Pulchra Lingua

A Journal of Language Study, Literature, & Linguistics

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Preface

Pulchra Lingua: A Journal of Language Study, Literature, & Linguistics was created as a collaborative effort among language, literature, and language education researchers to establish an effective publication culture. The most recent volume marks the beginning of the journal's production of research outcomes as a medium of academic information, and also serves as a forum for researchers to engage in scientific activities.

The goal is for the journal to continue to grow and expand with the involvement of younger researchers in its management, who can bring new ideas and knowledge to the publication. The journal primarily focuses on language research and language education, particularly within the multicultural context of Indonesia. It also accepts foreign language research content to provide a wider variety of studies. The journal is published online with an open-access system, ensuring accessibility for all who wish to disseminate their knowledge through publications and scientific discussions.

Quality research results are ensured through benchmarking and collaboration with Yayasan Kyadiren as the publisher. The first volume covers central topics such as literary research, language usage in modern media, and deconstructions of oral literature. The goal is to provide information and inspiration for language, literature, and language education practitioners, and to benefit researchers, educational practitioners, and students. The authors and practitioners who contributed to this publication are appreciated and thanked.

The journal is also committed to maintaining the academic integrity of the research it publishes. The editorial team works diligently to ensure that each article is thoroughly reviewed and meets the highest standards of quality. The peer-review process involves scholars in the relevant fields, who provide constructive feedback to authors to improve the quality of their work.

As a newly established journal, Pulchra Lingua aims to create a supportive and collaborative environment for scholars to share their research and ideas. The journal welcomes submissions from scholars in a range of disciplines, including linguistics, literature, and language education. In particular, the journal seeks to provide a platform

for young and emerging scholars to share their research and engage in academic discourse.

Moving forward, the journal plans to expand its scope and explore new areas of research in the field of language and literature. The editorial team is committed to ensuring that Pulchra Lingua continues to be a valuable resource for scholars and practitioners alike. The journal is published online, which allows for greater accessibility and wider dissemination of the research it publishes.

In conclusion, Pulchra Lingua: A Journal of Language Study, Literature, & Linguistics is a newly established journal that aims to promote scholarship and academic discourse in the field of language and literature. The journal welcomes submissions from scholars in a range of disciplines and is committed to maintaining the highest standards of quality in the research it publishes. Through its open-access publishing model, Pulchra Lingua provides a valuable resource for scholars and practitioners alike, and the editorial team is committed to ensuring that the journal continues to be a leading publication in its field.

Rizky Anugrah Putra

Muhammad Fahruddin Aziz

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Articles

Critical Discourse Analysis on Camila Cabello's Song Lyric: "Havana"

Firma Pradesta Amanah

English Literature Department, University of Satu Nusa Lampung, Lampung, Indonesia

ABSTRACT

This study analyzed Camila Cabello's song "Havana" by examining the text, social cognition, and context. Using a descriptive qualitative approach, the researcher used both padan-intralingual and padan-ekstralingual methods to analyze the macrostructure, superstructure, and microstructure of the song's lyrics. The song's theme explored a girl's dilemma of choosing between her hometown and the person she loved, ultimately choosing to stay in Havana. The songwriter based the song on her personal experiences and aimed to express her love for her hometown despite being enamored with someone from East Atlanta. The song's unique sound and message contributed to its global popularity. Overall, this study provides insight into the layers of meaning and context within "Havana" and how the artist's personal experiences influenced the song.

ABSTRAK

Dalam studi ini, lagu "Havana" oleh Camila Cabello dianalisis dengan mengeksplorasi teks, kognisi sosial, dan konteksnya. Metode deskriptif kualitatif digunakan oleh peneliti dalam menganalisis makrostruktur, superstruktur, dan mikrostruktur lirik lagu dengan menggunakan metode padan-intralingual dan padan-ekstralingual. Tema lagu berfokus pada dilema seorang gadis yang harus memilih antara kampung halamannya dan orang yang dicintainya, tetapi pada akhirnya memilih untuk tetap tinggal di Havana. Penulis lagu mengambil inspirasi dari pengalaman pribadinya dan bertujuan untuk mengekspresikan cintanya pada kampung halamannya meskipun ia jatuh cinta pada seseorang dari East Atlanta. Uniknya suara dan pesan lagu tersebut berkontribusi pada popularitasnya secara global. Secara keseluruhan, studi ini memberikan pemahaman tentang lapisan makna dan konteks dalam lagu "Havana" dan bagaimana pengalaman pribadi sang artis mempengaruhi lagu tersebut.

1. Introduction

Humans are social being who lives in a community. They need other people and a social environment as a means to socialize. In socializing, there must be an incentive to interact with each other. It means that they need to communicate with others. The tool that people use to communicate is called language. By using language, people can assemble a conversation and interact. Besides that, language is employed to communicate or interact and can also be utilized to represent human emotions, ideas and thoughts. Hornby (1995) argued that language manifests feelings and beliefs that people deliver through a system of sounds and words.

On the other hand, Kridalaksana (2008) states that language is a patterned system of arbitrary sound signals characterized by structure reliance, creativity, displacement, duality, and cultural transmission. Regarding the use of language, it can be declared that the role of language is vital for human beings as a means to convey ideas, feelings, and desires among individuals as part of the social community. In addition, we can disseminate information, communicate and express our ideas or feelings. Language is a mechanism to convey ideas, thoughts, and feelings through music. In this era, music has evolved in human life, chiefly among the youth, even though it is not used as a necessity that must exist in every human activity. In addition, music is also used as a hallmark of every culture.

For that reason, most people in the world adore music. Music is a component of the song. With music, many songs are assembled, making music enthusiasts more like it. The song is exciting & entertaining for many people all over the world. People use a song to express something that happened to themselves or others. Aside from cultural richness, the ability to produce and enjoy language and song arises in every human society (Nettl, 2000). Furthermore, songs tend to contain lyrics inside. In representing the experience, the songwriter recreates words and language to create attraction and distinctiveness in lyrics. Song lyrics are considered a discourse. Therefore, it can serve as an exhilarating discourse study object because many dimensions can be analysed.

As mentioned before, the song lyrics are a part of discourses. According to Tarigan (1987), discourse is the most complete and highest language unit above a sentence or clause with continuous high coherence and cohesion that has a noticeable beginning and end delivered verbally or in writing. Discourse can be in the form of essays or whole reports such as novels, books, articles, speeches, or sermons. Every author or speaker makes a discourse with specific concerns and goals behind the manufacture (van Dijk, 2006). They use tactics to emphasize certain parts of their essay to engage the reader. In the present study, the author wants to highlight these sections by accentuating the codes related to several important points.

The first thing that is highlighted in an essay is a theme that is carried. The theme can be observed after reading the whole text. Unconsciously people are habituated to diagnosing a theme by simply concluding in general, but an author has asserted the codes that refer to the theme. As in one of Camila Cabello's songs entitled Havana, the writer or poet arranged codes relating to familiar themes at some point in the lyrics of the songs he made. Camila Cabello is a pop singer born in Havana, Cuba. She is twenty years old, but she has already become a

famous singer today. One of her newest songs is titled Havana. Havana became the favourite song for many people at this time.

In the Havana song, Camila collaborated with hip-hop musicians called Young Thug, and the Havana song is made with the beat of a Latin song in song. Camila also shows her Cuban character, and a few of her popular songs accentuate her artistic side. By looking at the background of that song, the writer was interested in analysing Camila Cabello's song "Havana," which was reviewed from the text, social cognition, and social context. The previous research by Permatajaya (2015) investigated the semantic study of song lyrics with the title "Foster the People." His study focused on the semantic aspect of a song's lyrics. He discovered that song lyrics in Troche's album contain semantic features such as hyperbole, simile, and personification. Besides that, he uncovered the word meaning of semantic features such as conceptual, stylistic, and affective meanings. The songwriter used those semantic components and the meaning of its words to amuse the listeners with the song. Permatajaya's study is equivalent to the present research, it is about investigating the song's lyrics, but there is a differentiation which is the method used in the research. In Permatajaya's research, he just focused on the semantic features of the song's lyrics, but this research used critical discourse analysis to analyse the song's lyrics. It means that a song's lyrics become an interesting topic to be investigated by many individuals using diverse research methods.

