) the indispensable medium in which individuals live out their relations to a social **structure**;
- p) the process whereby social life is converted to a **natural reality**.

(Eagleton, 1991: 1-2 & see also Naess et al., 1956: 143ff)

To see it clear without being so wordy and verbose, the bold types can be emphasized as a fundamental base of how ideology explains its essential principle. Ideology should be envisaged as a production of ideas constructing the structure of society into classes (groups). Political powers govern in totality these ideas for some certain legitimations. Thus, it is not natural coming from the society, but its covers of the dominant. In these sense, it indicates that the ideas are false ideas consisting of ruling ideas. Society can be effortlessly imprisoned in because they are subject. Subject means "subjected" of the exteriorities infusing through discourses. The discourses which is full of falsities, renovate subjects' reality to the illusion. In this scheme, the consciousness cannot see the reality and it prefers to ponder of the imagination of the illusion. The question is, what would subject be? This illusion ultimately evolves to be a belief. The belief of illusion and it distorts out the reality. Finally, it should be seen that subjects are just the actors without knowing what to act and it becomes the mode of production in its reproduction lumping up to be the structure of the social phenomenon as if it is a natural reality. Here is the hint of this labyrinth understanding, ideology operates in a sort of subject psycho-condition. The subjects are firmly tangled up with social (un)consciousness. It designates that Marxism, as sociological studies, at its purest, cannot be located separately with psychoanalysis, especially in discussing ideology because social construction relates to the term of social psychological consciousness and it is full of illusion of reality, especially to the consciousness of class each group has.

Here, it is important to see that poor condition happens because there is a ruling party becomes the sovereign to control over social relation in all aspects. Poor needs material to live and the material is governed by the other class. This makes the ruling class has the control over the poor class and it becomes the consciousness of each to regulate it in reproduction. Marx describes it as the conflict between material forces and relations of production which refer to "the legal, political, religious, artistic or philosophic—in short, ideological forms in which men become conscious of this conflict and fight it out" (1970: 21). Therefore, this novel convoys this problem of classes as the point to see. It is seen that District is the places for poor people, people who are dominated and controlled by President Snow.

It is quite different from *The Hunger Games*, *Divergent* sets a dystopian in a post-apocalyptic world, but it is implicitly occurred in Chicago. This novel exposes a social structure consists of five factions based on their characters. They are Abnegation (selfless people), Amity (peaceful people), Candor (honest people), Dauntless (brave people), and Erudite (intellectual people). It is told that every year, all sixteen-year-olds take an ability examination to determine the faction they are best matched. If there is a person does not match into a new faction, he or she will become *factionless*. It means to live poorly and homeless. The faction system is under control of Jeanine Matthews. Here, it is clear enough to understand that Marxist novel always applies the condition of social structure in a control of a party. People do not see the reality that they are controlled. As it is in *Divergent*, they are grouped by the system the party has. If some people are not included, it can be dangerous for system. It is what happens to the divergent people. They are not identified in a category. It jeopardizes the party. Therefore, it can be seen that the setting of these novels become the style of Marxist criticism.

Going further, it is important to see the characterization and the propaganda of the class struggle. The class struggle is also important in Marxist novels because the struggle is the way the criticism is practiced. In *The Hunger Games*, it has Katniss Everdeen while in *Divergent* it has Beatrice Prior, called Tris. This is the interesting part of this point, those are woman. The authors, Suzanne Collins and Veronica Roth; women. This also becomes the interval to rethink that dramatic nuance collaborated in the struggle for people becomes the new style of Marxist criticism; love.

It is known that Katniss has two love relations, with Gale and with Peeta, but for the rest, Katniss is with Peeta. Katniss knows Peeta when she is known that she has to replace her sister to join the game (the murdering game arranged by Snow). Here, Katniss becomes partner for Peeta to survive together. By the time grows up, they try to persuade people to give sympathy to get the aids and guns to survive. The audiences do not want to see the couple died. It makes Snow change the rule to save this love property for the commodity. It is the interesting part. With regardless to a sexist question, Collins has interrupted Marxist criticism by putting love story. Love can turn back the power of Snow. Love can persuade people. Love can invite people to help them. Because people of the Capitol are the commodity for Snow, Snow should follow what people want. Therefore, it becomes the tight relation how Marxist struggle is inserted by love struggle. It is new style of Marxist novel.

On the other side, *Divergent* tells a protagonist, Tris, born into an Abnegation family, but she has the abilities of three factions; Abnegation, Dauntless and Erudite. It means that Tris is a Divergent and it is dangerous for the government (see Roth, 2011: 23). In the search of her identity, Tris has romantic feeling with another *divergent*, Tobias Eaton (Four). Finally, as it can be seen generally, they struggle against Jeanine. If it has to prove it, Tris says, "something about him (Four) makes me feel like I am about to fall. Or turn to liquid. Or burst into flames" (Roth, 2011: 143). Sounded romantic, weak and fragile, but this is how this Marxist novel narrates its Marxist flame. Therefore, juxtaposing these two main characters (Katniss and Tris), there is similar style to describe their Marxist struggle; it never releases romantic nuance of love. Again, this is actually the style of Marxist novel today.

Looking deeply to the Marxist struggle, at the very beginning, it is understood that Katniss has no fear to rebel the system and it means that she is what Marx terms as class struggle. Once she says her ideological stuff, "My instincts have been to flee, not fight ... Stupid people are dangerous (Collins, 2008: 162). This is the point, Katniss sees that people do not realize that they have power to struggle. She points out that people should wake up from the illusion and the fear of Snow has created. Therefore, it is related to the point in *The Communist Manifesto* about class struggle. It is actually "a portion of the bourgeoisie goes over to the proletariat, and in particular, a portion of the bourgeois ideologists, who have raised themselves to the level of comprehending theoretically the historical movement as a whole" (Marx & Engels, 1973: 77). In stylistics view,

the way Katniss exposes the condition of society with “stupid people are dangerous” indicates the opposition of the idea the ruling party has. Snow must see that stupid people are commodity because they can be controlled, stirred up, and manipulated, while, in Marxist term, people should wake up from this false consciousness. Katniss speaks it implicitly that she needs people to be clever and brave.

This scheme is also appeared in *Divergent* with its famous slogan. There is the most fundamental Marxist critic refers to the dominant ideology which manipulates subject’s consciousness to false consciousness in this novel. There is influential credo in this novel which forms to the phrase, “Faction before Blood” (Roth, 2011: 43, 176, 201, 357 & 362). It is known that faction is the ideological system created by the government to the people. This factional system creates the social system. This, of course, functions to create the stable structure of society and “Divergence is extremely dangerous” (Roth, 2011: 23). Against ideology and toward the slogan, there is same style to expose the criticism of the social system controlled by the ruling party. It is the way the criticism speaks out of the implicit and satirical protest against it. By this way, the critical view against capitalism or ruling class can be conveyed.

Those all conclude that love reflects the struggle and it recalls to what Alain Badiou explains about love; “[T]he real subject of a love is the becoming of the couple and not the mere satisfaction of the individuals that are its component parts. Yet another possible definition of love: minimal Communism!” (2012: 90). In this sense, love refers to the way subject cannot love without fall into it, to love means to risk and there is no love without risk of it, it can be sex without ejaculation of war without death. In Communism’s standard philosophical way, it refers to “common, universal”. In political and social sciences, Communism is seen as the philosophical, social, political, and economic ideology and movement. The decisive aim is the launch of the communist society, which is the absence of social classes, capitalism, and the state. As a political idea, Communism contains of a variability of schools of thought, but it generally emphasizes on Marxism as the goal-getter. All these refer an analysis in which the current order of society branches from its economic system, particularly in capitalism. In this system, there are two major social classes: the working class—working to survive and feeding the ruling class within society—and the capitalist class—a minority deriving profit from employing and exploiting the working class through private ownership of the means of production as it is in the case of Snow and Jeanine—minority, less, and weak, but they control the public. The two are in moment like love, conflict between these two classes can trigger a revolution. The main element which can enable this revolution, according to this analysis, is the social ownership of the means of production.

When two subject falls in love each other, they risk everything for the name of Love they impose to live. The struggle can happen and can succeed in so far, the subject under the ideology of opposing is totally accepting the whole risk of it. Seeing Katniss who is regardless of being killed, or Tris who is regardless of being tortured are connectedly to the risk they take when they fall in love to Peeta and Four. This is how relation between the class struggle and the struggle of subject over the love although those all end in the name of ideology. Some say that the struggle against a tyranny should be done, but they do not see the name behind the struggle that can be other domination after all. Just like love, when someone in fall of love, he or she thinks of the pleasure to revolt and resist, but after that, it is just nothingness. Love guarantees the imaginative utopian world, just like happiness, fancy or many things, but something that should be remembered is that those all just a series of ideological perceptual images which do not exist, it really does not exist. Of course, it is how symbolical structure governs subject’s beliefs.

Knowing some Marxist novels as the novels above, it can be also seen that gender issue is also inserted inside of it. It is just a small part to discuss in the novels, but it is something that cannot be abandoned because the protagonists are women. They struggle against a totalitarianism which can be analogized to male’s patriarchal nails over woman. This analogy works because it operates the similar system of what the patriarchal system. In capitalism, the ruling class can

dominate through materials they have and in patriarchal system, men can dominate through symbolical structures such as penis over vagina, body, and muscles. Men are always considered as stronger although it is not, just like the dominant group, they are not strong enough to defend, but the controlled people are always afraid to struggle against it. It all concludes in the way the domination works its ideology, when ideology which is false consciousness become a doxa or a belief believed by people, they will always be under it. Women, in so far men's domination uses religious text book's interpretation, discourses, traditions, symbols, they will always have the control over woman. Then, seeing Katniss and Tris in the novels seems to recall this condition that they are woman and they struggle against the domination, especially against the totalitarian domination which abandons them, women as dominated class. Subjects are in ideology and there is nothing outside of it

Again, and again, these all envelop ideology in a critical crucial point to comprehend, that ideology is not as simple as we ponder; it interlaces individual to be subjects under a certain power leading subject to the powerlessness to distinguish the real reality behind the illusion. Domination always work and this is a very modest case of how ideology works; there is a thoughtless man works scarcely with low wage but he still works as if he loves it. The question is, why does he always love doing it while he agonizes for doing it? This is how ideology works; it operates by covering the reality (that he is foolishly intimidated, daunted, victimized, burdened, anguished, threatened and offended by the employee with low wage) with the illusion (ethically I am good dad, socially I am not jobless, naturally it is for keeping alive, and other things). It is a capitalism ideology operates behind it and society cannot identify that their social system economically has been dictated, disturbed and stirred up by an influential dominance shaping subjects to keep it up. Material is the illusive although it is real and it is the infrastructure sustaining the ideological practices behind it. Every material is worthy not because of its physical component, but rather, because of its symbolical value behind it and it is ideological. This ideological system becomes the superstructure.

Finally, this is what makes subject still does it (ideology) because subject does not know it and this is the symptom which annoys Marxists, like itches which are tickling that needs scratching. For Althusser's alarm, ideology is not an alternative word for the concept of society's intellectual superstructure including the totality of cognitive forms or representative practices. He rather supposes an idea of ideology "which refers to one particular form of cognition as the product of one particular type of signifying practices" (Bennett, 2005: 121). The points are, (i) ideology has a material existence, (ii) ideology functions so as to secure the reproduction of the relations of production, (iii) ideology has no history, (iv) all ideology hailed or interpellated concrete individuals as concrete subjects, by the functioning of the category of the subject, (v) ideology is a representation of the imaginary relationship of individuals to their real conditions of existence, (vi) Ideology is as such an organic part of every social totality (Bennett, 2005: 121-6). In this conclusive understanding, what makes ideology works is how it poisons subject's consciousness and the material constructing the social structure contains of ideological symbols. Therefore, subject cannot leave it behind. Katniss and Tris are against it, just like woman struggles against man as the ruling party with love as its struggles.

## **REFLECTION**

Discussing of stylistic is actually not always about the surface linguistics feature. It cannot be prisoned to discuss language and its style only from its surface, syntactical, or anything related to how it is uttered. In stylistics, especially stylistic in literary work, we need to realize something that the style of language can be in the form of character formation, conversation that constructs the conflicts, and even, the image from the word-choice of the author. It is actually style.

Literature is a vehicle for creative and imaginative communication. Literature as a work of fiction has a deeper understanding, not just the imaginary story of the author, but a manifestation of the creativity of the author in exploring and pouring the ideas in mind. The use of language in works of fiction is different from the use of language in other discourses, such as the use of language in speeches, scientific works, and formal correspondence. The language in the work of fiction contains a high imagination that does not make readers feel bored quickly. The basic use of language in literary works is not just a mere understatement, but more important is the empowerment of word choice that can disturb and leave an impression on the reader's sensitivity. Every word chosen by the author can be associated in various senses. For instance, the word of "stupid people" as what Katniss told us, has denotation of the impression of sensitivities. Sensitivity refers to the emotional feeling and the author is female. If the author is male, the word can be much more masculine and rude. Thus, even in the level of critical literature, style must exist to represent the background of the author. Every word and sentence chosen is generally made of awareness to cause the effect of the meaning.

The role and the need for linguistic studies or studies of literary works has finally given rise to a conclusion. Linguistics has an academic legitimacy to participate in discussing literary works, especially with regard to the use of the language. Moreover, seeing that until now the reality of language is generally still or is the main medium of literary works. In a linguistic perspective, literary works, especially novels, can be viewed as a discourse that exploits the language's potentials to express poetic, critical, and ideological meaning. Linguistic academic aims to examine the specific aspects of language usage in literary works is stylistic. The stylists also make us aware of the author's tricks in exploiting the possibilities available in the language as a means of disclosure.

Language is one of the most important elements in a literary work. Language in literature contains aesthetic elements, that literature is a work of art. The beauty in the novel is built by the author through the word art. The art of word or language art in the form of aesthetic words is manifested from the expression of the mind. Mind is ideological. Therefore, in the Marxist novel, social critics are represented in the characters that rebel and the words they use also represent what gender the author is. The style of each author must be different, to know the characteristics of language use of an author can be seen through stylistic studies. Finally, it has to say simply that literature is the media of style of language and it represents the feeling, emotional, vision, ideology, or anything of the author. It also represents the gender of the author just from the style of the language that is used. Stylistic in literature can be said as the important issue that has to be lift up because it can be one of many ways to language education, because language is not always about grammar and very absolutely formal language.

## CONCLUSION

Talking about novel *The Hunger Games* and *Divergent* can be narrow to the discussion of Marxist criticism. However, there is an important point that can be seen in a stylistics approach. It is important to know that the raise of Marxist novels today, just like those two novels, is always inserted with romantic nuance. Without inclining sexist accusation, the presence of women writer in these novels can be potential to relate with this condition. Katniss and Tris, those are created by women author, and somehow, they struggle against the sovereignty while they fall in love with the one they fall in to it and struggle with; love and Marxist. It is not an impossibility to see it as Marxist stylistics.

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## IMPLEMENTATION OF ONLINE TEACHING AND LEARNING ON DISTANCE LANGUAGE LEARNING PLATFORM

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### ABSTRACT

Online learning support has been integrated into the language teaching and learning at a distance context in the Faculty of Teacher Training and Education Science in Universitas Terbuka. It is designed using open source moodle to provide e-learning tools for the students to reinforce distance language learning process. This paper would like to share ideas and experiences in conducting the online learning integrated with the distance language learning system. It employs a combination of text-based learning system with the online synchronous and asynchronous learning mode mixed in the distance learning platform to facilitate learning interaction with teachers, peer students, learning materials, and assessments. The online teaching and learning management covers the online learning kits include syllabus, plan of online learning activities (Assignment, Chat, Choice, Forum, Lesson, Quiz, Open Meetings), and learning materials (learning initiation, links to Book, File, Folder, Label, and URL ). The combination of online learning and text-based learning mode facilitates distance language learning process that assist and enhance students' learning process.

**Keywords:** distance language learning, online teaching and learning.

### INTRODUCTION

The English Language Education Study Program at the Faculty of Teacher Training and Education Sciences of Universitas Terbuka (UT) offers distance learning courses for in-service English language teachers. The courses are categorized into the development of English language skills, knowledge of English language components, the science of language, teaching and learning in English language, research in English language teaching, English for specific purposes, and other courses to support the development of teacher competencies. (Zuhairi & Antoro, 2013). All courses are presented in the form of printed modules that can enhance the management of distance education, independent learning and enhance teaching and learning (Simons, etc. 2012: 242). The number of modules for each course depends on the credit course. One credit is similar to three modules, so when the course has two-credit it has six modules. Each module discusses topics and subtopics represented into three to four learning activities completed with self-assessed exercises and formative tests.

The learning delivery system in this program uses distance learning methods which is institutions management based, geographically separated, interactive telecommunication, and the learning community (Simons, etc. 2012:32-33). Students learn courses with independent learning system using learning printed materials as the main learning resource and reference. To meet the students' independent learning and to make them easy and enjoyable learning environment, modules are designed to be self-instructional and self-contained, and it is equipped with self-assessment exercises and formative tests (Adwi Suoparman, 2012). Students are also provided with broadcast materials via radio and television as well as other non-printed materials installed in UT's open educational resources.

To help the students understand the course's contents there is an online tutorial support provided for learning. Students may access learning resources installed in the online learning platforms. The students' achievement in online tutorial contribute up to 30% to the final semester grade. The online learning as medium support is installed at the website UT or at [elearning.ut.ac.id](http://elearning.ut.ac.id) (Figure 1). Online

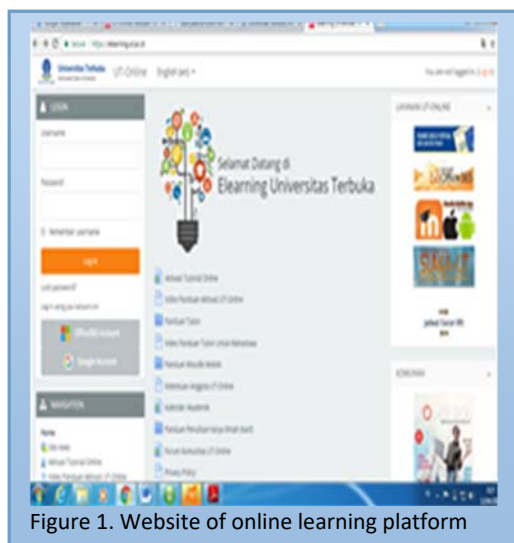


Figure 1. Website of online learning platform

learning is an effort to distribute learning materials through internet media so that students can access anytime and anywhere flexibly. (Surjana, 2013). Preparation can be done from the beginning to avoid the use of e-learning just as an accessory or additions which are less contribute to the students' learning process. The learning objectives are decided based on the language competence / skills to be achieved with e-learning media. Then they need to be formulated about student participations, time efficiency, learning strategies, and learning evaluations. They all must be prepared carefully so that when the online learning takes place tutors and students will be established a good communication and learning objectives will be achieved.