Discourse is not only emphasizing the study of language but also has to do with context. It means that the language can be used for a particular purpose. Discourse has a background in its production process and the goals to be achieved. Furthermore, the discourse has also developed in society and represents issues that occur in the social sphere. Therefore, through the analysis of critical discourse will be dismantled linguistic things and beyond linguistics in a discourse. Many people enjoy this song but do not comprehend its true meaning, especially in Indonesia. For that reason, the writer specifies the problems through the following goals: to analyse the text, social cognition, and social context in Camila Cabello's song lyrics of Havana. Hopefully, the research could provide relevant evidence so the readers explore the true meaning of this song.

1.1. Discourse

Discourse is one of the highest elements in the linguistic unit. According to Mogashoa (2014), it is mentioned that discourse is the most complete and highest language unit above a sentence or clause with persistent high coherence and cohesion that has a beginning and an ending delivered orally or in writing. In addition, Zinn & Müller (2022) defines discourse analysis as concentrating on studying the association between language use and context. It means that discourse analysis relates to the study of inter-language relations and the context in the use of language. Discourse is always associated with the text, and text is a series of words or sentences that do not stand alone.

Discourse is closely correlated to the discussion of language skills, especially effectual language skills such as speaking and writing. Both discourse and language skills utilize language as a communication instrument. Discourse deals with intra-linguistic elements (internal language) and the extra-linguistic elements associated with communication processes

such as social interaction and theme development (monologue and paragraph). There are two types of discourse based on the nature or type of usage and the form (Kurosh & Kuhi, 2020). The types of discourse based on the nature or type of usage are monologue discourse and dialogue discourse.

At the same time, the classifications of discourse based on the form are the discourse of prose, poetry, and drama. In this research, the writer exclusively focused on the type of discourse based on the form that is prose discourse in the form of the song's lyrics. Prose discourse is a discourse delivered in the form of prose. Prose-shaped discourse can be either written or oral discourse. In comparison, examples of oral speech discourse include speeches, sermons, and lectures.

1.2. Critical Discourse Analysis

According to van Dijk (2006), the research on discourse is not enough to be established solely on the analysis of the text alone since the text is only the result of a production practice that must also be observed. He also saw how social structures, dominations, and power groups exist in society and how cognition/mind and consciousness shapes and influences specific texts. Discourse by van Dijk is depicted as having three dimensions/buildings: text, social cognition, and social context. The dimensions of the texts studied are text structures and discourse strategies used to assert a particular theme. Social cognition studies produce a news text that involves the individual's cognition of the journalist.

Critical discourse analysis is a discourse analysis that views language as a social phenomenon in which language is used to see the inequality of power that transpires in the life of society. According to Fairclough & Wodak (1997), critical discourse analysis is acquainted with observing language use among struggling social groups to maintain their paradigm. Critical discourse analysis is involved with discourse contexts such as settings, situations, events, and conditions so that it can be understood that the discourse is produced, understood, and analysed in a specific context. Critical discourse analysis regards the communication context of who speaks, why, through the medium, what, and what audiences and situations (Cook, 1989). From this, it can be inferred that language is always tied to the context, which can help interpret the text.

1.3. Text

van Dijk (2014) divides the text into three levels, such as macro structures, superstructures, and microstructures. Macrostructure is a global/general purpose of a text that can be observed by looking at a topic or theme in the news. The superstructure is a discourse structure that deals with the framework of a text. It is about how the parts of the text are composed into the news as a whole. The microstructure is the meaning of discourse observed from a small part of a text word, sentence, proposition, clause, paraphrase, and picture.

1.3.1. Macro Structure

The subject matter investigated in macrostructure is the thematic element which indicates the general definition of the text content. The general meaning is observed through themes in core

ideas. Catt (2011) states that the theme means "something that has been described" or "something that has been placed." The theme refers to a text's core idea, summary, or significance. The word theme is often juxtaposed with the topic. The word topics come from the Greek word topoi which mean place. Lanigan (2015) states that the topic describes what journalists desire to express in their news, showing the dominant, central, and most important concept of news content. Topics illustrate the general theme of a news text, and this topic will be supported by one subtopic and other subtopics mutually supporting the formation of everyday issues. This subtopic is also supported by a series of displayed facts that designate and describe subtopics so that the text forms a coherent and intact text with mutually supportive subsections between one part and another. Lanigan (2015) gives an example of a news text that illustrates student demonstrations. The general theme of the news is that student demonstrations tend to be anarchist and have resorted to violent means. The text will be supported by several subtopics, such as students using and preparing weapons, provocations to the police, refusing peace offers, and demonstrations that clashed with the clash. Each subtopic is considered mutually supportive, strengthening and forming the main topic.

1.3.2. Superstructure

The subject matter studied in the superstructure is the schematic element that exhibits the scheme or plot of the text. According to van Dijk (2014), the extent of schematics is a journalist's approach to support a particular topic to be conveyed by arranging parts in a particular order. Lanigan (2015) states that a text or general discourse has a scheme or groove from the introduction to the end. The flow shows how the sections in the text are organized and sorted accordingly to form a congruence of meaning. The daily conversation discs, for example, have an introductory greeting scheme, the content of the conversation, and the closing/closing greetings. As in journal or scientific writing, the discourse of knowledge also has a schematic, shown by schemes such as abstraction, background back issues, goals, hypotheses, content, and conclusions. While the form of the song ranges from the simplest form to five parts. Among the parts, there are several possibilities of insertion elements that serve as a supporter to refine the relationship between the parts. The bigger a musical composition, the greater the involvement of the element's supporters and vice versa (Vereshchahina-Biliavska et al., 2021).

1.3.3. Micro-Structure

The subject matter examined in the microstructure is a text's local meaning, which is observed through the selection of words, sentences, and styles used in a text. The local meaning is observed through the semantic, syntactic, stylistic, and rhetorical elements.

Semantics

van Dijk (2014) states semantics is categorized as local meaning, that is, the meaning materializing from an intercostal relationship, the relationship between the propositions that build a particular meaning in a text building.

Syntax

Diessel (2020) states that strategies to present themselves positively and adversely negatively can be done using syntaxes such as the use of pronouns, the rules of grammar, the use of specific syntactic categories, the use of active or passive sentences, the laying of clauses, the use complex sentences, etc.

1.4. Social Cognition

van Dijk (2014) states that discourse analysis is not confined only to the structure of the text because the structure of the discourse itself demonstrates or signifies several meanings, opinions, and ideologies. To uncover how the hidden meaning of the text, then it takes an analysis of cognition and social context. The cognitive approach considers that the text has no meaning, but the language user provides that meaning. Each text is produced through awareness, knowledge, prejudice, or particular knowledge of an event.

1.5. Social Context

The third dimension of van Dijk's analysis is social analysis. Discourse is part of the discourse that develops in society. To examine the text, an inter-textual analysis needs to examine how the discourse about a thing is produced and constructed in society. According to van Dijk (2014), in analysing this society, there are two necessary points, namely power, and access.

2.   Method

This research belonged to descriptive qualitative. It was intended to describe precisely a phenomenon that was analysed. In conducting the research, the researcher used padan-intralingual and *padan*-ekstralingual methods (Mahsun, 2007). *Padan*-intralingual method is an analytical method that compares lingual elements, either in one language or in several different languages. Afterward, *padan*-ekstralingual is an analytical method that is extra lingual, such as associating language problems with things beyond the language. Generally, the emphasis of data analysis in this study employed the van Dijk's model, which consists of text analysis, social cognition, and social context. For analysing the text, the writer described the text on macro structures, superstructures, and microstructures. The macrostructure concerned the theme to be said. Superstructure concerned how an opinion was organized and assembled. The microstructure concerned the meaning of the opinion to be conveyed, how opinions were presented, the word choice, and in what way the opinions were conveyed. Social cognition and social context were examined through literature study and historical tracing.

The researcher employed *simak-catat* technique used to obtain the data. The researcher collected data from the internet by downloading the song and transcribing the lyrics. The researcher also utilized pertinent data to equate the transcription of the song's lyrics. The data collecting procedure in this study was divided into several steps: (1) Listening- For the first step, the writer listened to the song to get the transcription of the song's lyrics. (2) Reading – After that, the writer reads, re-reads, and listens to the song to get the feeling and meaning. (2) Analysing – Then, analysing the words that need to be described to get the meaning. (3) Reporting - The last, the data which had been analysed were drawn in the form of conclusion by paraphrasing the song based on the implicated meaning.

3.   Results and Discussion

Song's lyrics of Havana

Hey → *Intro*

Havana_ ooh_na-na_(ay)
Half_of_my_heart_is_in_Havana_ooh_na_na_(ay_ay)
He_took_me_back_to_East_Atlanta_na_na_na *Chorus*
All_of_my_heart_is_in_Havana_(ay)
There's_somethin'_'bout_his_manners_(uh_huh)
Havana_ooh_na-na_(uh)

He_didn't_walk_up_with_that_"how_you_doin'?"_(uh)
(When_he_came_in_the_room)
He_said_there's_a_lot_of_girls_I_can_do_with_(uh)
(But_I_can't_without_you)
I'm_doin'_forever_in_a_minute_(hey) *Verse 1*
(That_summer_night_in_June)
And_papa_says_he_got_malo_in_him_(uh)
He_got_me_feelin'_like

Ooh-ooh-ooh_ I_knew_it_when_I_met_him
I_loved_him_when_I_left_him
Got_me_feelin'_like *Bridge*
Ooh-ooh-ooh_and_then_I_had_to_tell_him
I_had_to_go_oh_na-na-na-na-na

Havana_ooh_na_na_(ay_ay)
Half_of_my_heart_is_in_Havana_ooh_na_na_(ay_ay)
He_took_me_back_to_East_Atlanta_na_na_na_(uh_huh) *Chorus*
All_of_my_heart_is_in_Havana_(ay)
My_heart_is_in_Havana_(ay)
Havana_ooh_na_na

Jeffery
Just_graduated_fresh_on_campus_mm
Fresh_out_East_Atlanta_with_no_manners_damn
Fresh_out_East_Atlanta
Bump_on_her_bumper_like_a_traffic_jam *Verse 2*
Hey_I_was_quick_to_pay_that_girl_like_Uncle_Sam
(here_you_go_ay)
Back_it_on_me_shawty_cravin'_on_me
Get_to_diggin'_on_me_(on_me)

She_waited_on_me_(then_what?)
Shawty_cakin'_on_me_got_the_bacon_on_me_(wait_up)
This_is_history_in_the_makin'_on_me_(on_me)
Point_blank_close_range_that_be
If_it_cost_a_million_that's_me_(that's_me)
I_was_gettin'_mula_man_they_feel_me

Havan_ooh_na_na_(ay_ay)
Half_of_my_heart_is_in_Havana_ooh_na_na_(oh_ay_ay)
He_took_me_back_to_East_Atlanta_na_na_na_(oh_no) *Chorus*
All_of_my_heart_is_in_Havana_(ay)
My_heart_is_in_Havana_(ay)
Havana_ooh_na_na

Ooh_na_na,_oh_na_na_na_(oo_ooh)
Take_me_back_back_back_like
Ooh_na_na_oh_na_na_na_(yeah_babe)
Take_me_back_back,_back_like
Ooh_na_na_oh_na_na_na_(yea_yeah)
Take_me_back_back_back_like *Bridge*
Ooh_na_na_oh_na_na_na_(yea_babe)
Take_me_back_back_back
(Hey_hey)
Ooh_ooh_ooh
Ooh_ooh_ooh
Take_me_back_to_my_Havana

Uh_huh
Oh_na_na_na_(oh_na_yeah)
Oh_na_na_na
Oh_na_na_na *Outro*
No_no_no_take_me_back
Oh_na_na_na
Havana_ooh_na_na

Instrument

Havana_ooh_na_na
Half_of_my_heart_is_in_Havana_ooh_na_na_(oh_yeah)
He_took_me_back_to_East_Atlanta_na_na_na_(ay_ay)
All_of_my_heart_is_in_Havana *Chorus*
My_heart_is_in_Havana_(ay)
Havana_ooh_na_na

3.1. Text

3.1.1. Macro-Structure

Theme

This song's general theme is about love, describing a woman from Havana who is in love with a man from East Atlanta named Jeffery. Based on the lyrics illustrating the theme of the Havana song, those lyrics demonstrate that even though the woman adores the man, she nevertheless wants to return to Havana. That general theme can be seen in the lyrics below:

> *Half of my heart is in Havana*
> *He took me back to East Atlanta*
> *All of my heart is in Havana*

The man (Jeffery) took the woman to East Atlanta, but she still wanted to back to Havana. She prefers Havana more than her love for Jeffery. Those sentences of the lyrics support this song's general theme: a deep love of her hometown, "Havana." The song's subtheme describes that the woman loves a man, although she knows that the man does not have acceptable manners. It was shown from these lyrics:

> *There's somethin' 'bout his manners (uh huh)*
> *He didn't walk up with that "how you doin'?" (uh)*
> *(When he came in the room)*
> *He said there's a lot of girls I can do with (uh)*
> *(But I can't without you)*

Those lyrics explain that Jeffery has a bad manner, he is not a good man but it still makes the woman fell in love with him.

3.1.2. Supra-Structure

Song Title

Every song has a title that represents the theme of the song. The title of this song is Havana. In this song, Havana becomes the main point of the whole essence of the theme. Havana is the place where the woman in this song comes from. The songwriter of Havana produced this song impressively because the song title completes the listeners' curiosity to comprehend the song's meaning. This pop song is viscous with modernity, but Camila Cabello tucked her origins as a Cuban-born singer and gave detail and Latin-style sound to this song, making the Havana track more pleasurable.

Intro

This song begins with a string tone that comes from musical instruments as an introduction to the song before going into the stanza of the song.

Verse

The verse is an introduction to the song before the song goes to the chorus. Although the definition of the verse is an introduction to the song, the verse comes after the chorus. It does

not spoil the meaning of the whole song. This song has two verses in the second and fifth stanzas. The first and the second verse contain Jeffery's character, showing that he is not a good man. The first verse was sung by Camila Cabello, who performs as the woman in the story, and the second song was sung by Young Thug, who performs as Jeffery.

Bridge

The bridge is displayed between parts of the song. In the Havana song, the bridge is in the seventh stanza. On the bridge, the lyrics possess the strong desire of the woman to be able to come back to Havana.

Chorus

Chorus is the most eagerly awaited part of the song. Usually, the main statement or mission of the song is in this section. Chorus has a higher excitement value than the verse because the meaning of the song's theme will be augmented and clarified in the chorus. The Chorus of Havana song is in the first, fourth, sixth, and eighth stanzas. The lyrics of every chorus are similar to each other. They all possess the story of a woman who loves a man from East Atlanta, and the man takes her to East Atlanta, but her heart is still in Havana.

Overall, the Havana song tells the woman who comes from Havana loves a man from East Atlanta named Jeffery. He brought the woman to Atlanta, but she wanted to return to Havana. She is in Atlanta, but her heart is in Havana. She understands Jeffery is not a good man, and her father advises her about it, but it does not drive her to eliminate her feeling.