In this paper we present the implementation of online learning using Moodle-based courses, which include online learning material and online learning activities. In addition, we report on a pioneering attempt to run the online learning environment among teachers and students. We will describe how the online learning environment provides the teacher with many interesting tools to improve the teaching – learning process, and encourages students to reinforce their abilities and knowledge in a user friendly application.

## ONLINE LANGUAGE LEARNING SUPPORT

The online learning support offered by the Program is an internet based tutorial service or web based tutorial (WBT) followed by students. The online application is designed using an open source and web-based course management software called Modular Object-Oriented Dynamic Learning Environment (Moddle) or better known as Course Management System (CMS) installed in UT website. (Figure 1). This open source is adopted to present online teaching and learning through efficient and effective work flow (Davis, Little, & Steawart, 2008). The design and development of online tutorial covers the distance instructional delivery system and the online application to support the online interaction and communication. It comprises the initiation, interaction, and assignment. Online tutorial in distance learning process implemented with the requirement the interaction of learners with lecturers / tutors, or learners with learners mediated by ICT-based media. (Paulina Pannen, 2016). The purpose of online tutorial is to optimize the use of the internet network to provide student learning assistance services and more communicative and interactive Link.

### Procedure for Online Learning

Online language learning is the online language teaching tools include online learning applications, tutor guides, student guides, learning resources, teaching activities, learning activities, and assessment. These tools enable distance learning instruction more interactive and communicative by using links. It also provides an alternative option for students who have access to the internet to obtain optimal learning support services.

Online instructional delivery is conducted through asynchronous and synchronous interaction. In the asynchronous system, tutors make interaction using discussion forum and learn

innition. The students will be able to learn and practice of certain language skills by following all instructions in the courses. For example students will practice writing in English when they take part in discussion forum. While in the synchronous system in the online tutorial is presented through chatting and webinars. Here students may practice speaking with tutor and peers (Surjana,2013).

Online tutorial is conducted every semester for 8 (Eight) weeks or approximately 2 (two) months before the final examination. The students' score in participating online tutorial contribute maximum 30% to the final score. Maximum online tutorial score can be obtained if the student becomes an active participant in executing online tutorial. Active participants are participants who read initiation, respond by asking questions or responses, discussing and answering the assignments on the third, fifth and seventh week meeting. (Figure 2). Passive participants are those who only read initiation, without participating in questions, responses and answers. To be able to access Tuton, students must activate the user account at <http://elearning.ut.ac.id> (*Panduan tutorial online untuk Mahasiswa, 2018*). After this process is done the student will earn account password to be able to login to Tuton site. Before the students do the login process, it is recommended for students to download and read tuton guides that have been available on the tutorial site.

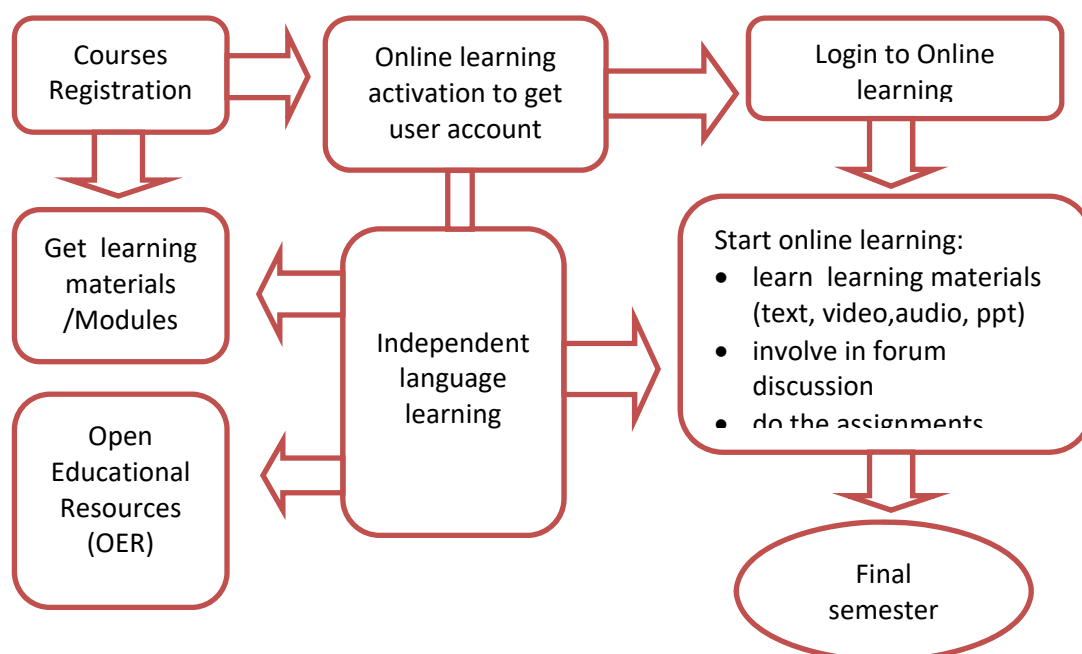


Figure 2. The learning process in distance language learning

### Online Learning Resources

Learning resources in online learning mainly based on printed learning material/modules. As seen in (*Panduan tuton untuk tutor tuton, 2018*) online learning materials can be stored on the e-learning platform in the form of book, file, folder, label, page and URL. Lectures are asked to help learners to learn independently by preparing diverse tasks and triggers / initiation by utilizing ICT (Paulina Pannen, 2016).

With the book tutor can create tutorial material in several pages as a book consisting of chapters and sub-chapters. Books can contain useful media and text files to display detailed information that can be broken down into sections. Books are used to present reading material from the material.

The addition of learning materials can also be in file format to upload a file in the form of doc, docs, ppt, pptx, pdf etc. The folder is used to store multiple files. Using folders, multiple files can be uploaded at once. Label is a description in the form of text used to give an explanation that

is placed between the list of activities or learning resources. Labels can also be in the form of multimedia (audio / video). Page can be used to create web pages using a text editor. Page can present text, image, sound, video, web link or embedded code like Youtube. Insert some video or sound files together with an explanation script. To add a video from Youtube in the Content section click on the video icon. Then a window will appear for insert media. Copy the Youtube link to the URL.

The last learning resources in the form of URL field then give the title in the Enter name field. Click Save and display to save. URL is used to create a link / link to a web address. This is done by writing or copy-pasting the desired web address.

### Create Online Learning Activities

The tutor has a minimum of undergraduate education background with the same subject area as the course offered. Carry out tutorial 8 times meetings according to predetermined schedules. Tutor are encouraged to actively performing their duties include create learning initiation including learning materials link to other learning resources, create discussion topics for discussion forum, and write assignments.

*Learning initiation.* Tutor should provide initiation materials that aim to trigger students in understanding contents of modules which contains guidance to students to arrange concept map, write material summary. Initiation for listening and speaking course is the combination of text integrated with audio and video. Other courses can be in the digital text, power point but it can be in the form video, audio which can be taken from the UT OER available at the website UT. For example tutor can use online learning materials link to UT TV (Figure 3), to OER (Figure 4), and perpustakaan digital, ut-radio e-book/toko buku online UT (Figure 5).

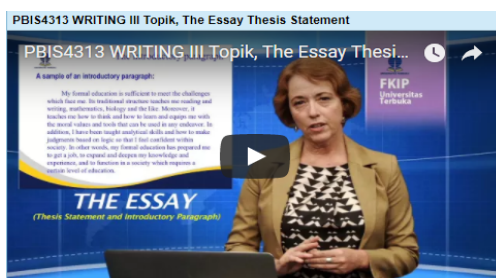


Figure 3: UT TV

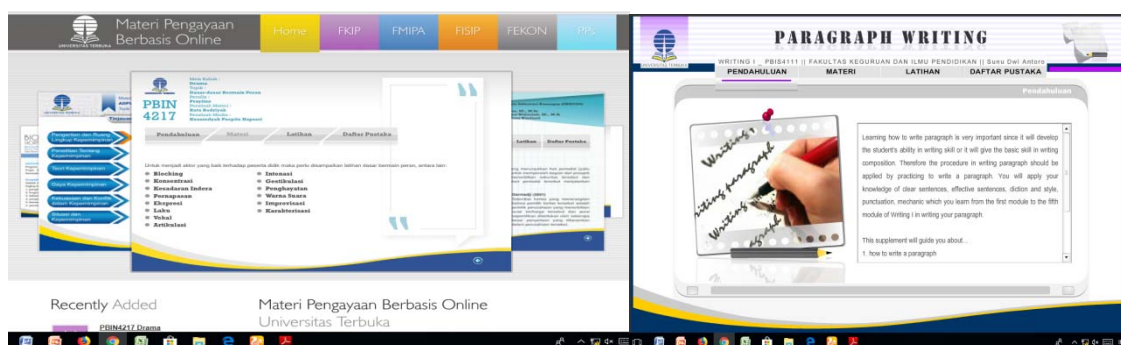


Figure 4: Open educational resources website and sample of web-based resource

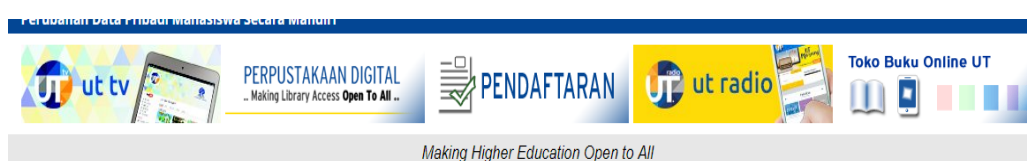


Figure 5: Open access learning materials

Tutor has the duty to maximally motivate the students to actively participate in online tutorial, for example by sending a greeting via the message menu on the online tutorial page. The message will be received via student's personal email.

*Discussion forum.* Tutor can create a discussion forum (one discussion forum for every week) and actively respond to students' responses and questions, and provide feedback on student responses. Discussion activities in online tutorial by using types of forums (Figure 6) as seen in (*Panduan tutor untuk tutor tutor*, 2018) like standard forums where each participant can create a new topic; or a forum that can only post once; or Q & A forum where students must post first before they can see other students' posts. According to the UT's guide line for online teaching the forum type consists of: a) a single simple discussion - for brief and unbiased discussions in combination with separate groups. b) Standard forum for general use - at this type of forum, students can create new topics. c) Each person posts one discussion - everyone can only post one topic and other students can respond, d) Q and A Forum - to start discussion student post first. Students will not see another student's response until they post the answer from their tutor first, e) Standard forums are displayed in a blog-like format - a standard forum with a blog-like look Attachments and word count to set upload attachment files and word count settings.

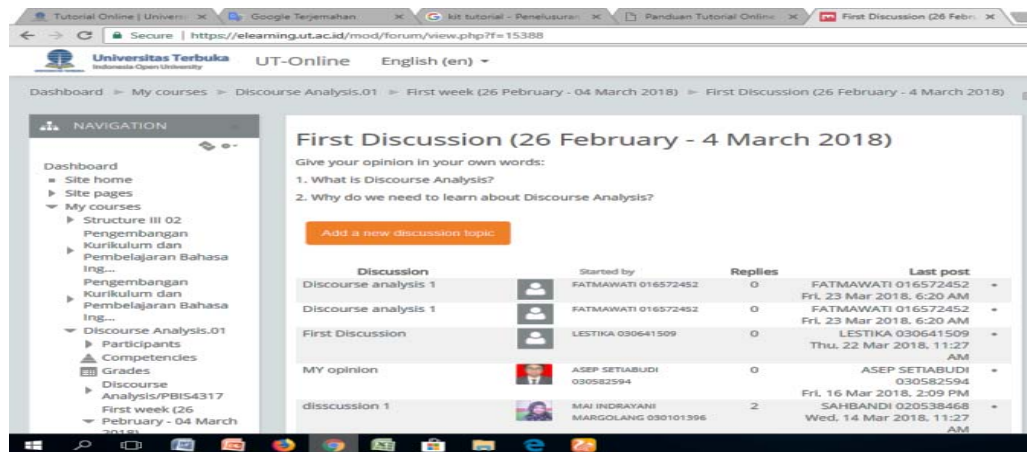


Figure 6: Sample of page of discussion forum

*Assignment.* Tutor also has the duty to give an assignment in the form tasks (figure 6.) which is used for assigning tasks by not removing the text-typed feature directly into the text editor and enabling students to submit tasks in the form of Word, Excel, PDF and even audio and video documents. Tutors leave comments and feedback to the students' response and rate assignments numerically.

Week	Assignments	Due date	Submission	Grade
Third week (12-18 March 2018)	TUGAS 1	Tuesday, 20 March 2018, 11:00 PM	17	-
Fifth week ( 26 March - 1 April 2018)	Tugas II	Monday, 2 April 2018, 1:50 AM	19	-
Seventh week (9 April-15 April 2018)	Tugas 3	Monday, 16 April 2018, 1:45 AM	0	-

Figure 6: Assignment

**Quiz.** Quiz allows tutor to design quizzes of various types of questions, including multiple choice, right-wrong and short answer questions.

**OpenMeetings.** To conduct an online webinar or seminar, technology seminars without face to face just fill room name for title. There are four room types. Choose according to the participants in your online tutorial class. Select a number of your students in the Max Users column. In moderation mode choose "Participants need to wait till the teacher enters the room" this is to avoid Student become moderator Webinar. (Panduan tutor untuk tutor tutor, 2018)

**Access use MoodleMobile:** Currently moodle in the form of applications can already be installed on Android devices and also IOS. (Panduan tutorial online untuk Mahasiswa, 2018). The advantages of using moodle installed on our handheld device is to give opportunities for the students to follow online learning anywhere and at anytime without having to open through the laptop and PC computer.

### Assessment

Assessment of students learning achievement in distance learning system is an assessment of the outcome of the process learners both face-to-face and ICT-based. Assessment in online tutorial are categorized into two aspects. The first aspect is assessing the students' participation during the eight week online tutorial in the initiation and in the discussion forum. The second aspect is the students' score getting from doing first, second and third assignment. The score of the online learning support contributes 30% towards the final grade of the course.

### CONCLUSION

The online learning support for the distance language courses has been designed to assist student learning in ways that enhance students in understanding language courses. Both text-based learning materials and online learning support are designed to meet flexible learning environment. In the distance language teaching e-learning provides great role and function to minimize time and space limitation in the distance language learning process. Students participating in the online tutorial of the courses learn from tutor as well as peers. Online tutorials also broadens students practical experience in the use of new media and instructional technology, particularly to explore further materials to improve their English language competence and English teaching in their own schools.

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## THE REPRESENTATION PERSPECTIVES IN *WARKOP DKI REBORN: JANGKRIK BOSS PART 1*

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### ABSTRACT

The film entitled *Warkop DKI Reborn: Jangkrik Boss Part 1* became one of the best and well-liked Indonesia films in 2016. This film is categorized as a low-comedy film and also considered as a pop-culture product. It is also a remake film, that is, the film was inspired by the successful *WarkopDKI* series films in 1980s. The film was produced to entertain people using humorous actions and settings. These facts of the film lead to the importance of doing analysis on this film. Based on the theory of representation and the concepts of low comedy, this paper will describe the representation of the film *Warkop DKI Reborn: Jangkrik Boss Part 1* through the use of the coarse language, slapstick actions, and farcial scenes, based on the performances of three main characters (Dono, Kasino, and Indro). These kinds of language, actions, scenes can represent the ordinary people's everyday-life activities and their meanings.

**Keywords:** low-comedy film, pop-culture product, representation, coarse language, slapstick actions, farcial scenes

### INTRODUCTION

As a pop-culture product, films can be considered as one type of the most effective media to persuade people to consume. Most people think that it is easier to get information, messages, and meanings through audio-video media, especially films. Through films, the audiences or spectators can directly see what is going on, and they can easily understand what the ideas of the film are going to deliver. Through the strengths of the audio-visual in a film, a film can steer the audience to be involved in the reality of the film. This condition is able to provide the reality in the film that is able to force the audiences to escape from their real life to go into the story in the film. In other words, it can influence the audiences to be the persons who as if they become the parts of the film. It can create very close non-permanent relationship between the story of the film and the audiences so that the messages, ideas, meanings, et cetera, can be easily delivered to the audiences. It is due to the fact that films can describe and illustrate the real picture representing the social, cultural, geographical, psychological life happening in the society in effective and efficient ways. These effectivity and efficiency created by the film to persuade audiences in getting the messages delivered, strengthen the idea that analyzing film is always interesting, especially popular films because popular films are always familiar and well-liked by the audiences.

Popular Films can be considered as one of the most popular media entertainments as they become very familiar to the consumers/audiences and this kind of films is easy to understand. Furthermore, popular films can also become the means of the audiences' escaping from their daily life. That is why, popular films are also interesting to be analyzed since the characteristics of the film as popular culture, that is, a work that is well-liked by many people, inferior kinds of work (it is not a hard work so that it is easily understood by the audience), a work deliberately set out to win favor with many people, and a culture product that is actually made by the people for the people (Storey 2003). Based on these characteristics, as a well-liked cultural product, popular film can provide and represent ideas, messages, meanings which are much easier to be comprehended by the audiences. Everything delivered through the film is not a strange and awkward for them. Furthermore, a film is also a cultural expression that is produced based on the cinematographic considerations and is created to represent the culture of society through the



setting of place and the setting of time that are presented by the producers. These settings should also be very familiar to the audiences. This also influences much on the audiences' interests in films.

Among the popular films, there is an Indonesia popular-film produced in 2016 that is classified as a remake film. The film is entitled *Warkop DKI Reborn: Jangkrik Boss Part 1*. It is classified as a remake film due to the fact that this film was produced in order to give a tribute to Warkop DKI series films in 1980s starred by Dono, Kasino, and Indro. This film as an Indonesia pop-culture product that became one of the most Indonesian best-seller film in 2016, was produced to remind people of the popularity of the 1980s legends of the comedy film stars, Dono, Kasino, and Indro. That time, they became so very popular that almost the Indonesian film-spectators knew and idealized them. Even, nowadays, through youtube and televisions, they are still known as great comedy film stars. These facts automatically invite at least two questions, that is, why this film became the best-seller film in 2016 and why the term "Warkop DKI" is reappeared in the film production in the era which is more than thirty years after their popularity. These two questions give contribution to find the reasons why these films are worth to analyze.

As a culture and art product, a film is produced based on the given meanings by the producers and by the society as the audiences because a film is society-life representation which is constructed using audio-visual techniques and other ways in order to create meanings which will be consumed by the society. In the comprehension of cultural study, the meanings of the film are considered as the representation of the reality of/in the society; it is different from the film which is only produced as a reflection of reality. As the representation of the reality, film is produced to reconstruct the reality based on the codes, the conventions, and the cultural ideology of the society. Considering this idea, analyzing popular films applying the concepts and theories of representation perspectives is really interesting. Representation theory as one of the cultural approaches in cultural studies provides ideas for the film researchers to analyze films textually and contextually. The textual approach concentrates on analyzing film-texts, that is, films as a cultural text that is comprehended as the expressions of certain aspects in the society and culture. Whereas, the contextual approach focuses on analyzing the films in relation to the industrial, cultural, politic, and institutional aspects in the society.

As one of popular culture, the Indonesian popular film entitled *Warkop DKI Reborn: Jangkrik Boss Part 1* becomes interesting to be analyzed by applying the theory of representation because there is a clear and close relationship between the film and the real life in the society; this film is produced to represent meanings given by both the producer and the audiences. That is why, this popular film will be analyzed by considering the perspectives of representation. Representation can be comprehended as how the world is constructed socially and how the construction is represented to the community in certain meanings. The process of giving meanings through the representation becomes one of the focuses in cultural studies. This idea is in line with the idea purposed by Stuart Hall, that is, that representation is one of the ways to produce meanings. Furthermore, in the process of producing/giving meanings, according to John Fiske, there are 3 (three) stages, that is, reality, representation of reality, and meanings.

The Indonesia popular-film entitled *Warkop DKI Reborn: Jangkrik Boss Part 1* is categorized as a comedy film which mostly involves the concepts of low comedy. It is due to the fact that the film is produced to entertain audiences by combining certain kinds of language, actions, and situations in humorous ways. Based on the theory of representation and the concepts of low comedy, this paper will describe the representation of the film *Warkop DKI Reborn: Jangkrik Boss Part 1* through the use of the coarse language, slapstick actions, and farcial scenes. The analysis focuses on the three main characters (Dono, Kasino, and Indro).

## **RELATED THEORY: REPRESENTATION**

The root-word of “representation” is “to represent”. Based on dictionaries, this word has 3 (three) meanings: to stand in for; to speak or act on behalf of; to re-present. Referring to these three meanings, it can be briefly stated that there should be 2 (two) important components, that is, the concepts in thought and in language. The concepts are represented by using the language; and then, they create meanings. Meaning cannot be communicated without language. The concept of a certain thing which is represented by using language, produces meanings based on the conventions in the society. Representation means using language to state something meaningfully, or to represent something to others. Representation can be in the forms of pictures, sequence, story, and others which express ideas, emotion, facts, et cetera. In other words, it can be concluded that representation is one of the ways to produce meanings. Furthermore, representation can be comprehended as a concept which is applied in the social process of creating and/or producing meanings through available signs/symbols/markednesses such as dialogs, written texts, audio-visual media, photography, et cetera. Meanings are produced and created based on the culture and/or conventions in certain society. The meanings of certain things could be comprehended differently by different culture and society. It happens because meaning is a kind of construction which refers to the convention of certain communities and culture. Meaning is constructed through a representation system which involves the meaning creator/producer and the society/consumers whom the meaning is intended to. Referring to this comprehension, it can be stated that representation is one of the practices in producing culture.

Film analysis using the theory of representation is very important to do, specifically when the analysis is intended to find out whether the meanings which are created by the producers are in line with the meanings which are understood by the audiences. Moreover, the analysis is also interesting to do when one of its purposes is to know whether films are able to catch the symptoms, indications, tendency, changes which happen to/in the society which will be represented to the society in order to get appreciation. As one of communication media, a film has many messages (meanings) which the producer wants to deliver. In order to deliver messages/meanings, the film producer uses and applies many kinds of signs and symbols in the film which will be interpreted by the audiences. In the Indonesia comedy-film entitled *Warkop DKI Reborn: Jangkrik Boss Part 1*, the film producer uses the coarse language, slapstick actions, and farcialscenes to create the intended meanings in order that the audiences will easily grasp the meanings of the film.

## **THE SYNOPSIS OF WARKOP DKI REBORN: JANGKRIK BOSS PART 1**

The story of this comedy film represents the three main characters, Dono-Kasino-Indro who perform their jobs in the crowded metropolitan city, Jakarta. These three main characters always get bad luck in their duties. Each of the three main characters has his own specific character-traits. Dono is a simple and plain person; Kasino is a rather tricky person; and Indro is a person who always takes a chance upon limited situations. These three main character are the members of CHIPS (*Cara HebatIkut-IkutanPenanggulanganSosial* = a great way to go with the streams in social problem-solvings), whose main duties help the police in order to solve various problems happening in the society. Nevertheless, in fact, these three characters precisely create and add problems. Due to this fact, the CHIPS boss gives a special duty to these three persons, that is, they must solve the street robbery which is happening at the moment in Jakarta. In doing this special duty, they are helped by Sophie, a female member of CHIPS from France. She is very beautiful and sexy. Of course, it makes Dono-Kasino-Indro very happy. The special duty to catch the robbers forces these four characters to have to go far away from Jakarta, they have to go to Malay.

As a low comedy-film, this film presents a funny, humorous, amusing entertainment. Almost all the scenes represent non-serious performances. It can be seen through the use coarse language, foolish slapstick, and farcial satire-comedy. These three aspects dominate this comedy film so that the film raises the audience’s laugh during the show. Actually, this represents nostalgia

of the previous Warkop DKI films in 1980s which provided funny, humorous, amusing entertainments. It is a kind of a tribute to Warkop DKI. As it is known, their previous hit comedy films are *DongkrakAntik* (1982), *SamaJugaBohong* (1986), *Salah Masuk*(1992), *TahuDiri Dong* (1984), *SetanKredit* (1981), *IQ Jongkok* (1981), *MajuKenaMundurKena* (1983), *Gengsi Dong* (1980).

### **REPRESENTATION PERSPECTIVES IN WARKOP DKI REBORN: JANGKRIK BOSS PART 1**

This film presents the three main characters: Dono, Kasino, and Indro. Each character has his own character traits, representing three different communities. Dono represents the nimble character of the film because he always becomes the character who always nimbly creates the humour and funny scene. He also appears on the scenes as a character who becomes the object of the dialogs due to his awkward physical-appearance and his dominant and strong Javanese idiolect. Kasino is characterized as a young opportunistic character who is always unlucky and unfortunate. He represents an improvised character, using his *Banyumasan* Idiolect (“JawaNgapak” Idiolect) and sometimes using *Betawi* idiolect. His main character trait is that he always managed to say something abruptly as if it could hurt others. Nevertheless, his abrupt words and phrases are always able to create jokes. The third main character is Indro who is able to create harmonious situations among these three main characters. He is represented as a balancer who managed to harmonize the humors between Dono and Kasino. He is a calm and serious character; however, he also represents a contradictory character trait, that is, a rude stereotype ethnic group through both his Batakese Idiolect and *Banyumasan* Idiolect. These three main characters through this low level of comedy film are brought forward to show humorous and funny scenes in order to invite the audiences’ laughs and giggles.

These humorous and funny characters and scenes become the main objects of the analysis of the film. The analysis which focuses on the representation perspectives in this film, is divided into three parts. The first part is the analysis of the representation through the coarse language used by the main characters in the film. The second part discusses the representation of slapstick scenes shown by the main characters in this film. The third part focuses the analysis on the representation of the farcial situations in some scenes in the films.

#### **The Representation Perspectives through the Coarse Language in *Warkop DKI Reborn: Jangkrik Boss Part 1***

The meaning of the coarse language can be comprehended by knowing the meaning of the word “coarse”. The word “coarse” based on dictionary (Hornby, 2011:271) means “1) rough; 2) rude and offensive, especially about sex; 3) vulgar”. Referring to this dictionary meaning, it can be concluded that the coarse language is the language which uses rough, rude, vulgar expressions through the words. By this understanding, it can be described that the coarse language is the language which indicates the existence of ordinary or inferior quality or values from the users. This certain level of quality and values can be seen in the dictions, that is, their chosen words expressed in their daily life which indicate that these words are not standard or normal used in everyday life. Based on this description, it can be stated that this kind of language is used by communities who have no much respect on quality and values in their life. It could be mostly used by middle to low class people in certain society. The use of language through certain dictions can represent the culture and society level of the people who practice this kind of language.

The coarse language which is used in the film entitled *Warkop DKI Reborn: Jangkrik Boss Part 1* should logically have certain purposes in relation to the intention of producing this film. In this film, it can clearly be seen and understood that the coarse language is shown by the diction and the tone of pronouncing the chosen words in certain scenes. The funny but rude words and/or phrases coming out from their mouths are able to create jokes and humorous scenes. Since this

film is categorized as a comedy film, it can be stated that one of the purposes of using the coarse language is to create and emphasize the humorous and funny scenes in the film. Furthermore, it can be predicted that there should be certain meanings which are able to be found out in the representation of using this kind of language.

The followings are some examples indicating the use of coarse words and phrases. The phrase expression “*jangkrik boss*” is not a common expression in everyday life. The word “*jangkrik*” is a kind of swearword used by Javanese people. In this film, this phrase expression appears many times not only to be considered as a swearword, but also to give a connotation meaning. For example, this phrase expression is stated by Kasino when Kasino finds out that his boss is having a date with his secret girlfriend. Kasino says “*jangkrik boss*” to give a special code to the boss in order that his boss gives him some money. This money is considered as the representation of the message whose function is to make Kasino not tell others about his boss’ dating with his secret girl friend. In other words, the phrase expression “*jangkrik boss*” means “*uangtutupmulut*”, meaning ‘give me some money, boss; and I will keep your secret’. It represents the reality that the boss and the subordinate can create a kind of non-verbal agreement to solve their problems using that way, “win-win solution”. This swearword becomes a means of communication representing win-win solution whenever they have social and family problems. It represents the reality in the society dealing with the case of seduction, bribery, et cetera. “*Jangkrik Boss*” becomes a sign of the two characters in this film. It can be considered as the representation of solving problems in everyday life; and, the meaning is ‘giving money to keep the secret really happens to the society’.

Another Kasino’s expression, “*Ini orang, giginyaadaaji-ajiannya kali ya. MukaHanoman rejekiArjuna*”. This sentence is stated to Dono who finally managed to become Sophie’s partner in doing the duty. Sophie joins CHIP due to the order of the CHIP’s boss. She is a beautiful French officer who is invited by the CHIP boss to help Dono, Kasino, and Indro in solving a specific crime in the metropolitan city, Jakarta. The three CHIP officers, Dono-Kasino-Indro, are trying to be Sophie’s partner in their duty; and they do their various persuasive efforts to be her partner. Finally, Dono becomes the winner. Kasino’s expression which indicates his jealousy towards Dono, is a kind of mocking expression using the awkwardness of Dono’s physical appearance. This is not a common expression. Kasino wants to show others how awkward Dono physical appearance is; however, Dono becomes the “winner”. Sophie does not choose Kasino or Indro, the handsome and smart persons, to be her partner in her duty. She chooses Dono who is a physically-awkward person. In order to persuade Sophie to be his partner in duty, Dono only says two French words “*bonjour*” and “*ouioui*”. It can indicate that physical appearance does not influence much on the person’s success in life.

### **The Representation Perspectives through Slapstick in *Warkop Dki Reborn: Jangkrik Boss Part 1***

The dictionary meaning of the word “slapstick” is “the type of humour that is based on simple actions, for example people hitting each other, falling down, etc.” (Hornby, 2011:1395). In a slapstick comedy, the funny story is created to bring forward the scenes indicating the actors’ and actresses’ actions which show that they are hitting each other, falling down other, tripping others, et cetera, in humorous and funny ways. These kinds of actions seem to be predominantly harmless and goofy so that these actions support the film to be categorized as a slapstick comedy. It is a kind of comedy which laugh at physical sufferings or afflictions. There should be the characters’ victims due to these other’s stupid, ignorant, unenlightened actions. The slapstick actions are not meant to hurt others because these are carried out to bring forward the humor and fun in the film. In a comedy film, the use of slapstick in certain scenes is used not only to create and emphasize the humor, but also to represent certain meanings for the audiences.

The examples of the slapstick actions can be seen in the 3 (three) different scenes: chasing each other, falling down in a small river, a flying car. These actions show that the characters do something which hurts others; and, because of these actions, there are victims. These slapstick actions are created and done to support the funny and humorous scenes which are able to make the audiences laugh. It can be true since the characters' actions do not express the real slaps. Their movements indicate the funny and ugly movements. In other words, it can be stated that the slapstick actions which managed to create humor and fun, can represent the idea that doing slapstick to others does not always bring physical sufferings or affliction.

### **The Representation Perspectives through the Farcical Comedy in *Warkop Dki Reborn: Jangkrik Boss Part 1***

The comprehension of the meaning of the farcial comedy can be grasped formerly by understanding the literary meaning of the noun word "farce". The literary meaning of the word "farce" (Hornby, 2011:535) is "a funny play for the theatre based on ridiculous and unlikely situations and events". This literary meaning cannot only be applied in theatre, but it can also be applied in comedy films. The action technique using farce in films is mainly intended to make the audiences' laugh at the characters' overacting as seen in ridiculous and unlikely situations. So, the most important thing in this kind of farcial scenes is the humorous and funny situations in the film in which the actor and actresses managed to do humorous and funny actions using ridiculous and unliky situations in order to attract the audiences' interests in watching the film and make the audience laugh at these situations. Sometimes, these scenes are indicated by these situations which involve the actors and actresses who apply certain physical movements and bring forward their dialogs using coarse and impolite words. Instead of creating humorous and funny situations in certain scenes in a film, the farcial scenes should also be intended by the producer in order to represent certain meanings for the audiences.

The 5 (five) examples of these scenes indicating that the film is able to be categorized as a farcial comedy are the scenes: (1) when they are falling down to the small river, (2) when they are flying because of the traffic accident, (3) when they find out the motorist who passes by the forbidden street (the busway street), (4) when Dono is buying tissue in the traffic light, (5) when they visit PakdeSlamet to borrow some money. All these scenes are able to make the audiences laugh.

### **CONCLUSION**

As a low comedy film, the film entitled *Warkop DKI Reborn: Jangkrik Boss Part 1* has succeeded in being the best seller in 2016 in Indonesia. This film, as in the previous comedy Warkop DKI films, represents the three main characters, Dono-Kasino-Indro in humorous and funny scenes. In order to create a humorous and funny entertainment, the film producer directs the main characters to use the coarse language as it was in the previous comedy Warkop DKI films, as well. Furthermore, the slapstick actions among these three main characters are also presented to create and support the humorous and funny scene. The producer also presents farcial scenes to create various ways to entertain the audience. Each of the ways to create humour and funny scenes represents meanings for the audiences referring to their cultural and social life.

These producer's ways of creating this film to be a low comedy film are the results of adjusting the ways in the previous comedy Warkop DKI films into the current situations, as well. It is done in order to represent and continue the previous comedy Warkop DKI films which become the legends of comedy films in Indonesia. Most of the previous comedy Warkop DKI films in 1980s until 1990s represented the social and cultural constructive criticism towards the practices of political, cultural, social life in Indonesia eventhough there were no well-managed plot in these films. This kind of criticism is also represented in *Warkop DKI Reborn: Jangkrik Boss Part 1*. These films in two different era have succeeded in attracting their target market, that is, the low

and middle levels of society. These two levels of society are able to comprehend these films and they managed to give meanings on them because what are going on the films is in line to their social and cultural condition in their everyday life such as robbery, briberies, injustice.

The film entitled *Warkop DKI Reborn: Jangkrik Boss Part 1* is successful in entertaining the audiences through humorous scenes which match to the principles of humor. The humor principles are the situations which are able to make people laugh. Something can be considered as humor when it can give surprises, is irrational, causes people shame, can show hyperbolism. The humor is usually created by verbal and non-verbal stimulations.

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## A REVIEW ON EDUCATION NEWS WEBSITE IN INDONESIA

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### ABSTRACT

This paper aims to inform criteria of education news website for educational reference. This study focuses on [www.beritaedukasi.com](http://www.beritaedukasi.com) that is usually used for educational reference for the internet user. The study investigates the design used by the website. It is to determine whether the design is useful for giving information for the internet user. The study applied qualitative approach by having document, questionnaire and interviews. The study investigates from technological aspect, journalism aspect, and educational content aspect. Data were collected from *Alexa.com* and *Google Analytics*; measured the site performance using *WebQual 4.0*. The technological aspect results that the site has met the criteria of *WebQual 4.0*. According to *Alexa.com* and *Google Analytics report*, site needs a significant improvement. The journalism aspect, [www.beritaedukasi.com](http://www.beritaedukasi.com) design has met the criterion that offers innovative, unique and relevant news. [www.beritaedukasi.com](http://www.beritaedukasi.com) has filled niche market of online educational news. The educational content aspect shows that this design has the educational features but has not been able to facilitate knowledge sharing of a community of practice and has not been able to be as a reference of decision making.

**Keywords:** education news website, knowledge sharing, community of practice, and decision making

### INTRODUCTION

People use information from online mass media to keep up with the current situation and share information that can be a guide for decision making. In Indonesian education, information about education has not developed significantly. There is no online mass media specifically focusing on developing quality education, national scale and able to become a referral for decision making. Therefore, there are some interesting things to examine about how an educational online mass media provides educational information; how an educational online mass media educate visitor through information literacy. Information literacy here is an ability to select useful and important information. How does an online mass media site is not only a place for information sharing but also a medium to sharing knowledge. When visitors are connected to each other in a community and share each other not only information but also knowledge, online media sites can become a forum for a community of practice. The focus is to share information and knowledge that can be a reference; which permeates the boundaries of place and time. Furthermore, the management of information on online education news sites can evolve into forming public opinion. When opinions are formed, society tends to make them a source of reference.

Measuring the quality of a site's technology is done using, among others, *WebQual 4.0* (Barnes & Vidgen, 2000). The *WebQual 4.0* is a tool used to measure site quality based on the perception of the end user. The quality of the site is very influential on the level of user satisfaction itself. The higher the quality of a site, the more users will access the site. The *WebQual 4.0* tool consists of three dimensions: website usability, information quality, and service interaction quality. Website usability dimensions are related to site design. Information quality dimensions are related to the quality of the content contained on the site, the accuracy of the information and its relevance. Service interaction dimensions are related to transaction security assurance and information, personalization and communication with site owners.

The quality of a site can also be seen through recording of site activity shown by *Alexa.com*; a-traffic-monitoring providers for blogs or sites. *Alexa.com* is a tool to analyze the traffic level of a site compared to a competitor's site. *Alexa* offers standard data features including: traffic,

demography, keywords (search term), Google Adwords keywords and the site's busy trend all the time. Alexa monitors and updates the activity and progress of a site using the main data from Alexa Toolbar.

A site's quality measurements can also be done using free services from *Google Analytics* that display site visitors' statistics. *Google Analytics* provides standard reporting services and custom reporting services. With *Google Analytics*, users can find out which ads and keywords most refer to a user's site and can create a report on the site / blog traffic in daily, weekly or monthly terms. If it's integrated with *AdWords*, it's also useful to analyze the effectiveness of *AdWords* ads installed on Google.