3.1.3. Micro-Structure

Generally, the things that were observed in the micro-structure were small parts of the text of such as words, sentences, propositions, clauses, paraphrases and drawings. The sections are described as follows.

Syntax

Overall, almost every sentence in the Havana song is a single sentence. In this song, the songwriters did not use complex sentences. He utilized simple sentences that made the listeners leisurely memorize the song lyrics. Usually, in writing song lyrics, songwriters do not pay attention to the grammar they use because grammar is not immensely important in writing song lyrics. What they prefer is the attractiveness of the words and sentences they construct. However, in the Havana song, the songwriters operated exemplary grammar in every sentence. Besides that, all the sentences used in the Havana song are statement sentences. There is no single interrogative. Furthermore, all the sentences are active, and no passive sentence is used in the Havana song.

Semantic

Setting. The setting of the Havana song is in East Atlanta. It can be seen from the lyric, "He took me back to East Atlanta." Then, in this song's lyrics, many sentences explain that she wants to go back to Havana. It means she is in another place and desires to return to her hometown.

Meaning. The listeners can easily comprehend this song's substance because the lyrics are explicitly delivered so that the listeners have no trouble inferring the meaning of the Havana song.

3.2. Social Cognition

Social cognition on the Havana song by Camila Cabello, she cooperated with hip hop musicians Young Thug. Havana's song was made with the beat of a Latin song; in the song, Camilla also exhibits her Cuban character. In this song, she wants to reveal the originality of her song, that is, the culture she brought about in her hometown. The lyrics display in every refrain and bridge. Here are the lyrics that demonstrate that Havana is consistently becoming an essential part of this song.

> *Havana, ooh_na_na (ay)*
> *Half_of_my_heart_is_in_Havana, ooh_na_na (ay_ay)*
> *He_took_me_back_to_East_Atlanta, na_na_na*   *Chorus*
> *All_of_my_heart_is_in_Havana (ay)*

> *There's_somethin'_'bout_his_manners (uh_huh)*
> *Havana, ooh_na_na (uh)*
> *Havana, ooh_na_na*
> *Half_of_my_heart_is_in_Havana, ooh_na_na (oh_yeah)*
> *He_took_me_back_to_East_Atlanta, na_na_na (ay_ay)*   *Chorus*
> *All_of_my_heart_is_in_Havana*
> *My_heart_is_in_Havana (ay)*
> *Havana, ooh_na_na*

The central theme of this song is about her hometown, which is difficult for her to leave behind. Even though this song is about a love story, she loves a man from East Atlanta, but the woman still will not leave Havana. Her love for her hometown is more extensive than her attachment to that man. It indicates that through this song, she profoundly displays her loyalty to her hometown. This Havana song is full of nuances. In addition to being witnessed from the song's nuances, the lyrics also insert some Latin nuances of Havana, Cuba's capital. One sample of Latin language that is in the song is "And papa says he got malo in him." The word "malo" is a Latin word meaning "bad." In that lyric, it is expressed that her father knows Jeffery is not a fine man.

3.3. Social Context

The third dimension of Van Dijk in discourse analysis (2011) is social analysis, where the discourse itself materializes in society. This Havana song became the beginning of the awakening for Camila Cabello after the withdrawal of the girl band "Fifth Harmony." Camila decided to withdraw from her group in December 2016 because of the difference in creativity between herself, her colleagues, and management. Camila seemed to want to invite her listeners to visit Havana, the first place for her to start loving music. Camila also presented a

musical with a Latin feel with melodies and a booming beat captivating her listeners when singles Havana hung.

Indeed, this second single maintains a thick pop with contemporary colours, but here is the genius of Camila to insert her origins as a Cuban-born singer. This song has many segments and sounds of Latin nuance that make the Havana track get famous. Her exceptional vocal character, as well as various cultural elements inserted into Havana's single, really made Camila highlighted as a promising figure in the music industry. As her hometown, it is clear Camila tried to show a two-way connection between herself and the city of Havana. No wonder the audience appeared to know Camila personally. In addition to giving the unique and different image of most pop singers, Havana indirectly marks the beginning of Camila's triumph in the music industry.

4. Conclusion

The present research found that Camila's song narrates the dilemma of a girl who had to decide between her loved one and her hometown, Havana. Amid this dilemma, she was compelled to decide her hometown over the person she loved. In addition, based on social cognition analysis, the current study exposed that the songwriter composed the Havana song based on her personal experience. Havana is her hometown, which is made as this song's general theme. In this song, she cannot leave Havana even though she has already encountered her love from East Atlanta, Jeffery. Lastly, after analysing the social context, the researcher believes that this song has become famous worldwide because of its originality of the nature of this song. Camila intended to demonstrate to everyone that she values her hometown, although there is a man that has intrigued her heart. The researcher expects that the result of the current study will give a different point of view on how to see the artwork. We can use another approach to see it as a source of entertainment and one of the popular discourses that can be explored. In addition, the researcher realizes that the current study is far from excellent. The primary limitation of the current study is that the research did not expand the social context analysis on how the current discourse circulates in modern society. For that reason, the weakness of the current study can be another opening for subsequent research.

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An Examination of The Protagonist in Pidi Baiq's Novel Dilan: Dia Adalah Dilanku 1991

Suparni Suparni[a]   Ratnaningsih Ratnaningsih[b]

[a,b,] Department of Literature, Universitas Alkhairaat Palu, Indonesia

ABSTRACT

Novels are fictional stories that are created by human reflection on the environment and experiences. Within a novel, the author uses their aesthetic experience and creativity to arrange storylines and characters. Examining the characters within a contemporary novel can be intriguing as the main character may reflect the author's idealism and response to their own life. With this in mind, the researcher analyzes the novel "Dilan dia adalah Dilanku 1991" by Pidi Baiq, which has gained popularity among millennial youth. The novel follows the story of high school sweethearts, Dilan and Milea. The researcher focuses on the main characters, Dilan and Milea, and uses a descriptive qualitative method and content analysis to identify certain characteristics related to their characterizations. The study found that Dilan was a romantic, brave, stubborn yet intelligent male figure, while Milea was a loyal, loving, and firm woman.

KEYWORDS
Characters;
The Main Character;
Novel Dilan.

ABSTRAK

Novel merupakan cerita imajinatif yang terinspirasi dari refleksi manusia terhadap lingkungan dan pengalamannya. Dalam novel, penulis mengatur alur cerita dan karakter berdasarkan pengalaman estetika dan kreativitasnya. Kajian pada novel kontemporer menarik untuk mengevaluasi karakter dan tokoh utama dalam cerita fiksi. Karakter utama dalam sebuah cerita dapat mencerminkan idealisme dan pandangan penulis terhadap kehidupan yang dijalaninya. Oleh karena itu, penelitian dilakukan pada novel "Dilan: Dia Adalah Dilanku 1991" karya Pidi Baiq karena popularitasnya di kalangan remaja millennial. Novel ini menceritakan tentang pasangan kekasih, Dilan dan Milea, yang berawal dari SMA. Dalam analisis data, peneliti fokus pada karakter utama, Dilan dan Milea. Dengan menggunakan metode deskriptif kualitatif dan analisis isi, peneliti mengidentifikasi karakteristik tertentu yang berkaitan dengan penokohan dalam karya tersebut. Hasilnya menunjukkan bahwa Dilan adalah sosok laki-laki yang romantis, pemberani, bandel, tetapi cerdas. Sedangkan Milea adalah sosok perempuan yang setia, penyayang, dan tegas.

KATAKUNCI
Karakter;
Tokoh Utama;
Novel Dilan.

1. Introduction

The function of literary works extends beyond being a means of communication between the author and reader, allowing for the author's creative imagination to be expressed through the depiction of thoughts and emotions related to stories and events in daily life. In addition to conveying messages, literary works can also provide entertainment for readers. The novel, a popular type of literary work, is a fictional story that draws on an author's aesthetic experiences and imaginative creativity. In Indonesia, the development of the novel was heavily influenced by the social and political conditions of the time, with the G 30 S PKI incident in 1965 having a significant impact on literary works (Salam, 2008). Despite external factors affecting the development of novels in that era, there has been a shift towards literature that highlights heroic values since the end of the new order (Salam, 2008).