According to Dominick (2002) there are several criteria of what news is; timeliness, proximity, prominence, impact to the community and human interest. Meanwhile, Rodman (2012) formulates the definition of news is an information related to time, important and interesting to his audience. This definition changes when viewed from the online mass media whereas timeliness is something very crucial. Technology has enabled a very fast update on the news; no longer in days or hours, but in seconds. Similarly, the level of sharpness how important the content of news (importance). A story becomes important for certain audiences because it brings consequences for their survival. Therefore, the interest of a news content is determined by a unique angle that often does not occur to others. Another important point in identifying good journalism is the aspect of interpretation. The interpretive aspect of journalism is very difficult to measure because the individual values of journalists are very influential and not always approved by others. The challenge for news consumers is to identify journalists whose judgment can be credible in sorting out information and presenting it in a meaningful context. In this case the realization of community of practice plays an important role in an online news site; in which an online news site shares information and gives meaning because there is a value of contextual knowledge for the newscaster. In this study, the authors investigate whether the criterias are shown on [www.beritaedukasi.com](http://www.beritaedukasi.com).

According to Law No. 40/1999 on the Press which states that the press that controls the government, not vice versa. That is because, the Press Law mandates the press to implement these five functions. First, it is as a medium of information that conveys information based on facts and truths, and based on journalistic standards. Second, it is as educational media by conveying intelligent information. Third, the media also serves to provide entertainment, which adds to the quality of life. Fourth, the media functions as social control. Fifth, the media serves as an economic institution.

Based on the above explanations, it can be summarized that online mass media have criteria such as: can be updated as soon as possible, can display photos, video and audio from a news event with good viewing quality, can show events directly, can explore more in from just a media announcement, accessible by internet at any time, available download facility quickly and have resource that can be accounted for. According to Craig (2005: 93) overall, online journalism has strengths that are not owned by conventional media, such as that readers can use links to offer users in reading more on each news. In addition, the availability of online sound, video and content content owned by print and can store online archives from time to time. But online journalism still follows the general rules embraced by print journalism. The experts of mass communication said that the key to the success of online news media is the same with traditional news media that is accuracy, good writing and the drive to innovate (Ishwara, 2011).

Definition of knowledge management is very diverse, because the concept of knowledge itself has a sense of ambiguity. There is no agreement on what that knowledge is. There are scientists who equate knowledge with information, others distinguish it. Wenig in *The Knowledge Management Forum* (1996) defines knowledge as an understanding of cognitive system processes. This understanding shows a construct that is not directly observable. According to Wenig (1996), information is not knowledge, but information is communicated through the cognitive system.



Cognitive systems can be owned by individuals, groups, organizations, computer systems and a combination of them. Information and knowledge are interconnected but by no means equivalent. Sometimes information provides material for knowledge, and vice versa. While Buckland (1991) and Kirk (1999) stated clearly that information equate with knowledge or at least perceive information as knowledge. Addleson (2000) looks at knowledge from two points of view; first, knowledge as a physical being and is described as an asset. Second, knowledge as a process, and created when one interacts and shares knowledge with other people or groups. From an educational perspective, knowledge management means the combination of processes and application of technology means to manage, store and provide universally through electronic networks, a process of creating and disseminating knowledge and policy on educational experience (Galbreath, 2000).

From the opinions of the experts above can be concluded that knowledge management is information that contains meaning then analyzed until it can be used as a basis for acting, solving problems, making decisions, and for taking a certain direction or strategy. Furthermore, sharing of knowledge according to Van't Hof (2004) is to provide understanding as a process whereby individuals mutually exchange their knowledge (tacit and explicit) and integrate to create new knowledge. This definition illustrates that in terms of knowledge-sharing behavior consists of two things: first, the donation of knowledge is how one communicates one's individual intellectual model to the other and second; the collection of knowledge is how one consults to the other to do the individual's intellectual model.

Based on the above theoretical explanation, I can propose the idea that the world of education, which is the most essential place for knowledge transfer, can use online forums to realize knowledge sharing. This study reviews how the site [www.beritaedukasi.com](http://www.beritaedukasi.com) meets the criteria aspects of site technology, journalism, and educational content; and is a medium that becomes a virtual community of practice towards knowledge.

The objectives of the research are created an online mass media education that meets aspects of site technology, aspects of journalism and aspects of educational content. The site can functions as a community of practice and as the reference for decision-making. The research results are useful for Educational activists to make educational online mass media into a community of practice; in which the knowledge sharing (knowledge sharing)

People who need references in decision-making related to education. This research is important because education news does not have its own site; which fulfills all three aspects mentioned above and as a community of practice and reference in decision making.

## METHODS

The study used a descriptive qualitative approach to describe and analyze a phenomenon, event, social activity, attitude, belief, perception, individual thinking as well as group. This type of research is done because through qualitative research will reveal the existence of an educational news website that present contribute significantly to photographing the face of education in Indonesia.

Table 1 Data Collection Procedure

No	Research Aspects	Stages/Activities	Data Source	Instrument
1	Site Technology Aspects	Observing the busyness of the site	Researcher	Alexa.com Google Analytics
		Collection of responses about site technology	Online questionnaires respondents	WebQual 4.0
		In-depth response of respondents	Interview Respondents	Interview

No	Research Aspects	Stages/Activities	Data Source	Instrument
2	Journalism Aspects	Collection of responses about journalism	Online questionnaires respondents	Online Questionnaire
		In-depth response of respondents	Interview Respondents	Interview
		Observation of journalist practitioners about the site	Journalists	<i>In depth interview</i>
3	Educational content Aspects	Collection of responses about educational content	Online questionnaires respondents	Online Questionnaire
		In-depth response of respondents	Interview Respondents	Interview
		Observation of education practitioners	Education practitioners	<i>In depth interview</i>

## FINDINGS AND DISCUSSION

Based on observations of visitor statistics shown by Google Analytics and Alexa.com, it appears that the site is not yet widely known, but has had regular visitors. Site ranking is still very large so it is very far from the count as a busy site. Alexa.com ranking is recorded when users install Alexa Toolbar in its browser. That is, there is still the possibility of visitors who access the site but do not have Alexa Toolbar, so it is not recorded by Alexa in the level of busyness of the site. Nevertheless, it is still not significant if relying on the count to raise the rankings.

The smaller the Alexa ranking number, the more popular the existence of the site. At the world level [www.beritaedukasi.com](http://www.beritaedukasi.com) is in position 2,722,411. Search analysis figures show bounce rate of 44.70%, daily pageview per visitor rate of 2.70 and daily time on site for 2 minutes 11 seconds. Visitors in [www.beritaedukasi.com](http://www.beritaedukasi.com) who answer question "Who visits [beritaedukasi.com](http://www.beritaedukasi.com)" can be described from the average are men, undergraduate education background and access the site from home. Furthermore, the result of the site activity documentation from *Google Analytics* shows 2052 visits, with 1733 unique visitors, with 83.43% new visitors and as many as 456 visitors viewing the "Home" page, in an average time of 1 minute 55 seconds. Content analysis describes the duration of visits, visits, and pageviews. What content is contained in the site is much sought after by visitors. Visitors go to the "Home" page for an average on this page 4 minutes 44 seconds. Site speed analysis: illustrates how quickly the site response to the visit is recorded 52, 66 seconds. *WebQual 4.0* measurement results [www.beritaedukasi.com](http://www.beritaedukasi.com) directly compared with the results of questionnaires *WebQual 4.0* sites [www.kompas.com](http://www.kompas.com) and [www.detik.com](http://www.detik.com) ever done in previous research on a news site. This comparison is intended to be see the positioning educational news site [www.beritaedukasi.com](http://www.beritaedukasi.com) with other public news sites that have been first in the world of online mass media. Keep in mind that the site [www.beritaedukasi.com](http://www.beritaedukasi.com) is a fairly new site; whereas the comparable news site is a general news site; who had stood earlier, with more and more visitors. Options compare with general news sites because no other educational news site has been found as a more similar comparator. Positioning viewed in the perspective of site technology aspect; so that it can be analyzed more fully about aspects of technology site [www.beritedukasi.com](http://www.beritedukasi.com) which still needs to be improved that has not been fulfilled than required by the three dimensions *WebQual 4.0*.

The results can be summarized that in the aspect of technology, the public wants sites that have met the criteria of dimensions *WebQual 4.0*; fixing statistics on Alexa.com and Google Analytics by refining, deepening and updating site content, taking advantage of social media, so the number of visitors and visit times increases and the outflow rate decreases. Nevertheless, the respondent's answer is still inconclusive (an agreed answer) as an objective and impartial site, a high-quality site that offers a more global perspective than the other news providers and can not

yet be a reference for decision-making and fact-finding. Referring to the theory, the indicator that has not been fulfilled according to Dominick (2002) is the element of time (timeliness); ie the time of the news occurrence is new; also the element of the news source (prominence); are people who are directly related to events. Indicators that have not been met by Craig (2005) are about being updated at all times, displaying events directly, and having resource persons who can be accounted for.

Research findings in the aspect of journalism show that news on the site [www.beritaedukasi.com](http://www.beritaedukasi.com) has become an innovative, different and interesting news presentation. The findings indicate that the site [www.beritaedukasi.com](http://www.beritaedukasi.com) has met the characteristics of online news sites. According to Craig (2005) is a feature that states about internet access at any time and facility download fast, and is able to dig more than just the media announcement. Time update becomes a very important element in online news sites and resource persons as a direct proof of journalism accountability. Thus, news posted on news sites [www.beritaedukasi.com](http://www.beritaedukasi.com) can be used as a reference fact-finding and decision-making reference. Referring to the theory, the indicator that has not been fulfilled according to Dominick (2002) is the element of time (timeliness); ie the time of the news occurrence is new; also the element of the news source (prominence); are people who are directly related to events. Indicators that have not been met by Craig (2005) are about being updated at all times, displaying events directly, and having resource persons who can be accounted for. Meanwhile, the findings indicate that the public wants sites that have met the timeliness criteria; by always writing news updates, and prominence criteria; get direct sources as news source.

The research findings indicate that in the aspect of educational content, the public wants sites that have met the criteria of articles or educational news to potentially be a form of tacit knowledge sharing becomes explicit; crystallize and make it easy to propagate to the community. Dissemination to the community of practice is formed by discussion forums, frequently asked questions, or consulting with education experts. The data are obtained from the respondents who give percentage of answers "*add more*" on all features. This shows the enthusiasm of respondents to the features that are already available, also because the respondent has not found these features on other sites. In the aspect of educational content, it has not been proven that the theory of the Virtual Community of Practice at [newsedukasi.com](http://newsedukasi.com) site takes place in the process of externalization stage of tacit knowledge into explicit; where every article or educational news that is shown is the form of tacit knowledge sharing becomes explicit; crystallize and make it easy to propagate to the community. This is because the site does not yet have features that accommodate community of practice; for example by maximizing the benefits of social media as forms of community in cyberspace.

In this study has not been successfully revealed how visitors make decisions; as theorized. Decision-making actions on e commerce sites can be proved by the occurrence of purchase transactions. However, when visitors are on the page [www.beritaedukasi.com](http://www.beritaedukasi.com); it is not clear whether there is a programmable decision making; a decision that is automatically taken by someone because of the knowledge they have to recognize and identify the situations and actions they need to take. This is because the research has not captured the tacit and explicit knowledge of the visitors; so with the knowledge and experience they have, allowing them to see the problem more easily, so they can recognize and apply a solution more quickly. Thus, it is necessary to think of an instrument capable of capturing decision-making actions based on the activity of a news site visit.

In addition, the site [www.beritaedukasi.com](http://www.beritaedukasi.com) needs to add features that facilitate the occurrence of decision-making actions to be detected. Another prerequisite that must be met as a site that becomes a reference decision-making is able to get certainty about the perception of decision-making in question. This effort can be obtained by providing a check list of decision-making behaviors and open options; as stuffing by site visitors. Thus, there is an effort from the

site manager to know what kind of behavior occurs as a consequence of decision-making based on references news, information, knowledge obtained by visitors to the site [www.beritaedukasi.com](http://www.beritaedukasi.com). However, site visitors still expect the site to have special features that differentiate compared to other sites and use other social media so that its existence is widely known. Because the real segmentation of site visitors is clear that the user community of education services.

Furthermore, this study also revealed a few things that are unique (critical incidence); which was not predicted before. The unique findings of the research include that the main feature of the differentiator of [www.beritaedukasi.com](http://www.beritaedukasi.com) from other public news sites is that this site is a site that specializes in educational news; which has not been found on an online news site. Another finding is the effort to create an online news site into a practical community. This has not been realized before on the site, but has been a pioneer in how an online education news site can become a practical community; namely by building the knowledge gathered in discussion forums, frequently asked questions, and consulting with education experts.

## CONCLUSION

Based on all data exposure, questionnaires, interviews obtained from research on online education news site [www.beritaedukasi.com](http://www.beritaedukasi.com) found answers to questions in the formulation of the problem, among others; site design by technological aspect is an online education news site that meets the dimensions of *WebQual 4.0*, second; site design according to the aspect of journalism is that presents news worth newsworthy; especially in time and news sources. The presence of the site [www.beritaedukasi.com](http://www.beritaedukasi.com) has worked on an empty market niche in the world of online mass media; an innovative news site, in contrast to the easy-to-understand storyline, but still requires an effort to get high-quality news with live coverage. Third, the site design according to the educational content aspect is that it has the full features of education, and that facilitates the sharing of knowledge. The public needs a news site that provides discussion forums for teachers, for parents, and for students; question and answer forums and consultation with education experts. In addition, the conclusion of the online education news site is as a community of practice; moreover, knowledge becomes a distinguishing feature that can be compared to other public news sites. Online education news sites have the potential online mass media that becomes the knowledge transfer agent working on the niche market media in education. At last, an online education news site becomes a reference of decision-making for education service users. On the other hand, the online education news site [www.beritaedukasi.com](http://www.beritaedukasi.com) is a newly developed site; so the assessment of respondent's opinion on site design becomes biased; because the respondent is not familiar with the features available on the site. In addition, the new site is moving in one direction; has not empowered social media and has not become a media that accommodates "citizen journalism" so that role as community of practice forum cannot be realized. Another weakness is that there is no sharp instrument available that can capture the occurrence of decision making mechanism when visitors are present at [www.beritaedukasi.com](http://www.beritaedukasi.com). In addition, reference sources that can be referenced on education news sites are still fairly rare.

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## WOMEN CREATING SPECTACLES IN SOCIAL MEDIA: WOMEN EMPOWERED?

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### ABSTRACT

In the past, before the come about of the digital era, only famous people could afford some publication in the public domain and thus got under the spotlight. Currently, with the enhanced information and communication technology, causing the world that is now more closely and seamlessly connected, called a Network Society (Castells, 1999), things have drastically changed. This digital realm offers a new platform for common people, especially women who oftentimes considered as second-class citizens, to step forward and show their feelings that was previously hidden deep down. This essay will analyze the phenomenon where women express their feelings openly through home- recording videos that they share through social media (Facebook), and became viral using Debord's Society of Spectacle theory. In the videos, some women complain to their husbands for the lack of attention and affection they experience in public. At a glance, it gives the impression that network society enables those women to stand tall and have their voice heard loud and clear, however it is a pseudo empowerment that is made possible by the latest capitalist regime.

**Keywords:** Network Society, The Society of Spectacle, social media, women empowerment

### INTRODUCTION

In a patriarchy-driven society where gender roles are divided between man and woman's and thereby consequently the domains where they can occupy, it is men who would have the authority to occupy the public one, while women would be deemed to be appropriately situated within the domestic one. As "obsolete" as the idea is, the condition seem to still be prevailing since the time when Victorian ideology – in the late 19<sup>th</sup> C- regarding values and women regulated women's roles and domain (Digby, 92, 195). Abiding by the notion, public sphere was considered to be a masculine domain concerned with paid work and national politics, while private sphere was viewed as a female domain concerned with home and family .

Now in the 21<sup>st</sup> C, 2 centuries since the Victorian era, there have been a lot of progress regarding women's role, as now they can perform in public domain. In Indonesia, there has been even a law regulating women representation in parliament (law No. 2 / 2008) stating that political parties have to make sure they have a minimum of 30% women as member of parliament. Besides women's role and opportunity to step forward, another huge progress has also taken place in terms of information and communication technology that has brought about the new platform for people to interact and socialize in a virtual world made possible with an advanced technology relying on internet connection.

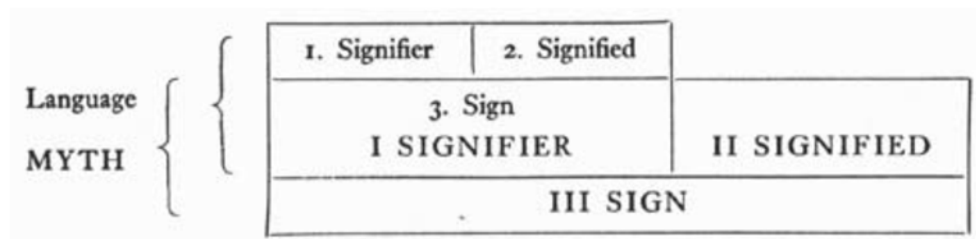
The world connected through the internet connection –which is referred to as a network society (Castells, 1999;2009, 24) - has brought about a new platform and lifestyle for people. On that platform, ordinary people could show their daily activities and attract attention. When one phenomenon got a lot of attention, it would be quickly spread out even at a global level, which was coined as "viral". In Januari 2018, there were several videos recordings that went viral within the virtual world in Indonesia. Those were videos produced by some women who seemed to be recorded by themselves, in which they expressed their feelings, starting from making a plea to her husband to take her out to have fun up to their complaints as their husbands neglected them in their intimate relationship –that belongs to their domestic affairs- as the husbands prefer to go on doing their hobbies out of the house.

This research is conducted to reveal what is the underpinning situation that made this phenomenon possible?; what do those spectacles -created by women that finally went viral-signify? The analysis will be done using semiotics approach from Barthes (1972) to examine the literal and connotative meaning of the spectacles, while in order to understand the role of phenomenon in a society, the concept of the society of spectacle from Guy Debord (1967) will be used as the reference.

## METHODS

The corpus of this research is a video showing 4 women in their roles as wives sending messages to their spouses. The messages will be analyzed using the semiotics approach (Barthes, 1972), whereby a signifier and signified will result in a sign and this newly formed sign will have soon form another cycle of signifier and signified that produce a sign on the connotative level. In other words, one message can have denotative and connotative meanings.

Barthes (p.109) also stated that on the connotative meaning resides a myth as a type of speech; Myth is a “system of communication” or a “message,” a “mode of signification.” This means that everything can be myth, provided that it conveys some meaning or message (cf. cultural signs and icons). The followings is the diagram of levels of meaning created when analyzed through Barthes’ semiotics:



Meanwhile, to understand better the phenomenon of women creating spectacles in the public domain of Facebook, the concept of Spectacle from Debord (1967) is used, where he stated that :

- In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation (thesis 1).
- The spectacle presents itself simultaneously as society itself, as a part of society, and as a means of unification. As a part of society, it is the focal point of all vision and all consciousness. But due to the very fact that this sector is separate, it is in reality the domain of delusion and false consciousness: the unification it achieves is nothing but an official language of universal separation (thesis 3).
- The spectacle is not a collection of images; it is a social relation between people that is mediated by images (thesis 4).

Meanwhile, a spectacle is made possible because there are:

- a. Stars – Spectacular representations of living human beings - project this general banality into images of permitted roles. As specialists of apparent life, stars serve as superficial objects that people can identify with in order to compensate for the fragmented productive specializations that they actually live. The function of these celebrities is to act out various lifestyles or socio-political viewpoints in a full, totally free manner (thesis 60).
- b. The agent of the spectacle who is put on stage as a star is the opposite of an individual; he is as clearly the enemy of his own individuality as of the individuality of others. Entering the spectacle as a model to be identified with, he renounces all autonomous qualities in order to identify himself with the general law of obedience to the succession of things (thesis 61).

Therefore, the analysis will focus on the way those women show themselves in the video and the words they say to find out second layer of meaning, or message sent out as a myth.


## FINDINGS AND DISCUSSION

It discusses the finding(s) of the research. This heading can have numbering for the sub-headings. The author can insert table, picture, and/or diagram. The format of picture is png/jpg. [Times New Roman, 12, spacing 1]

In the network society where ordinary people can use the platform to create a spectacle, everybody can share what they feel and even show what they do on it, and when public find it spectacular, the spectacle get viral. That what happens with some videos published by some women in January 2018. In this research the video analyzed is taken from <https://www.youtube.com/watch?v=V5iY2u4bss0>. There are four women recorded in the video, all of whom took the chance to come forward to public, expressing their dissatisfaction at their husbands.


### Findings: Video transcript:

1<sup>st</sup> woman:

	<p>She is wearing a headscarf and seems to be in a car. She utters the followings (translated from bahasa indonesia):</p> <p>“My husband goes fishing everyday, every time I see him he is preparing some worm (bait for fishing). He does not bother about his wife, let alone touches her. In the meantime, as a woman, every morning – early in the morning I take a bath wash my hair then put on some parfume to smell nice so that my husband will be pleased (with me), but stil he would not even bother to pay attention to me ... (incomprehensible.. ).. (if he keeps doing this, this wife of yours) .. get moldy and could be stolen by aother man... is that what you want?”</p>
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The woman complains a lot about his husband who always prioritize doing his hooby – fishing, not paying attention to her. Meanwhile, she said that she also keeps her body clean and neat so that she hopes her husband would find it alluring. It means, on the connotative meaning, she believes that physical performance is very important to attract his husband’s attention. She did not mention anything regarding their emotional relationship, neither her other other effort but preparing and keeping her outlook. She also mentioned that if her husband does not give her attention it is possible she would be attracted to another man, implying that intimacy is essential in keeping their marriage.

2<sup>nd</sup> woman:


	<p>She looks neat and tidy, wearing quite a lot of make up, and taken in a close up shot. She utters the followings(translated from bahasa indonesia):</p> <p>"We already look pretty, put on a lot of make up, shaping my eyebrows, wearing red lipstick. Why don't you take me out? My goodness, why does this happen to me, every day I only deal with frying pan, sauce pan, taking care of my kids, oh my husband, why don't you take me –who already gets prepared and looks beautiful- to a mall. Not necessarily to a mall, I would even be</p>
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	very excited if you take me to alfamart rather than just stay at home doing housechores all the time.”
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The 2<sup>nd</sup> woman in the video also complains towards her husband who does not take her out for some pleasure aout of the house. She said that everyday she is always and only be occupied with house chores. She underlined her role as a woman occupying the domestic domain – and she does not think she deserves that by saying, “My goodness, why does this happen to me?”, while the husband is in public domain, probably making a living. As an effort for her to get the chance to be taken out for some walk or to have fun by her husband, she puts on make up and appropitrates herself to be “worthy of” to be taken for a walk. The myth she delivers here is it alright for her to do all the house chores everyday as long as she gets the chance to go out for fun with her husband, and to anticipate that opportunity she has prepared her physical performance deemed suitable for that.


3<sup>rd</sup> woman:

	<p>She is wearing a loose dress women usually wear when they are at home, but her eyebrows are in shape. She utters the followings:</p> <p>“Here I am so very confused / overwhelmed. Every time my husband gets home from work, he would always be busy with his handphone ...(<i>incomprehensible</i>...some Javanese words). Rather than holding me, he would directly hold his handphone..(<i>incomprehensible</i>...some Javanese words ). When he is in the toilet he would hold his phone, when he takes a bath he would have his phone with him, even when I ask him to eat he will always cling to his handphone. I am really fed up. On a Thursday nite like this, by the time he gets home, I will already look pretty putting on make up and lipstick, however he will only hold his handphone. My God, he is just like the other husbands of the current era, even when lightning strikes he will keep be busy playing with his handphone”.</p>
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Similar with the 1<sup>st</sup> woman, this woman also complains because her husband ignores her and prefer to get busy playing with his cellphone. He would cling to his cellphone all day long, in everythinghe does. She implies that she expects to to have some intimacy (in terms of sexual intercourse0 when she mentioned “On a Thursday nite like this...”, as there is a belief in some members of society that in Islam’s teaching, it is sunnah to do that on Thursday nite. She tries to look pretty by putting on make up to get his attention, however, her husband does not seem to understand that. Similar to the 1<sup>st</sup> women, the woman here also thinks that she already prepares herself physically when the time for having some sexual acticity is there, she implies that for a wife to get attention from her husband, she has to look beautiful and smell fragrant.

4<sup>th</sup> woman:

	<p>She is wearing a tanktop, no make up and her hair is not styled. She utters the followings:</p> <p>“(My) Husband only cares about cycling, he will always hold his bike, but not his wife. He should keep his wife in company; lovingly hold her, rather than his bike. If he keeps doing this, I could burn the bike.. it’s only the bike that he thinks about...</p>
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	<p>He would not know if his wife is out of her powder, he should buy it for her (<i>incomprehensible</i>)”.</p>
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The 4<sup>th</sup> woman also has a similar circumstance with the 1<sup>st</sup> and the 3<sup>rd</sup> women, where the husband pays more attention and spends more time doing his hobby. She feels neglected and she believes her husband should be physically closer to her. Not only that, she also believes her husband should pay attention to her other needs, such as cosmetic. From her outlook, this woman does not seem to bother with her make up or outfit, implying she does not need it. However, she did mention that she has some needs for some cosmetics that she expects to be fulfilled by her husband. She implies that she does not earn any money and fully depends on her husband.

## DISCUSSION

All four women in the video express the same concern; lack of attention from their husbands, and 3 of them even implied that the sexual intimacy between them diminished. The women took their domestic issues to public by showing it in the video in order to voice protests to their husbands. In a way, this shows some courage and the fact that the digital era has empowered women to display their problem is something that has just emerged recently in Indonesian society. As Kelly (in Cole, 2006, 9) stated that in Victorian Britain, sexual hypocrisy meant that middle-class women were not supposed to enjoy sexual contact, while their husbands, partners in promoting the family values of thrift, sobriety and piety, used prostitutes in their thousands, while according to Forrest and Ellis (in Cole 2006, 109) sexual act was considered as ‘gross indecency’, by the Victorians. These women dared to put up some spectacle in the network society. To some extent these women showed some empowerment, by choosing to step forward to the public and showing their emotion; as Kulkarni (2017) stated that women empowerment means emancipation of women from the vicious grips of social, economical, political, caste and gender-based discrimination. It means granting women the freedom to make life choices, and these women chose to use a social media platform to display themselves.

Looking back to the 19<sup>th</sup> C, one of the reasons middle-class women were barred from so many public places in the French cities was because the streets and in cafés were considered to be where working-class women were present; as barmaids, laundresses, salesgirls and especially prostitutes. So this private/public division was not only gendered but divided by class (Kelly in Cole 2006 p. 10); decent women are not supposed to be seen or heard in public. The confinement to domestic domain or seclusion within the home caused some suffering to women in Austria, that was referred to as as ‘hysterical symptoms’ by Freud, a condition that including temporary paralysis of limbs due to oppressive domesticity, daily unchanging routines, complete economic and social dependence on men. Even though currently the private/public separation is no longer highlighted, the concerns of being in the domestic domain for too long were expressed by those women in the video and that is why they chose to take some displaying channel as a sign of rebelling.

These women chose to create a spectacle in which they acted as the star and the agent of it. The fact that the video went viral could be a sign that the stars in the spectacle serve as superficial objects that people can identify with in order to compensate for the fragmented productive specializations that they actually live (Debord, 1967, thesis 60). As agents of a spectacle, they are no longer individuals with their personal identity, rather personification of ideas

and protests they sent out through the spectacle (Debord, 1967, thesis 61). Audience who responded positively to the video must find some identification to what the women said / showed.

Now the spectacle works as a reflection of what is going on in a society, as Debord said that ... "In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation (thesis 1)." Many women may face the same circumstances with the women in the spectacle, but they did not have the opportunity to show it yet, therefore when a representation of housewives "confined" in domestic domain and felt neglected by their husbands comes up, they warmly welcome that, not to mention men who also found this spectacle interesting or even entertaining. For those women having similar circumstances, ..."The spectacle presents itself simultaneously as society itself, as a part of society, and as a means of unification (thesis 3). In this case, a spectacle is not merely a collection of images; it is a social relation between people that is mediated by images (thesis 4). This shows the underpinning situation in our society nowadays.

On one hand, the spectacle proves that there has been some empowerment owned by the stars and the agents in that spectacle; they dared to take the initiative to protest regarding the one of the most intimate aspect in their marriage, that is sexual intercourse, besides lack of attention from their husbands. On the other hand, however what they literally expressed were still underlining men superiority, where women could only wait, beautify themselves, in terms of putting on some make up and wearing perfume and they could only speak through some mediation on the network society platform. It still needs quite a long journey and some struggle for many women to be really empowered in terms of having gender (role) equality and equal opportunity in a marriage - or in a society in general. As Kelly (in Cole 2006 p.19) stated:

"Thirty-five years after the first Women's Liberation Conference in Oxford, women remain unequal – at work, in the home, in legal and social institutions. Achievements in some areas such as divorce, reproductive rights and legislation on equal pay and against sex discrimination are open to reversals and are often unenforceable. Capitalists and their supporters gain from social division and will always impede genuine equal rights for all, for capitalism is a system premised on inequality and the right of the rich to exploit the poor."

As what Debord (1967) also said that spectacle is at the same time... "the domain of delusion and false consciousness", controlled by capitalist (thesis 4). In the end, it is the capitalist that took the biggest advantage from spectacles developed by many members of society, in this case it is the benefit that get everytime there is an audience look at the video posted in the social media; the more view obtained, the more economically beneficial it is to the owner of the platform.

## CONCLUSION

The ability of the women to create a spectacle that went viral showed that to some extent they are liberated, they can show their identity and courage to reveal themselves in public domain. The advancement of information and communication technology that shaped a network society have enabled women to take a step forward to public domain, expressing their concerns regarding the "most" taboo topic in a society such as Indonesia, i.e. sexual desire. The fact that the video went viral –thus became a spectacle- also showed that it is responded by many people who found some identification with the women in the video. The role of a spectacle is to reflect the underlying set of rules directing how things should properly be conducted in a society, and in this case it shows that women do have freedom and space to reveal their desire and need.

These women took advantage of the presence of network society. As Castells (2009 p. 20) stated that networks constitute the fundamental pattern of life, all kinds of life. He then quoted Fritjof Capra (2002:9); the network is a pattern that is common to all life - whenever we see life,

we see network. Network has an ability to introduce new actors and new contents in the process of social organization, with relative autonomy *vis-à-vis* the power centers, increased over time with technological change and, more precisely, with the evolution of communication technologies (Castells, 2009, 22). While societies are not communities, sharing values and interests -they are contradictory social structures enacted in conflicts and negotiations among diverse and opposing social actors. Conflicts never end, they simply pause through temporary agreement and unstable contracts that are transformed into institutions of domination by those social actors who achieve an advantageous position in the power struggle. (Castells, 2009, 14), so the spectacle shown is temporary, there will be new ones along the lines. In line with that, Debord (67, thesis 5) said that ...”The spectacle cannot be understood either as a deliberate distortion of the visual world or as a product of the technology of the mass dissemination of images. It is far better viewed as a *weltanschauung* that has been actualized, translated into the material realm -- a world view transformed into an objective force.” A spectacle will help illuminate what is happening at a certain moment, at a certain period of time.

However, looking at the content of their expression, it only strengthens the male domination in our society, as the women could only hope and do the stereotyping of an “ideal woman”, which is beautiful and attractive physically. They also show agreement to their role as a house wife who financially depend on their husbands, and believe they deserve some treat from their husbands after they do their domestic roles. Empowerment is not a one-dimensional process, as Kulkarani (2017) stated that ...”Empowerment is a multi-dimensional process which should enable individuals or a group of individuals to realize their full identity and powers in all spheres of life. Women empowerment means emancipation of women from the vicious grips of social, economical, political, caste and gender-based discrimination. It means granting women the freedom to make life choices.”

This video is a reflection of women’s condition now, and just a beginning of a long process of gaining full empowerment, that is aimed at ...”helping women to achieve equality with men or at least to reduce gender gap considerably (Kulkarani, 2017).

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## BUILDING STUDENTS' CHARACTER BY ENGAGING SOCIAL STUDIES ISSUES IN LANGUAGE TEACHING

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### ABSTRACT

This paper focuses on analyzing the importance of character building in language teaching, and finding ways how to take advantages from engaging social studies issues within a pedagogical framework. Using social studies issues as topics in teaching English not only enable students to effectively acquire a foreign language with the knowledge and skills but also raise their awareness and critical thinking of our society problems. The globalization with its positive and negative affects has made our generation carried away by the currents of change of being a stranger in their own backyard and forget our own cultural identities. Many of the scenes and themes shown on the television, Internet and other media channels often run down the values and ideas of our national positive characters traits. In this point of view, teaching language by engaging social studies issues to build students' character and national identity can enhance students understanding toward the importance of its moral values as their inspiration to be a better person, and improve their English as well. This paper will describe how an engagement of social studies issues can be an alternative learning tool utilized in language teaching to develop students' character and national identity. Also, to provide the benefit from this approach students can get in learning English.

**Keywords:** character building, social studies, language teaching.

### INTRODUCTION

Indonesia National Qualification Framework (NQF) (in Indonesian it is called "*Kerangka Kualifikasi Nasional Indonesia*") classifies character into two parts, namely, general description (character, personality, attitude, ethical, and moral) and specific description i.e. knowledge, skills, and competence (President Regulation Republic of Indonesia, 2012: 6). According to general description, character carries out in order to get the right social changes that defines the concept of self-determination of a nation.

Religion, Pancasila, and UUD 1945 are the references in which all motion activity measures in the country of Indonesia in any form must rely to it. The three basic references guidelines that can be synergistically to create order in a variety of dynamics of life in this country, including the problems of education. Religion showed the highest values by putting education as a basis of struggle, while Pancasila ideology keeps the spirit and doctrine to all children of the nation to always love their homeland. The UUD 1945 Constitution is a constitution that regulates various matters concerning of the education implementation which then must be the guide for all stakeholders, especially the government as executor.

Character education is not the same as behavior control, discipline, training, or indoctrination; it is much broader in scope and has much more ambitious goals. As Arthur (2008: 91) stated, "'Character' is an inclusive term for the individual as a whole." In the long run, it means that the education must cultivate a sense of inspiration that sustains good traits in individual as a human being.

There are three compelling reasons why we should develop a national character education in every level. Firstly, we need a good character to be a fully human. Then, we need the mind, heart and good will such as honesty, empathy, caring, persistence, self-discipline, and moral encouragement. Character building is hoped can fix misbehaves or wrong deeds done by most of

young generations nowadays. Moreover, because the success ones is not only determined by having great intelligent quotient, but also both emotional and spiritual quotient. Secondly, the school is a better place to teach, spread the values of and the nations' character. Thirdly, character education is very important to build a moral society (Lickona, 1996: 93-100). Therefore, educators play a role as agent of change to prepare young generations to face a bright future. Schools should develop children's character, not just their ability to pass exams.

Internet and other media channels often run down the values and ideas of our national character. Globalization has been the buzz word since the early nineties so much that the term has become somewhat like a cliché to explain everything that is new and manifesting in this iron age of rapid communication and technological progress. It is fair to say that the impact of globalization in the character and culture spheres have, most generally, been viewed in a pessimistic light. Typically, it has been associated with the destruction of character, victims of the accelerating encroachment of a homogenized, westernized, consumer culture.

Low rate of literacy, poverty, education, mal-nutrition, corruptions, or even citizens who lack of tolerance and do not have the same sense of devotion and belongingness to their country are examples of Indonesia social study issues nowadays (based on <https://data.unicef.org/country/idn/#>). As the purpose of the this paper, integrating English learning with such social study issues as topics in teaching English not only enable students to effectively acquire a foreign language with the knowledge and skills but also raise their awareness of our society problems. If we want our students to work for a better future of our nation, they must know the nature of our society problems, their causes, and viable solutions. Engaging social study issues as materials in teaching English can shape their ability of critical and creative thinking, cooperative problem-solving, nonviolent conflict resolution, and the ability to see issues from multiple perspectives.

## **METHODS**

This research uses a qualitative approach and using a case study in the classroom activity of speaking classes, R3H (Undergraduate English of Education class, the third year students) at University of Indraprasta PGRI, Jakarta. The number of students in the class was 40 and they were grouped into 10 so every 4 person has to do a project of optional given list of social study issues. The instrument to be worked on is a table consist of items that students must find the data through interviewing, reporting the findings, and discussing with their peers about their team work

According to Creswell (2009: 173), qualitative inquiry employs different philosophical assumptions; strategies of inquiry; and methods of data collection, analysis and interpretation. In other words, this method can be used to uncover and understand what lies behind any phenomenon about which little is yet known. In this case, information about the social study issues analyzed. Qualitative method can be used to develop an informative narrative, such as an interview record, student essay, or report sample. In this research, the writers applied the case study through the classroom activities of reporting and discussing their projects.