The novel "Dilan: Dia adalah Dilanku 1990", authored by Baiq (2014), was published by Pastel Books in 2014 and has 332 pages. This novel has become one of the best-selling books in Indonesia, with 13 reprints. Moreover, when the novel was adapted into a film and released on January 25, 2018, it was widely popular and successfully attracted millions of moviegoers in cinemas across the country. In just 43 days, the film version of Dilan reached a massive audience of 6,276,000 viewers (Ulfa, 2018).

Pidi Baiq continued his writing after the success of his novel by producing the novel "Dilan: Dia adalah Dilanku 1990", which follows a similar storyline and serves as a continuation of the previous work. However, the author introduces new characters and plot elements in this novel, which has also proven to be popular among readers, particularly young people. The success of Pidi Baiq's work can be attributed to his use of a reverse chronological plot structure, which captures the interest of modern teenagers and also evokes nostalgia for adults. Although previous studies have examined the personality of the main character in similar novels, Septiani et al. (2022) focused on the character dimensions of Dilan specifically, while Triantokoa et al. (2021) studied the novel's adaptation to film. However, no study has yet fully analyzed the main characters in this particular novel, making it a fascinating area of literary research. Using a qualitative descriptive approach and content analysis, this research will focus on the two main characters, Dilan and Milea, and will examine their characteristics based on their actions and ideological beliefs.

1.1. Novel

The novel is a lengthy piece of prose that tells a person's life story with those around them, depicting the characters' traits and characteristics. According to Ramadhanti (2018), the novel focuses on life during a period of tension, with a strong emphasis on life itself. Additionally, a novel is a type of prose literature that contains various intrinsic elements, including the storyline, characters, problems, and their resolution (Dia, 2015; Ningrum et al., 2022). Ismail (2002) pointed out that the term "novel" comes from the Italian word "Novella", which means a fictional prose that is imaginatively composed and tends to have long, continuous stories. The novel is a type of fictional story that comprises several primary elements. Esten (2013) identified five elements that constitute the structure of a story: 1) plot, 2) characterizations, 3) setting, 4) focal

point of the story, and 5) language style. It is necessary to present these five elements in a narrative story to create a work that is not only beautiful but also in accordance with the prevailing linguistic structure. Works that are deemed respectable are those that have educational value, use good grammar, and avoid verbosity.

1.2. Main Figures and Psychological Dimensions

The protagonist is the character who drives the plot forward in a novel. As Wicaksono (2017) explains, the protagonist is the main character who is central to the story and whose actions and experiences are the primary focus of the narrative. Meanwhile, Nurgiyantoro (1995) argues that the novel is a medium for conveying ideas more freely and in greater detail by exploring complex problems.

When studying a literary work, three main elements should be considered: themes, facts, and literary techniques. Researchers typically focus on the factual aspects of the story, which include the characters or actors in the story. This is an essential element for analyzing the psychological dimensions and portrayal of characters in a fictional work (Stanton, 1965). According to Stanton (1965), the attitudes and psychological dimensions of story characters serve as a reflection of real people in the real world. Nurgiantoro (2019) maintains that fictional characters are imaginary personalities that represent figures found in the social realities of life. Thus, while they may be virtual, the attitudes, interests, desires, emotions, and moral principles of the characters in a fictional work refer to human nature that exists in the real world.

The purpose of character development in fiction is to create a sense of immersion for the reader, allowing them to become fully engaged in the story. This can have a psychological impact on the reader as they imagine the experiences and emotions of the characters. In fiction, the main character is typically given the most attention and appears more frequently than other characters. This character is considered the primary actor in the story and their decisions can greatly influence the plot, conflict, and resolution. Supporting characters are also present to assist the main character. Fictional characters can be categorized into different types based on their psychological dimensions. Protagonists are characters that represent truth and humanity, and are central to the story's development. Antagonists are characters that represent evil and are the source of conflict in the story. They often harm the protagonist. Finally, tritagonists are supporting characters who play a mediating role in the story.

2. Method

The research methodology employed in this study is a qualitative descriptive method, as the data gathered is in the form of written words. The purpose of this method is to provide a summary of the data analysis results, with data excerpts included in the research report to provide a comprehensive overview. This approach is consistent with Moleong's (2018) view that qualitative research involves producing descriptive data in written or spoken form based on observable individuals. The primary source of data for this study is the fictional novel "Dilan: Dia Adalah Dilanku 1991" by Pidi Baiq, which is published by Books Pastel and spans 344 pages, divided into 24 parts. The researcher applied total sampling to select the main characters, Dilan and Milea, who are the central figures in the story. To obtain a clear picture of the characters,

the researcher used various techniques, such as documentation techniques, accompanied by advanced techniques such as reading and note-taking. In the documentation technique, the researcher read the novel as an inventory stage to collect relevant data for analysis. Qualitative data analysis is a systematic process of collecting data that helps researchers draw conclusions. According to Miles et al. (2014), the analysis process includes collecting data, reducing data, reviewing data, and drawing conclusions and verification. Hence, this study utilized qualitative analysis techniques.

3. Results and Discussion

In this section, the findings from the data collection and analysis are presented, which includes quotes and the researcher's interpretations of the character traits depicted in the novel "Dilan: Dia Adalah Dilanku 1991". This novel tells the story of a high school student named Dilan who is a member of a well-known motorcycle gang in the city of Bandung. Although he may appear mischievous and difficult to handle at first glance, as the story progresses, it becomes clear that Dilan is actually the smartest student in his class. The arrival of a girl named Milea from another city in Dilan's class piques his interest, and the novel primarily focuses on Milea's perspective as she recounts her love story with Dilan. She is happy with Dilan's affection and romantic gestures, and is proud of his academic achievements despite his stubbornness. However, she also worries about Dilan's involvement in the gang and fears that it could lead to trouble. Despite her concerns, Dilan remains undeterred, even after having run-ins with the law.

Milea is extremely worried about losing Dilan, to the point where she threatens to end their relationship if he continues to be involved with the motorcycle gang. However, Dilan is a typical teenager who values his freedom, so he sees Milea's presence and threats as a burden. This causes Dilan to distance himself from Milea, leading to their eventual separation when Milea is forced to move to Jakarta for higher education. Despite this distance, Milea still has feelings for Dilan. Unfortunately, Dilan seems to have disappeared without a trace, and Milea tries to reach out to him but his family has moved. In the meantime, Milea meets Herdi, a senior from her school, and they eventually get married. However, deep down, Milea realizes that she still loves Dilan, even though she suspects that he is now with someone else.

3.1. Analysis of The Protagonist in The Novel "Dilan: Dia Adalah Dilanku 1991"

This section will present the results of a character analysis of Dilan and Milea, the two main characters in the novel "Dilan: Dia Adalah Dilanku 1991 by Pidi Baiq". The researcher considers them to be the main characters based on their frequency of appearances, the author's directions, and the title of the novel. Dilan and Milea play central roles in the story, driving conflicts and plot development. The author also indicates that they are the central figures. Furthermore, the fact that Dilan's name is used in the title confirms his status as the primary character, a common feature in other popular romance stories in Indonesia like Lupus.

Table 1. Analysis of The Protagonist in The Novel

No	Name	Characters	Explanation
1	Dilan	Romantic	Dilan's efforts to melt and please Milea show his romantic side.
		Daredevil	Dilan's appointment as the leader of a motorcycle gang shows his courage.
		Clever	Despite his wayward nature, Dilan is a smart student who excels in class.
		humorous	Dilan's ability to lighten the mood with his jokes shows his humorous side.
2	Milea	Caring	Dilan's strong opposition to Dilan's involvement in a motorcycle gang proves his affection for her.
		Loyal	Despite many men approaching her, Milea remains loyal to Dilan.
		Romantic	Dilan's actions and words towards Milea demonstrate his romantic nature.
		Firm	Dilan always prioritizes the truth, demonstrating his firmness.

3.1.1. Dilan's Specific Characters

Romantic

Dilan, a young man in the novel Dilan Dia adalah Dilanku 1991 by Pidi Baiq, is portrayed as having a romantic personality, particularly when he expresses his emotions to Milea, the woman he likes. An example of this is evident in dialogue excerpt (1) on pages 65-66, where Dilan uses romantic words to praise and seduce Milea, hoping to win her affection. Dilan's romanticism is also shown in his poetry, where he often writes specifically for Milea, such as in the poem "KALAU" on page 30:

Quote 1. (Pages 65 - 66)

> "Bukan_apa-apa. Aku takut saja ada yang_ngaku-ngaku Milea. Pas sudah_dirindukan_ternyata palsu. Pas meluk, gak tahunya dia beruang. Rugi_Bandar. Ha ha ha."

The analysis of the quote above shows that Dilan attempts to woo and compliment through romantic words. He is confident that these words would make Milea feel flattered. Dilan seems to be trying to win over the heart of the woman he likes. Dilan also frequently conveys his romantic attitude in his poetry dedicated to Milea, as seen in the following excerpt from his poem entitled "KALAU":

Quote 2. (Page 30).

> "Jika_imun_menyegarkan, kamu_lebih. Jika_cokelat diisi kacang mente katanya enak sekali, tetapi kamu lebih. Atau ada roti yang berisikan ikan tuna dibumbui dengan daun kemangi, kamu lebih. Kamu lebih sehat dari buah-buahan. Tahu gak? Lebih berwarna dari pelangi. Lebih segar dari pagi. Jadi kamu harus mengerti, yah, aku menyukaimu sampai_tujuh_ratus_turunan, ditambah 500 turunan lagi."

Daredevil

Besides being romantic, Dilan also displays bravery in the novel. This is evident by the fact that he is the leader of a motorcycle gang in Bandung, despite being young and still a student. The following excerpt from the story illustrates this point:

Quote 3 (Page 17).

> "Di sekolahnya, Dilan dikenal sebagai Panglima Tempur dari salah satu geng motor yang ada di Bandung. Ke mana-mana selalu memakai motor jenis CB Gelatik yang sudah dia modif."

The following excerpt from the story is an indication of Dilan's courageous nature:

Quote 4. (Page 296)

> "Besoknya, di sekolah, aku mendapat kabar dari Piyan, entah bagaimana Piyan tahu, katanya Dilan ditangkap oleh pihak kepolisian karena semalam bersama kawan-kawannya menyerang satu kelompok orang yang dia duga sebagai pelaku yang sudah menyebabkan Akew meninggal."

Clever

Dilan is not only known for his involvement in a motorcycle gang and his frequent involvement in fights, but also for his academic excellence. He consistently ranks first in his class, demonstrating his intelligence. This is evident in the following story excerpt:

Quote 5. (Page 16).

> "Mungkin, kamu juga sama seperti dia, tapi Dilan selalu mendapatkan rangking pertama atau minimal kedua di kelasnya. Berbeda dengan Si Zael, teman sekelasku, dia juga sama, bawa buku tulisnya cuman satu, tapi nilainya jeblok dan itu bagiku adalah kekonyolan yang tiada tara."

Dilan's intelligence is further evidenced by his acceptance into a State University in Bandung, which is illustrated in the following story excerpt:

Quote 6. (Page 320).

> "Kudengat kabar bahwa Dilan juga diterima di salah satu Perguruan Tinggi Negeri yang ada di Kota Bandung. Saat itu, sangat senang mendengarnya bahwa dia yang dulu selalu aku khawatirkan akan terbengkalai pendidikannya ternyata bisa diterima di perguruan tinggi yang dia maui."

Humorous

In addition to being intelligent, brave, and romantic, Dilan has a humorous side that allows him to easily connect with his classmates, motorcycle gang members, and even Milea. Dilan is able to adapt to and socialize with his peers with ease. This is demonstrated in the dialogue excerpt below:

Quote 7 (Page 31).

> "Aku bias saja memberhentikan hujan katanya, Caranya? pertanyaku pada saat setelah aku terdiam.''Bentar,''kata Dilan. Lalu dia berseru: Berhenti, hei, hujan!'' Kemudian Dilan diam menunggu hasilnya. Aku juga diam. ''Kok, gak berhenti?''kutanya. ''Gak dengar dia.''''Gak punya kuping?... Iya."

Dilan's humorous nature is also displayed in his interactions with his girlfriend, Milea, as depicted in the following dialogue excerpt:

Quote 8 (Pages 32)

> "Aku hisa berhentiin motor,"katanya. "Aku tahu caranya,"kataku. "Gimana?"Rem aja," kataku. "Gampang kan?" "Kok tahu?" jawab Dilan. "Bayi juga tahu. "Bayi ajaib."Dia ketawa, aku juga…"

Dilan is the main character in the novel Dilan, My Dilan 1991 by Pidi Baiq, who is portrayed as a humorous person. He loves to joke around with his friends and can make up stories to amuse them. This trait of Dilan's is evident in the two dialogue quotes above, and it makes Milea love him even more. On the other hand, Milea is also one of the main characters in the novel, who has her unique personality.

3.1.2. Milea's Specific Character

Caring

As Dilan's girlfriend, Milea is depicted as a loving person who is deeply concerned about Dilan's safety. She even threatens to end their relationship if Dilan does not leave the motorcycle gang, as she does not want him to meet the same fate as his friend Akew. This is shown in the following dialogue excerpt:

Quote 9. (Page 311).

> "Aku terpaksa mutusin kamu, biar kamu tahu aku serius kalau aku gak suka kamu ikut-ikutan geng motor!"..Waktu, Akew meninggal …, kataku lagi dengan segrukan kecil di hidungku."Lia cemas, Bunda. Lia takut Dilan juga akan kayak Akew."

Quote 10 (Page 84).

> "Sejak kejadian Dilan dikeroyok, aku mulai khawatir tentang apa yang akan terjadi kepadanya. Bagiku, dia adalah bagian besar dari hidupku dan sulit untuk membiarkan hal itu terjadi kepadanya."

Loyal

Besides being affectionate, Milea is also characterized as loyal to her lover. Despite receiving attention and love from handsome and wealthy men, she remains faithful to Dilan and only wants to give her love to him. This is evident in the following dialogue excerpt:

Quote (Page 62).

> "Ingin rasanya aku ngomong ke Kang Adi bahwa Aku hanya ingin Dilan, meskipun semua orang akan bilang bodoh karena memilihnya tapi aku ingin bersama orang yang selalu bisa membuat aku merasa senang dengan apa yang dia katakanya. Aku ingin bersama orang yang membuat aku suka dengan apa yang dia ucapkan! Aku ingin bersama dengan orang yang bisa membawa hal baru, yang lain dari umum dan menyenangkan."

Milea's loyalty towards Dilan is also apparent when she rejects her childhood friend Yugo's invitation to go for a walk. This is seen in the following story excerpt:

Quote 11 (Page 134)

> "Walau tubuhku ada disitu, tetapi pikiranku terus mengembara ke Dilan. Sungguh, aku tidak pernah berfikir akan mencintai orang lain selain Dilan. Tidak pernah dalam pikiran terliarku bahwa aku ingin

berpacaran dengan Yugo. Aku tahu, ada begitu banyak orang keren di dunia tapi aku hanya ingin Dilan."

The dialogue excerpt provided above reveals Milea's determination to maintain her relationship with Dilan, despite their arguments or disagreements. Milea's heart and soul belong only to Dilan, despite knowing many other men in her life.