Along the class, the students are asked to be more active in delivering all ideas found relating to the social study issues nowadays. The students' participation in classroom is a key to the encouragement of autonomous learning and the lecturers should be more creative in collaborating the methods for developing the students understanding. As the lecturer, our roles as follows: 1) Organizer. Organizing students to do various activities by giving information, put them into groups, and get the students involve; 2) Prompter; 3) Resource; 4) Moderator; and 5) Assessor.

In detail, the teaching-learning methods for the task is sequenced as follows:

- 1) Lecturer introduces social study issues happening nowadays. Exposing students with some videos provided relating to social issues and explaining how to grab the issues. For examples, the conflict of online and conventional transportations penetrated into the regions of this country, political conflicts incline religious tolerance, or borrowing

the term from Thornborrow (2006: 616-623), “linguistic conflicts,” viral in social media provoking resentment toward certain group of societies.

- 2) Lecturer gives the lists of the good traits of character.
- 3) Lecturer groups the students.
- 4) Lecturer asks students to choose their own topic of social study issue to be explored from the values and virtues.
- 5) Students choose their own topic project and work on it (visiting the object location, interviewing, collecting data, writing report). Lecturer gives a chance for the students to do data interpretation step by step along the time schedule given until they finish all the interpretation fully.
- 6) Reporting findings. Lecturer asks each of group discussion to present their result in front of the class.
- 7) Discussing the findings. Lecturer asks students to correlate the social study issues they got and the checklist of virtues they make with the real life so that they can grab the best things to be their inspirations in developing their morality standards.
- 8) Lecturer gives review of all discussion since the first meeting of the class until the final project covering both table analysis/checklist of virtues and the speaking indicators.

The assessment is scored mostly from the speaking, their critical thinking and their development though virtues they found from interpreting the whole task they have done. Speaking is used for many different purposes, each purpose involves different skills, such as to seek or express opinion, to persuade someone about something, or clarify information. In this project, the most important things are the level of student comprehension of how to be an individual to act ethically in line with our national character identity, and how to be good in speaking which needs more and more practice.

Below are the indicators that the writers use as the assessment:

- 1) Accent: it is concerned on the pronunciation that produced by the students whether it is like foreign accent or not. On the other hand, students' pronunciation is like native pronunciation or not.
- 2) Grammar: it is concerned on the students' error of using grammar or pattern that causes misunderstanding.
- 3) Vocabulary: Students ability in selecting a word and applying the accurate form in the accurate situation will be valued.
- 4) Fluency: it indicates students' speed in speaking, slow, incomplete sentence, smooth, or speaks is like native speaker.
- 5) Comprehension: it is concerned on the students' understanding about the purpose of the task, the topic of the project, and how they incorporate the findings with the virtues they are expected to possess.

## **FINDINGS AND DISCUSSION**

Character building shapes students' qualities into communicative, having good critical thinking, honest, respect, initiative, cooperation, and others moral standards and virtues. Suyanto (2010) states there are nine pillars of character that comes from noble universal values, namely: (1) the character of the love of God and all his creatures; (2) self-reliance and responsibility; (3) honesty/trustworthy, diplomatically; (4) respectful and polite; (5) benefactors, like mutual help and mutual cooperation/collaboration; (6) confident and hardworking; (7) leadership and justice; (8) kind and humble, and; (9) the character of tolerance, peace and unity.

By doing the task, students not only learn about grammar, linguistic aspects such as the language acquisitions, or other linguistic levels, but also learn about how to be whole-self Indonesians that possess spiritual, intellectual, social/interpersonal-emotional/intrapersonal

intelligences, and passion for learning. All of these concepts are inserted into the task of teaching devices. Mostly, these students tend to keep silent along the teaching process, but when they are grouped, they have more spirit to discuss all the things with the one that they feel quite familiar and closer so they will not feel shame if then they commit an error along their speaking.

After doing this approach, the writers find that this activity has encouraged students to do an autonomous learning of developing their English skills through interpretation; having more vocabularies and linguistic development through language acquisition; and gaining more knowledge and understanding a story through the experiences of characters in the real life situation that enables them to feel what it could have been like and helps them consider the impact of events, significant or otherwise on ordinary people. The interpretation of their projects has given them a broad view of social issues in society through the eyes of another, fosters understanding, tolerance and empathy and the value of these capacities cannot be underestimated in today's world.

There are five general aspects of character education found in students' finding reports which were compatible and relevant to NQF and nine pillars of character proposed by Suyanto (2010) above. It is the core values of cultural and character education in Indonesia, i.e. characters, personality, attitude, ethical, and moral. These character education aspects are including religiousness, honesty, tolerance, discipline, perseverance, creativity, independence, democracy, curiosity, citizenship, patriotism, achievement respect, friendship, peacefulness, environmental care, compassion and responsibility.

Meanwhile, there are some challenges faced in the process of integrating social study issues in language teaching using the method the writers use: (1) the difficulty of matching the character education values toward the materials available. In other words, not all materials contain character values. Therefore, the writers in this case, must be creative to connect character values in the materials available, (2) the diverse characteristics of the students. It is a common thing in a group of students that they have different character one another, including the level of their competence. In this situation, the writers must be able to manage the class well without ignoring some certain students. As a result, the writers' competence as a lecturer must always be upgraded in order to comprehend and able to find realistic authentic material to be practiced, especially in pedagogical competence.

## CONCLUSION

Character building should be shaped by moral development, beliefs, and values. For an individual to act ethically, they need to understand possible consequences for themselves, for others in their community, and for society. Such abstract thinking requires certain cognitive and moral skills, including the ability to take different perspectives, think critically about possibilities, hypothesize about the future, and make connections between actions and consequences.

In preparing a better generation for Indonesia, educators have to pay attention to the three components of the main characters, namely moral knowledge, moral sense, and moral conduct. As the government regulation states that the goal of national education is to develop educated people with life skill and good character building, character education values should be involved in designing and composing the material used in instructional activities in the classroom.

Integrating social study issues in language arts curriculum can be one of the tools to enhance students understanding toward the importance of its moral values as their inspiration to be a better person, and improve their English as well at the same time. Listening to their peers reporting such a real social issue provides opportunities for honing listening skills, and discussing allows students to express their thoughts, feelings, and reactions relating to the issues. When students doing their project as example above, they are practicing their comprehension strategies in meaningful situations.

Being exposed to a real situation of social issues leads students to judge, believe, and feel emotions in various ways. The project therefore offers a sentimental education, teaching them



about emotional scripts and structures of feeling. By building students' character and enhancing their English skills through engaging social study issues in language teaching, not only they will learn more about the language, but also they will be pleasurably rewarded by the moral and evaluative emotions they experience.

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## LEXICAL RICHNESS IN THE READING MATERIALS OF ENGLISH FOR ACADEMIC PURPOSES LEVELS 1-3

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### ABSTRACT

In Indonesia, English is still considered as a foreign language and has become a crucial study subject, especially in the university level. Unfortunately, although many universities in Asia have run the EAP course, the output is that there are still many Indonesian students who do not meet the vocabulary size that is expected while their learning process in the university. This results lower grades that they have in their assignments. Therefore, the recent study is aimed at evaluating the reading materials of EAP, especially in measuring the lexical richness containing in the texts as it is strongly believed in English learning that a good language output comes from a good language input. The data is taken from the collections of reading materials taken from EAP courses of Level 1, Level 2, and Level 3 which are compulsory subjects for students at Sampoerna University in their first 2 years of study in 2015. The data then is processed using the Lexical Frequency Profile (Laufer & Nation, 1995). The findings showed that the reading materials of EAP course Level 3 text is mainly suggested to be reviewed and revised in order to fulfill the criteria of a good academic text according to Nation (2001, p.17) that the whole text should contain of not more than 80% of general words, at least 10% academic words, and not more than 10% of technical or semi-technical words.

**Keywords:** English for academic purposes, lexical frequency profile, lexical richness, reading materials, vocabulary size

### INTRODUCTION

In Indonesia, English subject is becoming more crucial in higher studies as the university students are prepared to conduct communication tasks in the work life after they complete their study. This is due to the fact that English is an international language that is recognized and used by many people in the world, especially in the business and academic spheres (Crystal, 2012, pp. 3-4). For that purpose, English as a second language is used as the language of instructions in a number of subjects (Dudley-Evans, 1998, p. 38).

Although EAP has already been taught in the universities, especially in Indonesia, the students seem to have difficulty in reaching the minimum target of English competence, that is to acquire the minimum size of Academic Word List as suggested by Nation (2001) i.e. as much as 10% or 570 word families or 2,570 words (p. 18). Schmitt (2010) made a research about the vocabulary size of students at university levels in some Asian countries, i.e. Japan, China, Indonesia, and Oman, while they were studying English as a foreign language. The report shows that the Indonesian students has the lowest number of vocabulary size after following the similar number of hours of instructions (compared with Japan and China) (p. 9). This may be due to the quality of the materials given for learning English. One of several problems related to the materials is the lack of vocabulary or lexical richness given in the texts at university level. Therefore, it is necessary to conduct research on reviewing the materials given to the students at university level in Indonesia.

The researcher works at Sampoerna University which conducts EAP courses for 3 levels in the students' first years of study. The materials are chosen and compiled from several sources from books or websites that are suitable with the topics in the syllabi which are designed by Institute of Languages and Communication (in which the researcher takes part in the material

preparation process). However, this materials compilation technique has some drawbacks. Subjectivity is possible to happen as mentioned by Jordan (1997, p. 127) that one of several factors that materials provider choose the materials is “attractive”.

The present study will (1) identify the lexical richness of reading texts for each level of the EAP courses, (2) analyze the lexical richness differences between the reading materials in EAP course level 1, level 2, and level 3 (3) which level of reading text that needs to be augmented in the future. Therefore, the result will inform ILC Lecturers whether the vocabulary level of the materials is suitable for the Sampoerna University students to improve their English competence and whether there is compulsory to augment the EAP materials for the future use.

This is significant to evaluate the reading materials of EAP course levels 1, 2, and 3 whether the selected compilation has already been in order according to the learners’ levelling or not because the compilation process of the reading materials was done only based on the chosen topics listed in the syllabus design, the source books available in the library at the SU, and the online materials provided to be downloaded.

## METHODS

This research uses quantitative approach according to Dörnyei (2007) because it “involves data collection procedures that result primarily in numerical data which is then analysed primarily by statistical methods,” (p. 24). Moreover, this research used one online-computerized programs suggested by Laufer and Nation (1995) that is Lexical Frequency Profile to measure the Lexical Richness of the reading materials compiled for the three levels of EAP course at Sampoerna University. The numeric results then were analyzed based on quantitative approach to see the ratio difference of Lexical Richness between the levels when compared.

In this present study, there were four steps taken in collecting and analyzing the data. The first step of data collection was re-typing the modules using Microsoft Word. This was done in order to make the texts easier to process in the software because there were some pdf files which could not be copy-pasted directly to the txt file. After that, the researcher converted the data from Word file into txt file with encoding code: UTF-8 to be able to run with the program by copy-pasting the whole texts compiled for each level of EAP course and saved the txt file in a different file name. The next step was to process the lexical richness. The lexical richness can be processed using the digitized tools of words processor provided online via [www.lextutor.cathat](http://www.lextutor.cathat) is Classic Vocabulary Profile (GSL/AWL) or Lexical Frequency Profile as suggested by Laufer and Nation (1995). Therefore, after the text was saved in txt.file, then it was copy-pasted into the system to be processed. The next process was to have the result of Level 1, Level 2, and Level 3 combined and analyzed. Finally, the last step was to find and analyze the differences of lexical richness between levels 1, 2, and 3.

## FINDING(S) AND DISCUSSION

### The Comparison of The Lexical Richness of The Reading Texts

This subchapter explains the comparison of the lexical richness of the reading texts based on the calculations made in the previous subchapter. In addition, each level is also compared to see the increase in the vocabulary richness.

Table. The comparison of lexical richness between Level 1, Level 2, and Level 3

Freq. Level	Families (%)			Types (%)			Tokens (%)			Cumulative Token (%)		
	Level 1	Level 2	Level 3	Level 1	Level 2	Level 3	Level 1	Level 2	Level 3	Level 1	Level 2	Level 3
<b>K-1 Words</b>	568 (58.7)	619 (59.0)	578 (60.0)	840 (46.4)	921 (47.9)	834 (50.2)	5260 (74.7)	5484 (75.2)	4881 (75.4)	74.7	75.2	75.4

<b>K-2 Words</b>	230 (23.8)	205 (19.5)	185 (19.2)	262 (14.5)	243 (12.6)	217 (13.1)	481 (6.8)	440 (6.0)	362 (5.6)	81.5	81.2	81.0
<b>AWL</b>	170 (17.6)	225 (21.5)	201 (20.9)	216 (11.9)	281 (14.6)	258 (15.5)	347 (4.9)	506 (6.9)	430 (6.6)	86.4	88.2	87.6
<b>Off-List:</b>	??	??	??	560 (30.9)	553 (28.7)	407 (24.5)	955 (13.6)	864 (11.9)	801 (12.4)	100.0	100.0	100.0
<b>Total (unrounded)</b>	968+?	1049+?	964+?	1812 (100)	1924 (100)	1661 (100)	7043 (100)	7294 (100)	6474 (100)	100.0	100.0	100.0

The table shows the comparison of lexical richness between Level 1, Level 2, and Level 3 of EAP course. The Level 1 reading text has GSL percentage of 81.5%, AWL percentage of 4.9%, and Off-List percentage of 13.6%. This means that this level has easy content, has enough content of academic words, and too much technical words which are unnecessary to learn in the early level. The Level 2 reading text has GSL percentage of 81.2%, AWL percentage of 6.9%, and Off-List percentage of 11.9%. This means that this level has good improvement in the content difficulty level compared to that of Level 1, has better content of academic words than that of Level 1, and too much technical words which are unnecessary to learn in the early level although the content ratio is much better than that of the Level 1 text (closer to the maximum percentage of the suggested Off-List 10%). The other level to analyze is the Level 3 reading text has better GSL percentage than the other lower levels (81%), AWL percentage is 6.6% which needs to be bigger than that of Level 2, and the percentage of the Off-List needs to be reduced up to smaller than 10%.

The numbers of the High Frequency Words i.e. K-1 of Level 1 (74.7%), K-1 of Level 2 (75.2%), and K-1 of Level 3 (75.4%) with only a slight difference between each of them (Level 1 and Level 2 is 0.5%, and Level 2 and Level 3 is 0.2%). As for the comparison of K-2 Level 1 (6.8%), K-2 Level 2 (6.0%), and K-3 Level 3 (5.6%) with the difference between each level is 0.90% (between K-1 and K-2), and 0.4% (between K-2 and K-3). If we accumulate the percentage of K-1 Words and K-2 Words to be the percentage of GSL, then the GSL of Level 1 text is 81.5%, the GSL of Level 2 text is 81.2%, and the GSL of Level 3 is 81.0%. According to the data of the tokens, the percentage of GSL Level 1 is higher than that of GSL Level 2 where ideally the Level 1 should be lower than Level 2, i.e. the higher the level, the higher the difficulty level of the text. What is meant by difficult is that the general words become lessen in order to increase the challenge. Moreover, a text can be considered easy if the GSL reaches more than 80% of the whole text (Nation, 2001, p. 17). Nation (1997) also suggests that as the learning level increases, the difficulty level of the reading materials should also be higher (p. 6). By higher means that the difference should be significant because the decrease of the familiar words makes the reading texts more challenging.

If we see further in the distribution of the words especially in the distribution of academic words, the number of AWL Level 1 is 4.9%, the number of AWL Level 2 is 6.9%, while the number of AWL Level 3 is 6.6%. All AWL numbers of these levels are less than 10% which is the suggested percentage of academic words contained in the whole text in order to fulfill the lesson target in the academic study (Nation, 2001, p. 17). However, when the numbers are compared, it is shown that the Level 2 texts (6.9%) are more academic than the Level 1 texts (4.9%) and the Level 3 texts (6.6%) which mean that those texts contain more academic vocabulary—there is an increase of 2.0% in the AWL (from Level 1 to Level 2), and a decrease of 0.3% in the AWL (from Level 2 to Level 3). As the percentage of the AWL words, the Level 1 text has less academic words than the Level 2 text. This result is already suitable with what Nation (2001, p. 17) has suggested that when English learners are in the higher level, they need to learn more academic words. What needs to be noted is that the percentage of the AWL words of Level 3 text needs to be higher than that of Level 2 text.

For the Off-Lists—the words that are not listed either in the GSL or in the AWL, the Off-List Level 1 (13.6%) has more technical vocabulary than the Off-List Level 2 (11.9%) and that of

Level 3 (12.4%). The Level 1 text has more technical and/or semi-technical words compared with what the Level 2 text has, and this result is not in line with the concept suggested by Nation (2001, p. 17) that when the English learners are in the lower level, they need to learn less technical and/or semi-technical words because these words are categorized as non-immediate use (Nation, 1990, as cited in Nation, 1997, p. 9). What is supported by Nation (1990) is when the Level 2 text has lower Off-List percentage than that of Level 3. This difference shows that the difficulty level of the reading texts of Level 1 is higher than that of Level 2 and Level 3 where it is supposed to be in contradictory—the number of Off-List of Level 1 should be lower than that of Level 2, and the number of Off-List of Level 2 should be lower than that of Level 3. In other words, the number of Off-List of Level 1 < Level 2 < Level 3 where in this study the number of Off-List of Level > Level 2 < Level 3.

## CONCLUSION

As English has been a compulsory subject in the university level in Indonesia, students are encouraged to improve their English competence through English for Academic Purposes in the first year of study. Most of universities in Indonesia offer the subject in one semester, however, the Sampoerna University offers the subject in three semesters that has to be completed in the first two years of study. Seeing this subject importance, in order to see the improvement in the students' English skills, most researchers have done several studies in measuring the lexical richness in the students' productive skills, i.e. speaking skills and writing skills. However, the students' success in productive skills is always related to what they learn in their receptive skills. Therefore, it is also necessary to look at the quality of the EAP materials that are delivered to the university students, especially in Indonesia. As what Schmidt (2010, p. 9) reported that although the university students in Japan, China and Indonesia are having English as a foreign language in the same number of hours of instruction, Indonesia has the least vocabulary size compared to the other two countries. For that reason, the recent study is conducted in order to evaluate the reading materials presented in the EAP course for three semesters in the Sampoerna University. The focus of the study is to see the lexical richness (LR) provided in the EAP reading materials of all levels, and then the results are compared between the result of Level 1 and the result of Level 2, and between the result of Level 2 and the result of Level 3.