Romantic

Milea also shares Dilan's romantic nature in their relationship. Whether at home, school, or on their travels, Milea expresses her love for Dilan in exciting ways:

Quote 12 (Page 24).

> "Kata-katanya selalu akan bisa membuat perasaanku melambung. Kau bisa saja menganggap itu gombal, tetapi bagiku, hal macam itu perlu juga diungkapkan. Ya, cinta mungkin aneh, tapi dengan orang-orang seperti dia di dunia, menurut aku lebih asyik, kerasa lebih seru dan menyenangkan! Setiap aku bangun tidur, selalu ingin kupastikan bahwa ia masih ada di Bumi."

Milea's romantic nature is further demonstrated when the couple takes a walk together and enjoy the evening air, as depicted in the novel:

Quote 13 (Page 29)

> "Kupeluk Dilan bagai tak boleh ada yang ngambil selain diriku. Kupeluk Dilan sambil mengenang lagi saat pertama aku mulai mengenalnya. Aku tersenyum (kadang-kadang diiringi rasa bangga) bahwa Panglima Tempur itu, anak bandel itu, adalah yang kini jadi milikku, adalah yang bisa kuacak-acak rambutnya kalau aku sedang kesal kepadanya. Dan itu, rasanya, tak akan ada selain aku yang berani melakukannya."

From the dialogues and novel excerpts above, it is evident that Milea possesses a romantic nature, and she cannot deny Dilan's unique qualities that set him apart from the other men she has known before.

Firm

Unlike most women, Milea is known for her strong will towards her boyfriend. She doesn't hesitate to criticize and forbid Dilan from doing things that could be deemed inappropriate or pose a threat to her safety. Milea is also strict with her school friends, as seen in the dialogue excerpt:

Quote 14 (Page 59).

> "Yah, aku adalah Milea. Milea Adnan Hussain, pacar Dilan dan berhak melarang Dilan melakukan hal-hal yang akan beresiko buruk pada dirinya. Berhak melarang apa-apa yang Dilan lakukan yang akan menghancurkan masa depannya."

Sikap tegas Milea juga ditunjukkan saat memutuskan untuk putus dengan orang yang dicintainya, Dilan. Meski baginya itu hal yang cukup berat namun ia tetap melakukannya. Seperti terlihat dalam kutipan cerita berikut ini:

Quote 15 (Page 299).

"Sungguh, aku tidak pernah berfikir bahwa aku benar-benar ingin putus dengan Dilan, tapi aku merasa itu harus aku lakukan (termasuk menamparnya) untuk memberi dia pelajaran bahwa aku tidak main-main."

The dialogue excerpt and story above reveal that Milea's firm nature is demonstrated when she ended her relationship with Dilan, despite it being a difficult decision. This aspect of her character, along with her loving and romantic nature, is evident throughout the novel. Dilan and Milea, the two main characters in the book, share similarities in their loving and romantic personalities, but differ in other ways. Dilan is also portrayed as intelligent and brave, while Milea is loyal and firm.

3.2. The Societal Influence and Dissemination of The Novel "Dilan: Dia adalah Dilanku 1991"

The way people communicate can be influenced by the discussions that are common in society. This is also true for the novel "Dilan: Dia adalah Dilanku 1991", especially after it was made into a movie. Anisa (2021) discovered that the showing of the movie Dilan 1990 had a positive effect on the communication attitudes of students. This is reflected in the social interactions of students who attempt to emulate the characters in the movie. They appear to be more amiable and courteous, and as a result, are more easily accepted in social circles. The admirable qualities of Dilan also inspire students to develop their own potential and to believe that everyone has equal opportunities to succeed academically. However, there are negative consequences as well, as some students imitate Dilan's aggressive behavior towards other groups. Moreover, the social example of Dilan and Milea, which may be somewhat suggestive for students of their age, is also utilized as a model for social interactions today, which is of concern to researchers.

Furthermore, the popularity of the novel and its film adaptation has given rise to a meme discourse, based on a dialogue from the novel, that has become a template for humorous memes such as "Don't miss. It's heavy. let me." This meme has been reproduced in various forms and has become assimilated into various adolescent and social issues.

Picture 1. Meme originating from the novel Dilan He Is My Dilan 1991

The above image is a meme based on a dialogue from the novel Dilan 1991. The image features a man smoking a cigarette, which is often associated with someone under pressure or trying to

relieve pressure. Semantically, the meme uses hyperbole to depict the exaggerated pressure of unemployed individuals on social expectations. Meanwhile, syntactically, the use of the non-standard word "unemployed" creates a familiar impression. This issue is common in the current era, especially for young graduates who are struggling to find jobs. Through the use of memes, the novel has gained attention in the online community and has attracted a significant number of viewers. Additionally, the appearance of the main characters in the novel has influenced the fashion trends among young people who attempt to emulate their styles. This has provided a marketing opportunity for the clothing industry to promote products that reflect the new idol of young people, Dilan (Tantri, 2019). Thus, the characters of a popular literary work can significantly impact language and social behavior in society. Therefore, it is crucial for writers to embed positive messages and moral values into their works in an honest and aesthetically pleasing manner.

4. Conclusion

The preceding chapter's analysis leads to the conclusion that the main characters Dilan and Milea in Pidi Baiq's novel Dilan, She Is Dilanku Year 1991 have distinct personalities. Dilan is a romantic and brave leader of a motorcycle gang in Bandung who also excels academically and enjoys humor with his girlfriend Milea. Milea, on the other hand, has a loving, loyal, and firm character, as shown in her actions and decisions throughout the novel. These character traits bring the story to life and engage readers. Despite the findings, there are still limitations and gaps that require further exploration in this research. Firstly, the study did not provide a comprehensive explanation of how the characters' traits impact adolescent language patterns. Secondly, the researcher did not compare the reader's interpretations of the characters with their own interpretation or the author's intended portrayal. Lastly, there is a need to expand the scope of the study to examine the role of character development in shaping personality traits. As such, researchers are encouraged to delve into these aspects to enhance the understanding of this field.

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The Cultural Values Present in The Oral Literature of Kaili Rai

Mardiah Mardiah

Department of Literature, Universitas Alkhairaat Palu, Indonesia

ABSTRACT

The study "Cultural Values in Kaili Rai Oral Literature in Marana Village, Sindue District" aims to highlight the cultural values contained in Kaili Rai oral literature, which has been largely ignored and is at risk of extinction due to declining numbers of speakers. The research uses qualitative descriptive methods and interviews with local cultural actors to preserve the values and gain a clear understanding of the oral literature. The research findings indicate that some cultural values from the oral literature are still embedded in the everyday lives of community leaders in Marana Village, Sindue District. However, the younger generation has been exposed to outside cultures through electronic media, which has contaminated their understanding of these cultural values. The study's objective is to raise awareness of the importance of preserving regional literature and its cultural values for future generations.

KEYWORDS
Cultural Values;
Oral Literature;
Kaili Rai.

ABSTRAK

Penelitian ini berjudul "Nilai-Nilai Budaya dalam Sastra Lisan Kaili Rai di Desa Marana, Kecamatan Sindue" bertujuan memperoleh gambaran yang jelas tentang sastra lisan Kaili Rai. Pemilihan judul tersebut berdasarkan alasan bahwa Sastra daerah belum mendapat perhatian. Sehingga memungkinkan sastra lisan Kaili Rai akan punah, seiring semakin berkurangnya penutur sastra lisan daerah khususnya Kaili Rai. Sedangkan sastra daerah Kaili Rai menyimpan nilai-nilai budaya yang sangat tinggi yang dapat diterapkan dalam kehidupan sehari-hari. Penilitian dilaksanakan sebagai salah satu upaya melestarikan nilai-nilai yang terkandung dalam sastra daerah tersebut. Sehingga untuk mewujudkannya peneliti melaksanakan pengamatan dengan menggunakan penelitian deskriptif kualitatif disertai dengan wawancara bersama pelaku budaya daerah. Hasil penelitian yang penulis lakukan bahwa sebagian nilai-nilai budaya itu masih menjadi pegangan hidup masyarakat Desa Marana Kecamatan Sindue, teristimewa di kalangan tokoh-tokoh masyarakat. Sedangkan di kalangan generasi muda, nilai-nilai budaya dari sastra lisan tersebut telah terkontaminasi oleh budaya luar melalui media elektronik.