The answer of the first research question is as follows. The Level 1 reading text has GSL percentage of 81.5%, AWL percentage of 4.9%, and Off-List percentage of 13.6%. This means that this level has easy content, has enough content of academic words, and too much technical words which are unnecessary to learn in the early level. The Level 2 reading text has GSL percentage of 81.2%, AWL percentage of 6.9%, and Off-List percentage of 11.9%. This means that this level has good improvement in the content difficulty level compared to that of Level 1, has better content of academic words than that of Level 1, and too much technical words which are unnecessary to learn in the early level although the content ratio is much better than that of the Level 1 text (closer to the maximum percentage of the suggested Off-List 10%). The other level to analyze is the Level 3 reading text has better GSL percentage than the other lower levels (81%), AWL percentage is 6.6% which needs to be bigger than that of Level 2, and the percentage of the Off-List needs to be reduced up to smaller than 10%. Therefore, the Level 3 reading text needs to be augmented in the future.

The answer of the second research question is as follows. When the data from Level 1, Level 2, and Level 3 are being compared, it can be found that the Level 3 text really needs to be reviewed in order to generate the difficulty level of the reading materials that will trigger the students to learn more. As can be seen from the comparison result of the Lexical Richness, the General Service List (GSL words) of Level 1, Level 2 and Level 3 are gradually increasing although the difference is not too significant. Therefore, a review may be suggested in order to

make the difference more significant, especially a review for Level 3 text which needs to be more difficult than the Level 1 and Level 2 texts in terms of the non-academic words list.

The next is in the Academic Words List (AWL) of Level 1, Level 2, and Level 3 that are not consistently increasing and the difference is not significant where the AWL content is the most important thing in the academic study. Therefore, there is a strong need for Level 2 and Level 3 to be reviewed, especially in the percentage of the AWL content in the whole texts, i.e. Level 2 texts from what now is only around 7% out of 10% suggested AWL content becomes 8%; while the Level 3 texts from what now is only around 7% out of 10% suggested AWL content becomes 11%. So, from each level there is an increase of 3% AWL content. From the three levels, therefore the minimum suggestion of AWL content in the academic text is fulfilled, that is 10% according to what Nation (2001, p. 17) suggested. In the future, the AWL content in the Level 3 text needs to be higher (should contain more academic vocabulary) than the recent data.

The last category, is the Off-List Words, there is no consistency in the increase or decrease number of this type of words, where ideally, there is a gradual increase as the level gets higher. Ideally the total percentage of Off-List words (technical or semi-technical words) is 10% or less than that, where the data shows that all of the three Levels contain more than 10%, therefore, the texts need to be reviewed. Moreover, when the English learners are in the lower level, they need to learn less technical and/or semi-technical words because these words are categorized as non-immediate use (Nation, 1990, as cited in Nation, 1997, p. 9)

As there have been so many studies in measuring lexical richness in the productive skills of students in the university level, there are still many chances for further research especially in measuring the lexical richness in the receptive skills because English learners will not produce good and proper English if the quality of the materials that they receive as input is not balance in quality. To have a good measurement, Lexical Frequency Profile (to measure the lexical richness as suggested by Nation, 1995) is one of many tools that are available to use. Therefore, this kind of research is recommended in order to generate the students' English competence during their academic study in the university, especially in Indonesia, where the vocabulary size is still very limited.

According to the result of the recent study, the answer of the last research question is that the reading materials of EAP course need to be reviewed and renewed, especially the Level 3 text because of the following reasons:

1. It contains more than 80% GSL words, therefore, if possible the content of GSL words needs to be reduced to increase the difficulty level of the text.
2. It contains very small amount of AWL words. The content of AWL words needs to be increased up to 4% in order to reach the minimum standard of academic context, i.e. 10% according to Nation (2001, p. 17).
3. It contains too many Off-List Words which is more than the suggested percentage in an academic text, i.e. 10%. The content of technical or semi-technical words, therefore, needs to be reduced (up to more than 2.4%) in order to give more space for academic words to appear in the text.
4. It contains shorter text length than it is supposed to have. Therefore, the Level 3 needs to have more lengthy sentences in the revision.

From the suggestions above, there is a big possibility that the EAP3 students will gain better exposure to English and therefore lead to more potential benefits in learning English through a better version of reading materials. From the study, it can be concluded that a good academic text is a text that contains at least 10% of the whole text is academic words, less than 10% technical or semi-technical words, and containing less than 80% of the whole text is general words.

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## **ENCOURAGING HEALTHY LITERACY: THE INTERCONNECTION OF READING TOWARD WRITING ON SOCIAL MEDIA**

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### **ABSTRACT**

Comprehensive reading interest in our country is apprehensive. On the contrary, the tendency of reading sensational news on media lead by a click bait is high. Predicting skills in Reading seems to be misused by media for rating. As result, victims are falling and sorry is not enough to bring back good reputation of a good person once it has been broken. With this immense concern on how our community has turned into public judge on social media, this research is conducted. This study is to look at the influence of comprehensive reading toward writing opinion on sensational news in social media. Toward two groups of students, an experimental research is conducted using the chained-letter writing technique. The first group (FG) is fed with partial reading source continued by comment added gradually by their peer (non-expertise). Meanwhile the second group (SG) is fed with factual gradually-added eligible reading. It can be seen that more opinions on writing is being pictured in paralel with more source of reading. However, there is different objectivity in opinions sensed from both groups and it depends on the reading source. FG tends to go along with first predicted situation lead by sensational title and encouraged by peer opinion. SG delivers their opinion wisely along with more reading from reliable source. Numbers of expression found in first group are greater thanin secnd group showing anxiety toward the topic. Encouraging reading comprehensively from trust worthy sources has been proven as an effective way to develop peacefulness.

**Keywords:** interconnection, reading, writing, literacy

### **INTRODUCTION**

Regardless its position as one of skills being taught in English class at school, reading in the real life seems to be neglected. Therefore instead of being self-governed, behavior toward reading particularly among youngsters is still in the level of rule-governed. This behavior is also encouraged by the trend of finding information using internet instead of printed media or television. Main reason behind this trend is because internet is fast and regularly updated. Furthermore, internet can easily be accessed using personal gadget from phone, iPad or laptop. Many sites on the internet provide update of recent news. Compared to conventional breaking news on TV, this updated information on the internet is considered almost real time.

The fact that internet is fast and updated is like a two side of coin. It can be beneficial yet can be also harmful. Firstly, it is beneficiary for providing endless global supply of information. Communication, research, education, entertainment, marketing and a long list of aspects in human life can be elevated to the higher level using this media. Internet is also easy to access from various gadgets making sharing and updating close to real time thus eliminates boundaries in time and place. Secondly, it is considered harmful because laid on the foundation of press freedom, many sites are suspected to be unreliable, especially when its purpose is based on profit and rating. Popularity of a site can bring fortune to the owner. Therefore, the individual admin will do whatever it takes in order to gain more clicks and likes. In fact, partial truth added by public figure's name or institution selling increases bias and prejudice. This is when public finally get accustomed with the term of sensational news and click bait.

Trend of journalism on sensational news to increase rating for popularity has been drawn into attention over some research in Europe. Uribe and Gunter (2007)bring crime and politic as theme of its type of sensational news. Yimin, Conroy and Rubin describe jurnalism tabloids in



America having tendency to exaggeration, sensationalization, scare-mongering and otherwise producing misleading and low quality news (2015). When it moves to online, there appears modern reformed tabloidization namely clickbaiting. Result of the research suggests a hybrid approach to detect clickbait as a form of deception. Different place may face different type of trigger, yet main core of this sensational journalism is scandals.

Sosial media (facebook, instagram, twitter ect.) has turned into a channel to spread information globally and therefore is also a good mean to plant clickbait. Like pressing the redbutton, in commenting column many people has fallen into exaggerated lines and started to write opinion directly under the topic. When this opinion turns into public judging disgracing someone or institution, defamation law is applied. Thus with enough digital evident, it is possible to bring it to court. The government has made it official by declaring Regulation No. 11 year 2008 and No. 19 year 2006 about Electronic Information and Transaction (ITE) and its revision. Numbers of case are increasing by then. According to safenet, 177 case are verified from total 225 are reported by this regulation ([www.liputan6.com](http://www.liputan6.com)). This can no longer be underrated.

### **PREDICTING STRATEGY MISUSED ON CLICKBAIT**

Predicting or also known as anticipation (Cross, 1992) is one of reading strategy purposely used to think ahead over a particular passage before reading activity and be more engaged with the topic. Doing it at the beginning of the reading process means looking at some clues such as title, sub title or image to feed the reader with information. This information later is combined with reader's prior knowledge in order to make connection. Similar with skimming and scanning, predicting is only a tool to improve reading skills. While scanning and skimming is used to find where to read about particular topic in the passage, predicting is just a start to lead the process of reading activity. Therefore, all of these strategies are not the end. After the reader doing them accordingly to the purpose, it requires reading carefully in order to gain extensive reading for comprehension.

Tendency of journalism to provoke reader using title which triggers arousal may drive instant opinion mainly in social media. Netizen, being consumed by the act of predicting, comments and judges the topic accordingly to their prior knowledge or experience without further reading or clarifying. In the case of recent video in late 2017 about two brothers on a motorcycle showing affection while stopping on red traffic light, a woman, who did the recording, seemed judging them as gay couple and asked the misunderstood inappropriate act to stop. Regardless the rider saying about they are brother, title, video and the woman's assumption have turned into public judging on the commenting column. Later, a netizen gave clarification that those men are truly brothers. Humiliated by the video and all comments, local digital news has mentioned the negative impact of this social judging on them in the real life ([video.tribunnews.com](http://video.tribunnews.com)). Online world has already given affect toward offline world.

Resulted from pre-research conducted in a class of 20 students, click bait has become widely spread on social media such as Facebook and Twitter. As it has been proven, all students on their assignment uploaded to personal blog, mention that they have been fallen to the prey of sensational news led by a click bait. When they are given a provocative title and introductory paragraph about Borobudur and Rohingya, they boldly show opposition, arousal and negative emotion on their comment ([www.caknun.com](http://www.caknun.com)). When thing goes global, it requires attention. Therefore, from the teaching concern, this research is conducted. If negative input may result in negative output, there is a chance that positive input may give positive output as well.

### **METHODS**

Object of this research are 40 first year students of Aviation Engineering in STTKD School of Aviation. These students are cadets prepared to become an Engineer of Airplane. Mostly the object of their future work is full of risks and deals with many procedures written in English. This is to

ensure the safety of a flight for hundreds of lives in the air. Therefore, their English subject is designed to develop skills on reading and writing.

These cadets are divided into two categories of groups (partial reading and complete reading) and given the same assignment. The assignment is to write comment toward particular reading. Each group is divided into a group of five to limit input so total 8 groups are set to write chained-letter. The first author gives the first comment from the reading given. The different between two categories of groups is kind of reading. The first receives only the title and first two paragraphs which contains of provocative sentences. This group is also not allowed to open any other sources. The second receives all passage with complete edition of the news. They may also look for reference online from their gadget. After the first author finish writing his/her opinion, the letter written passes to the next author to continue the comment. This activity continues until the last author.

**Diagram 1**  
**Flowing Process of Writing in Each Group**



Types of sensational news given are sexuality, religion and politics, which are easily driven to scandals in Indonesia. Indicator of this click bait comes along with the title with types of lexicons including aggravating adjective mentioning public figure name and institution, accident-incident related and unexpected lost or event. Writings are analyzed by looking at expressions shown in word class of Adjective, Noun and Verb. Then, numbers of expression are counted to find total of expressions and the most often word used from each word class on the expression. These expressions can be analyzed further by looking at tone shown whether negative of positive.

### FINDING(S) AND DISCUSSION

Based on writing from both partial and complete reading, numbers of adjective, noun and verb expression are found to describe emotion and feeling toward object of the reading.

**Table 1**  
**Adjective Expression**

PARTIAL READING		COMPLETE READING	
Surprised	Bad, Bad, bad	Good	
Serious	Criminal	Proud	
Internal	Banned	Islamic	
Personal	Scary	Surprising	
Destructive	Big, big	Great	
Wise	Negative	Surprised, Surprised	
Sentimental	Needy	Religious	
Ridiculous	Protecting	Innocent	
Useless, Useless	Defensive, Defensive		
Political, Political	Precarious		
Majority	Dangerous, Dangerous		
Important, Important	Assertive		
Private	Correct		
Defending, defending, Defending	Afraid		
Angry	Emergency		

**Source: Aviation Engineering Class Alpha and Bravo 2017**

Numbers of expression found in Adjective are 30 words from partial reading and 8 words from complete reading. From partial reading, there are 4 (four) words occur more than once and they are *Useless* (2 times), *Defending* (3 times), *Bad* (3 times) and *Big* (2 times). From complete reading there is only 1 (one) word occurs more than once which is *Surprised* (2 times). From these finding, it can be interpreted that mostly partial reading group describes the topic as useless, defending, bad and big while the complete reading group describes it as surprised.

**Table 2**  
**Noun Expression**

PARTIAL READING		COMPLETE READING	
Interest	Protection	Dakwah	
Persecution	Solidarity, solidarity	Peace	
Agenda	Wrong	Support, support, support, support,	
Inhumanity, Inhumanity	Pressure	Help, help, help	
Action, Action, Action, Action, Action, Action	Disunity	Donation	
Racism	Lack understanding	Attention	
Revenge, Revenge, Revenge, Revenge, revenge	Respect	Diversity	
Demonstration, demo, demo	Sympathy	Phobia	
Incident, Incident Incident, Incident Incident, Incident, incident	Terrorist, terrorist	Action, Action, Action,	
Brutality	Violence, violence	Interest	
Problem, Problem	Humanity	Tolerance, Tolerance	
Plurality	Justice	Issue, Issue	
Unity	Immorality	Order, order	
Tourism	Jihad	Security, security	
Attack	Activity	Care	
Situation, Situation, situation	Discrimination	Safety	
Conflict, Conflict	Power	Sympathy	
Violence	Tolerance		
Care	Harmony		
War			

**Source: Aviation Engineering Class Alpha and Bravo 2017**

Numbers of Noun found on the writing from partial reading are 39 words and 17 words from complete reading. This number is higher than word listed in Adjective table. 11 words from partial reading and they are *Conflict* (2 times), *Situation* (3 times), *Problem* (2 times), *Violence* (2 times), *Incident* (7 times), *Terrorist* (2 times), *Demonstration/Demo* (3 times), *Revenge* (4 times), *Action* (6 times), *Inhumanity* (2 times) and *Solidarity* (2 times). On the other hand, from complete reading there are 7 words occur more than once. They are *Support* (4 times), *Help* (3 times), *Action* (3 times), *Tolerance* (2 times), *Order* (2 times), *Issue* (2 times) and *Security* (2 times). According to this, partial group describe the topic based on object of highlight such as conflict, situation, problem, violence, incident, terrorist, demonstration, revenge, action, inhumanity and solidarity. Complete reading group sees the topic based on support, help, action, tolerance, order, issue and security.

**Table 3**  
**Verb Expression**

PARTIAL READING		COMPLETE READING	
Destroy	Disturb	Disagree, Disagree	
Undermine	Respect	Visit	
Besiege	Provoke	Defend	
Disagree, Disagree, Disagree, Disagree, disagree, disagree	Resolve	Guard, Guard, Guard	
Disgrace	Discuss	Discuss	
Agree, Agree, Agree, Agree, Agree, Agree, Agree	Solve, Solve	Care, Care	
Disrupt	Support	Resolve	
Hate	Sacrifice	Stop	
Attack, Attack, Attack, Attack, Attack, Attack, Attack, Attack	Worsen	Agree, Agree, Agree, Agree, Agree, Agree	
Defend, Defend	Help	Disrupt	
Save, Save		Maintain, Maintain,	
Refuse		Tolerate	
Fight			

**Source: Aviation Engineering Class Alpha and Bravo 2017**

Numbers of Verb Expression found in partial reading are 23 and in complete reading are 12. From these numbers of expression, 6 (six) words occur more than once in partial reading which are *Disagree* (6 times), *Agree* (7 times), *Attack* (8 times), *Defend* (2 times), *Solve* (2 times) and *Save* (2 times). 5 words are mentioned more than once in complete reading which are *Disagree* (2 times), *Guard* (3 times), *Care* (2 times), *Agree* (6 times) and *Maintain* (2 times). By this it can be analyzed that partial reading group are fond to action such as disagree, agree, attack, defend, solve and save while complete reading are into disagree, guard, care, agree and maintain.

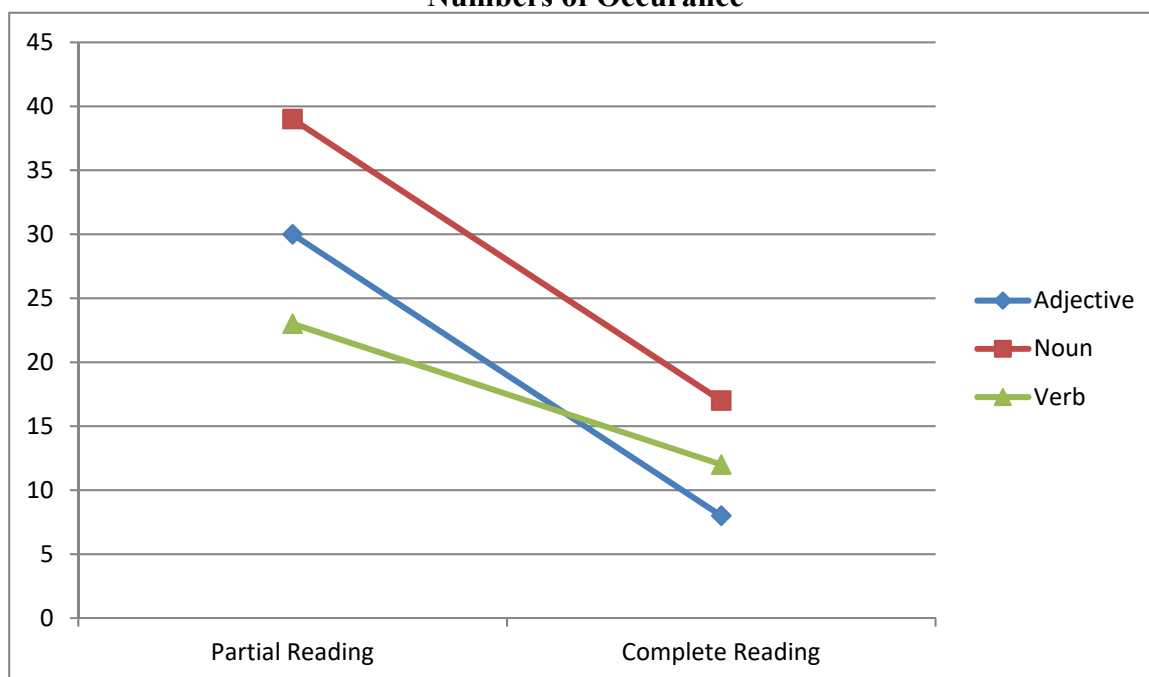
Beside all words used to show thought and feelings, some author also use sentence because he/she cannot find exact word to apply. Those sentences are:

**Table 4**  
**Expression in Sentence**

PARTIAL READING	COMPLETE READING
Because, happiness rohingya people is part of happiness Muslim peoples in Indonesia.	We as a nation with many religion must respect and keep calm with other nation who hates Islam
Because problem rohingya not to fight but for give opinion to Indonesian people for give justice to people not for a religious	The coordinator of security so that no events that are not in want
I want to know the full story about that	
So, killing of people rohingya no mirror human fate	
Good, after hearing the news heart Tito Karnavian immediately tapped his heart	
So, from all the corner of the word do not accept Borobudur in collapsed	
The action should not happen in a monument which is sacred in wonder world and not destined for defense of another country	

**Source: Aviation Engineering Class Alpha and Bravo 2017 (unedited)**

**Diagram 2**  
**Numbers of Occurance**



From the data, it can be seen that the highest expression used on commenting the topic is Noun for both groups and constantly followed by Adjective from the partial reading group yet surprisingly followed by Verb from the complete reading group. This can be interpreted that the object of the topic is highly appreciated by both groups, then the direction of next priority changes by each group (to the Adjective by the partial reading group showing emotion and to the Verb by the complete reading group showing the action).

All word expressions above depict adjectives, nouns, and verbs used in respondents' writing from both groups. It can be seen that there are some words used more than once, which means it is common to use to express feeling toward a particular topic. Another fact is regardless of their negative semantic feature, some words can be interpreted positively as seen on the tone implied on the sentence and on the other hand some positive semantic-featured words are referred to as negative, shown by cells colored in grey. This contradiction shows author disagreement against what is stated on the reading.

Overall trend, it can be seen that more expressions are found in the partial reading than in the complete reading, showing greater concern toward the topic. However, the contradiction between the majorly emerged words with the manner of writing can be interpreted as public anxiety as commonly raised over sensitive issues. In contrast, fewer expressions in the complete reading group show confidence and peace toward the topic, knowing that everything has been in the right order.

## CONCLUSION

Reading is definitely a source of input toward Writing. In social media, which can be accessed globally from any gadget anywhere, everyone can easily add and read comments toward a particular topic. The type of reading source is crucial to developing an opinion; this can be seen from the number of expressions in adjectives, nouns, and verbs in comments. However, the manner of comment can be drawn by the source type of reading. This manner can be positive or negative. Negative reading may lead to negative exaggerated comments, while on the other hand positive input may lead to positive wise comments. Knowing this, it is not overstated to say that our society needs to be educated about choosing the right and eligible source of reading. Since knowing the truth – the real truth can give comfort and encouragement.

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## RACIAL TENSION IN POST APARTHEID ERA IN COETZE'S *DISGRACE*

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### ABSTRACT

Apartheid political system has totally affected South African social life, especially toward white Africans who have experienced many benefits from apartheid political system for so long. The abolition of apartheid political system in 1994 by the mark of having multiracial election have also affected to freedom of expression especially in literary work. In the apartheid era the expression in literature was limited, in addition literature becomes public in expression the idea in post-apartheid era. Coetze's *Disgrace* is one of literary work written in post-apartheid era. This work was released four years after the end of apartheid political system in South Africa. Coetze's *Disgrace*, winner of the 1999 Booker Prize was totally set in post-apartheid South Africa. Coetze's *Disgrace* reveals the theme of social politic of South Africa in post-apartheid era such as racist, gender, and sexual issues. It also represents a life of white African which is still rarely discussed, how white African also experiences misfortune events because of the effect of racial tension in Africa. White who was superior race in apartheid era must confront the condition of being disgrace. From the reading of Coetze's *Disgrace*, It can be concluded that literary work depicts the racial relationship especially between white and black in post-apartheid era. As the end of apartheid era in South Africa, the racial law has been ended, and South Africa in the transition toward democracy country. The process of transition brings important change of life both for Black and white people. That, from the representation of Coetze's *Disgrace*, white is not merely superior over black, but they also should experience some misfortune events which they have to pay in term of racial relationship.

**Keywords:** racial tension, apartheid, Coetze's *Disgrace*

### INTRODUCTION

Apartheid political system has totally affected South African social life, especially toward white Africans who have experienced many benefits from apartheid political system for so long. The abolition of apartheid political system in 1994 by the mark of having multiracial election have also affected to freedom of expression especially in literary work. In the apartheid era the expression in literature was limited, in addition literature becomes public in expression the idea in post-apartheid era.

Coetze's *Disgrace* is one of literary work written in post-apartheid era. This work was released four years after the end of apartheid political system in South Africa. Coetze's *Disgrace*, winner of the 1999 Booker Prize was totally set in post-apartheid South Africa. Coetze's *Disgrace* reveals the theme of social politic of South Africa in post-apartheid era such as racist, gender, and sexual issues. It also represents a life of white African which is still rarely discussed, how white African also experiences misfortune events because of the effect of racial tension in Africa. White who was superior race in apartheid era must confront the condition of being disgrace.

Coetze's *Disgrace* told about white African, named David Lurie, a professor of communication in Cape Technical University. David Lurie experiences the sequence events into disgrace. As a man of fifty two and divorced, David solved his kind of sexual desire by visiting a prostitute named Soraya. Soraya works at an escort bureau. Since their relationship do not satisfies David anymore, then he meets his student at the University named Melanie Isaac with whom he falls in love. Their relationship causes a big problem, since Melanie decides to tell her parents about what have been done by her professor to her. David is then obliged to appear before a tribunal at the University, which will cause him to leave Cape Town and return to his daughter's farm.

David's daughter, Lucy lives alone in her farm and only being accompanied by some dogs and black African assistant named Petrus. While visiting his daughter, David witnesses brutal scene. His daughter is being raped by three black men and his car is being stolen by the rapists. David is shocked when he finds out his daughter was raped, but Lucy remains calm: she does not want to confess to the police. Throughout the story David and Lucy continue to argue about the violence in South Africa. Lucy however, remains silent and does not want to talk to her father about this. This scene reveals the racial tension between white and black in South Africa, and how Lucy as a white woman who has land try to accommodate herself by marrying her black African assistant and dividing her land with him in order to save her life in South African culture mainstream.

The discussion will focus and reveal the racial tension between white Africa and Black Africa in post-apartheid era. It will also look how the literary work can present the unrepresentable toward the relationship between white and black in South Africa in postmodernism perspective since many critics say that Coetzee's was the prominent literary work for postmodern work. It represents what it called the shift from modernism to postmodernism.

### **APARTHEID TO POST APARTHEID IN SOUTH AFRICA**

As it is set up in South Africa, it will be best to know the history of racial tension between white and black African in the era of apartheid into post-apartheid era. Apartheid is a political system which was applied in South Africa at 1945 until 1990. Apartheid comes from the Dutch language, which has the meaning apart or separation. This political system was applied by European white people, who colonized South Africa. The first country that colonized South Africa was Dutch then it was appealed by England.

Apartheid was firstly applied in South Africa at 1948 after the wining of the Afrikaner National Party in 1948 (V Pradeep Raj). By that time, apartheid becomes the law to separate people based on their skin. There are four classifications of people in apartheid era, white, black, Indian and colored people. Colored people refer to Asian people. Apartheid political system since then officially became Law to separate citizenship based on their skin. Actually this law has defeated black people; they experience much discrimination through apartheid law such as: the separation of land, the separation public facilities, and the separation of educational facilities.

The government also banned the mixing marriage between white people and other races, and prohibited sexual relationship between black and white South African. In order to limit contact between the races, the government established separate public facilities for whites and non-whites, limited the activity of nonwhite labor unions and denied non-white participation in national government (<http://www.history.com/topics/apartheid>).

The opposition toward apartheid law came from inside and outside South African; there were many protest and demonstration to bane the application of apartheid law which tended to discriminate black people. Fw De Klerk, a South African president at February 2, 1990 in his presidential speech, he promised to repeal discriminative law in South Africa. Since then, the apartheid political system and some discriminative laws officially ended and South Africa became the new country which guarantees the freedom of expression including the expression in writing.

### **DISCUSSION**

Before coming into the discussion of Coetzee's *Disgrace*, I will provide brief information about the author since it will help a lot in understanding deeply to the literary analysis. John Maxwell Coetzee, is a novelist and academic. He was born on February, 9 1940 in Cape Town South Africa. What was significant in the early days of Coetzee's life was the geographical situation he lived in; Coetzee lived with his parents and grew up in about twenty different places in South Africa (De Smet). His academic career began in 1965, at the University of Texas, where he studied Beckett and English literature, in order to obtain a doctoral degree.

As a white Africa, Coetzee also experiences the apartheid to post-apartheid era in Africa,



which influence his writing. Coetzee's *Disgrace* criticized by many critics since it discussed the sexual abuse toward white woman by black African men. It also discusses the races relationship in South Africa especially in post-apartheid era.

David Lurie, a fifty two, divorced and a professor in Cape Technical University, obsessed in finishing a book about Lord Byron.

Byron in Italy, a meditation on love between the sexes in the form of chamber opera (Disgrace; 4)

In attending his sexual desire, David visited a prostitute name Soraya. Soraya is a Moslem and tend to close her identity even her original name to David. Their relationship is getting worse after their meeting incidentally city of business, in where David meet Soraya and his two boys. Since that meeting, their relationship seems to end.

The relationship between David and Soraya is the relationship between two different races and different religion, but their relationship just a kind of business which based on sexual desire. David fulfills his sexual desire by giving money to Soraya, and Soraya gets money from serving David.

David also has the relationship with her student, named Melanie Isaac. She is a student in his romanticism class. David and Melanie firstly met in campus and getting involved in sexual relationship. Their relationship is getting worse after the report of Melanie's parents to campus bureaucracy in the name of sexual abuse of lecture toward her student. This case successfully fires the position of David in his campus.

### **Rape on White**

After the case of Melanie Isaac in campus, David comes to his daughter's home in the farm in the Grahams town in the Eastern Cape. Lucy is David's daughter from his first wife, Lucy lives with her partner, Helen in the farm. To maintain her life, she plants some flower and sell it in her stand in Sunday market. Lucy also keeps some dogs to protect herself and her farm. In her daily life, she is helped by Black African named Petrus.

On Wednesday morning, two black men and a boy come on the farm and attack David and Lucy. They set David on fire and take rapping Lucy. But, Lucy insists on not reporting her as a victim of rapping to the police. For Lucy, what have happened to her as the pay of living in South Africa?

The reason is that, as far as I am concerned, what happened to me is a purely private matter. In another time, in another place it might be held to be a public matter. But, in this place, at this time, it is not, it is my business mine alone.

This place being what?

This place being South Africa. (Disgrace, 112)

Rape in this context is not only related to the power of inequality gender, how a woman has been oppressed by men. But it is rather kind of post-apartheid racial relationship in South Africa. The race relationship especially white Africa and Black Africa is the complicated one, since there was a long history that Black as native Africa has been discriminated in their own country. In post-apartheid era, when the abolition and segregation have been abolished, there was anxiety among white woman to keep staying in South Africa.

Rape for Lucy is kind of a private matter, in which she has the right to choose her own decision related to her fate. Lucy insists on not to report her rape, it shows her independency. In some places, rape usually is proceed in justice and becomes public matter, in which media takes attention. Although, Her Father, David gives her some choices to report her case or to leave the

farm since living alone in the farm is not safe anymore but Lucy takes her main role to keep her in the farm.

Rape in this context is very political; it reflects the negotiation of racial identity in post-apartheid era in South Africa. In most general assumption of rape, it is usually related to the gender relationship. Rape is generally understood to involve sexual of a person by force and/or without that person's consent (Whisnant). World Health Organization (WHO) defines rape as sexual violence, rape of person by two or more perpetrators her is known as gang rape (World Report on violence and health).

But, rape is not only totally talked in physical way only, it is also very political. The writing of Coetze in *Disgrace* shows how a white woman is raped by Black men. By rapping a white woman, the black rapist shows the power of their race and they can dominate white through sexual violence. In this term, black rapist is superior and a white woman is inferior. It also reflect the process of intimidation that black men can take it toward white woman. It as stated by Susan Brownmiller (2011) who wrote about rape

Man's discovery that his genitalia could serve as a weapon to generate fear must rank as one of the most important discoveries of prehistoric times, along with the use of fire and the first crude stone-axe. From pre historic times to the present, I believe, rape has played a critical function. It is nothing more or less than a conscious process of intimidation by which all men keep all women in a state of fear.

Moreover, it is also related to Petrus who willing to protect Lucy after the accident of rape toward her, but actually in this context Lucy's fate depends on Petrus. You underestimate Petrus, Petrus slaved to get the market garden going for Lucy. Without Petrus Lucy's wouldn't be where she is now. I am not saying she owes him everything, but she owes him a lot (*Disgrace*, 140).

Lucy accepts her fate also reflects how she keeps her "skin" in South Africa. The way she negotiates her fate toward the exchange for her land, and accepts Petrus's offer to marry her. By marrying Petrus, a black African, who has already two wives, simply it is to safe herself and her land. Furthermore, Lucy got the pregnant as the result of rape, in this case, Lucy also wants to safe her child who will be a mix races between black and white. By marrying Petrus, Lucy's child also will have acknowledgment identity in that country.

Mardossian (2011) says in his article that rape brings the idea into racial relationship, since in United States and similarly to South Africa that black men were hanged for raping white women than about white man rapping for raping black woman . Since then, the rapping of black man to white woman also more encourages media's attention.

From the report of Di Silvio (2005), South Africa has the highest rate of reported rape in the world; there are 140 reported rapes every day. Moreover, according to the report of Human Right Watch, two out of five women in South Africa report that their rapes were their first sexual experience and less of them report their victim to the police. From this point, it can be said that in the process of democracy, women in South Africa experiences sexual assault which can be dangerous to their life. Furthermore, the sense of rape in South Africa is merely the case of racial relationship rather than gender relationship.

### **Robbery on White**

Coetze's *Disgrace* is set in South Africa, not so long after the transition of apartheid to post-apartheid era. The transition of political system in South Africa influences some social aspects such as crime and poverty. The political system from racial regime into nonracial regime also gives the contribution into social change in South Africa. This long history makes South Africa a unique country in Sub-Saharan Africa. People of South Africa have to maintain their life to the changes

and process of democracy in their country.

As it is in the case of rape of Lucy, the robbery in Coetze's *Disgrace* also shows the racial tension in South Africa in which black people do some violence in the house of white people. One of the executants is the neighboring of Lucy in the farm and is apparently a relative of Petrus, Lucy's assistant.

The political changes in South Africa cannot be separated from racial tension among races in that country. The regime which dominated in South Africa come from racial regime which tends to separate and discriminate people based on the skin. This condition causes social differences among races, such as poverty.

The life of poverty encourages people in social jealousy and attracts people in doing violence against other as it is reflected in Coetze's *Disgrace*, Lucy lives and belongs to land in the country of Grahams town in the Eastern Cape. On one morning, she is raped and being robbed, the car of David is stolen by three black men.

The Living room is in a mess, so is his own room. Things have been taken: his jacket, his good shoes, and that is the only beginning of it (*Disgrace* 37).

Firstly, three black men come to Lucy's house and ask permission to get phone one of his relatives, since in their place there is no connection of phone. Then the incidents come afterward, David is trapped in bathroom, Lucy is rapped, a dog is killed and they take some goods in the living room including the car.

Ikejiaku mentions in his paper, there was increasing of crime in the first phase of post-apartheid around 1990 including assault increased by 18 %, rape by 42%, robbery by 40%, vehicle theft by 34% and burglary by 20% (Shaw in Ikejuaku 2009). The increasing of crime in South Africa was caused by instability regulation in the process of transition from apartheid in to post-apartheid era. That crime happens in almost every part of the country when insecurity happens in South Africa.

It happens every day, every hour, every minute, he tells himself in every quarter of the country. Count yourself lucky to have escaped with your life (*Disgrace*, 98).

The other reason of racial tension in South Africa is a land division among races in which black African couldn't have land outside their territory. Land ownership has always been the great political and strategic support of European colonizers (Yaghoobi, 2014). Lucy is a white land owner who lives in neighboring among poor black people, this also evokes the social jealousy. Coetze's *Disgrace*, therefore, portrays the struggle of once dominant groups of society to cope with a changing world order in general and a politically in the special case of South Africa.

### **Unpresentable**

Then I come to the discussion of one postmodernism aspect in Coetze's *Disgrace* since it is acknowledged as the prominent postmodernism literary work. The term of postmodern appeared in the first time at 1950, this was marked by repeating term of postmodernism in some of daily news (Malpas, 2005). The movement from modern into postmodern influenced the lifestyle of society at the time; it also influenced the movement of literature, art, architecture, and photography. The key idea of postmodernism movement is self-correction or refusal to the establishment of modern ideas.

Postmodern idea also influences the tradition in literature. Gregsonin De Smet (2004) explains postmodernism as 'the move *away* from narrative, from representation. Ihab Hasan has clearly makes some identification of postmodernism which can be applied into the analysis of Coetze's *Disgrace*. I take one of aspect from Hasan in his article *Pluralism in Postmodernism*, that

is The unrepresentable, Unrepresentable. Postmodern literature, particularly, often seeks its limits, entertains its "exhaustion," subverts itself in forms of articulate "silence" (Hasan, 1986).

Coetze's *Disgrace* represent "the silence" of racial tension among races in South Africa in as the effect of transition to post-apartheid political system. Although, Coetze's *Disgrace* receives many critics as it represent black people as attacker and rapist toward white people. But it represent the representation of racial relationship in South Africa, the relationship between Soraya, a Muslim and David, the relationship between Melanie Isaac, a black African and David, the last the violence attack of black people to Lucy's farm. Moreover, those relationships have some possible interpretations, since post-apartheid constructing certain typical texts in the novel.

The narrative way used in *Disgrace* is stream consciousness, in which reader attempts to understand the story from the mind's character, David. Some events which are experienced by David represent the socio – cultural representation of South Africa in general such as racial relationship especially between white and black in post-apartheid era. From the narrative of Coetze through the mind's David, it represent the experience of being white in South Africa.

White came to South Africa firstly as colonizer which then dominated many aspect of life in South Africa, the regime of apartheid political system strengthens the power of white people over black people. But, Coetze's *Disgrace* depicts the disgrace over white people. David, an African white man who has experienced some misfortune events comes into disgrace. David who is formerly a professor in university has to quit from his job after seducing his student and finally became the animal killer in a clinic.

## CONCLUSION

From the reading of Coetze's *Disgrace*, I can draw the conclusion that this literary work depicts the racial relationship especially between white and black in post-apartheid era. As the end of apartheid era in South Africa, the racial law has been ended, and South Africa in the transition toward democracy country. The process of transition brings important change of life both for Black and white people. That, from the representation of Coetze's *Disgrace*, white is not merely superior over black, but they also should experience some misfortune events which they have to pay in term of racial relationship.

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