KATAKUNCI
Nilai Budaya;
Sastra Lisan;
Kaili Rai.

1. Introduction

Indonesia is home to a diverse range of ethnic groups, each with their own unique language, customs, and literary arts. This diversity contributes to the distinctiveness of each region. Literary and artistic diversity is viewed as an integral part of human culture, which has a profound connection to multidimensional life (Hidayat et al., 2008). Language and culture are correlated, as language is often used as a means of preserving culture. Likewise, culture arises from the existence of language, and the two are seen as closely interconnected.

To fully appreciate a culture's literature, a thorough and systematic study is necessary. This ensures that literature is not merely viewed as a source of entertainment but also as a means of imparting important values to future generations. Literature contains valuable ancestral heritage that conveys high moral values, and studying it can create a sense of pride and appreciation for local culture. Therefore, preserving regional literature is essential in order to enrich our understanding of Indonesian culture and its treasures.

This study is not only a means to promote intercultural communication, but also to encourage efforts to study and preserve regional oral literature. This is particularly important because oral literature is at risk of being forgotten due to a lack of exposure to regional cultures and limited access to literature with a regional perspective.(Latupeirissa & Monaten, 2021; Nahak, 2019). The community saga and oral literature contain important cultural values that should be preserved and passed on to future generations. Therefore, it is important to continue studying and promoting awareness of these literary works to help maintain the cultural richness and diversity of the language users (Pamungkas & Andyanto, 2021; Sudewa, 2014).

To understand literature, it is crucial to examine regional literature, particularly folklore, as it embodies the philosophical values and cultural identity of the people. The purpose of studying regional literature is not just to highlight its regional traits but also to explore the cultural elements as a source of constant scientific discussion, ensuring the preservation of national culture. Oral literature and folklore are valuable cultural assets that can guide language and cultural communities to understand the societal practices and ideas across generations. In addition, folklore can act as a medium for creators to communicate with their audience as they can easily relate to works that are presented in saga and folklore (Fauzan & Nashar, 2017; Yetti, 2011; Djamudi, 2017).

To the Kaili Rai ethnic community in Donggala Regency, folklore is an essential part of their regional culture that must be preserved. These stories have been passed down through generations without clear knowledge of the original authors. The assumption of the researcher is that these oral literary works reflect the personality of the community and its environment, making it crucial for scholars to study and contribute to the development of regional literature. This research also aims to document and inventory the oral literature as a valuable part of life's history. The study's findings will provide insights into the past and unveil a piece of life's mysteries (Endraswara, 2013).

The above statement suggests that future generations must learn from the philosophical foundations of their cultural community, which should be preserved. The cultural values embedded in Kaili Rai's oral literature are inseparable from the elements that construct it.

Despite this fact, there has been no previous research or writing on Kaili Rai's oral literature. Thus, this study aims to provide a comprehensive understanding of the cultural background and structure of Kaili Rai's oral literature and explore the cultural values presented in it.

The purpose of this study is to describe the cultural background and structure of the oral literature present in the Kaili Rai community, including its themes, messages, and cultural values. Since this is a preliminary study, the authors limit their discussion to cultural values, themes, and mandates (Armina, 2020). The objective is to ensure that the discussion is focused and target-oriented. The study aims to describe the themes and messages that are supported by scientific evidence, as well as to uncover and describe cultural values present in the oral literature of the Kaili Rai people.

Furthermore, this study can provide significant insights into the effort of nurturing and advancing oral literature as a part of the national culture. Moreover, there is a scarcity of research that offers details on the oral literary culture of Central Sulawesi. The researchers are confident that the outcomes of this study can offer guidance and reference materials for future research on regional languages and contribute to the preservation and conservation of regional languages from the danger of disappearing.

2. Method

This study utilizes the inductive method to provide a descriptive account of the cultural values in the Kaili dialect of the Rai language as a whole. The purpose of this method is to describe cultural values and support the themes and messages found in Kaili Rai's oral literature. The Rai dialect of the Kaili language is spoken in Sindue District, Donggala Regency, Central Sulawesi Province, and the research was conducted in the village of Marana to facilitate the research process due to the presence of a significant number of native speakers of the Kaili Rai dialect.

To select appropriate informants for this study, the researchers utilized certain criteria to ensure that the data collected aligned with the research objectives (Marshall, 1996). The informants were carefully chosen based on their qualifications, which included being native speakers of the Kaili language, Rai dialect, having excellent articulation skills, having sufficient education, being proficient in the Kaili language, Rai dialect, and having adequate knowledge in language studies. The data collection process involved the use of both listening techniques and expert techniques (Sudaryanto, 2015).

The main focus of data collection in this study is on cultural values, using descriptive techniques for data analysis. To gain a comprehensive understanding of the data, the immediate constituency analysis method is employed. This method, proposed by Malkoç (2011), views speech as a system of interrelated constituents that form a complex pattern or structure that is repeated throughout the construction.

3. Results and Discussion

In this section, the researcher provides an analysis and explanation of the Kaili Rai community's folklore findings. The story of Lamatinda and Reaginta is presented along with its script and

synopsis, which have been translated for better understanding of the message and cultural values conveyed in the story.

3.1. Cultural Values Present in Oral Literature of Kaili Rai

The summary of the tale of Lamatinda and Reaginta is as follows: Lamatinda, a young king, had a peculiar dream in which he walked across a frozen plain and encountered a princess named Raeginta. He later recounted this dream to his parents.

Translating into the Kaili Rai Language

> "Lamatinda, ana nu raja nangipi, ri rarara pangipina iya nolomako ri tasi es, nosintomu ante randoo sangana Raeginta. Pangipinai nipakiluna ante papa nte inona."

Following his strange dream, the king consulted with shamans to interpret it, and they predicted that his son Lamatinda would face a great disaster. However, they also suggested that the king seek out the woman from his dream in order to overcome this ordeal.

> "Nan gepe pen gipi anana, Lamatinda,raja nompokio tau navali nopaboto pen gipi,medodo supaya metasere ngipi anana. Poro-pora tau navali napaboto pen gipi narata poromo,nibukanamo bukuna.Batuana pen gipi bahwa ana nuraja moalami masala bose.tapi,masalah njau mamasalah raatas. Tau navali pane nantoo nte raja supaya anana macepa melolo Rae ginta."

The King decided to immediately set out to find Raeginta, accompanied by a group of followers. During the journey, Lamatinda became trapped in an icy ocean, causing all of his companions to freeze to death. He was left stranded in the middle of the icy expanse until he was spotted by Raeginta, who informed her father, the king of the Ice Palace.

> "Nibontusimo, supaya macepa melolo Raeginta.Nipopobarangkamo Lamatinda nikabuaka ante upacara beriva anana nuraja.Ri rala pelumakoana,Lamatinda natesua ri tasi es poro-pora to panggeni ia namati naranindi. SewatuLamatinda kanjupu-njopu samambana ri tasi es, ianipeita I Raeginta..., nitotoakana njapa nipeintana ante papana.Papa Raeginta raja, nu istanana nigulilingi tasi es."

Upon receiving the report, the king ordered Lamatinda to be rescued and brought to land. Lamatinda was then given a change of clothes and offered food before he recounted his story to the king and empress, including the details of how he became stranded in the icy ocean. The king and empress were so impressed with Lamatinda that they arranged for him to marry Raeginta.

> "Naporo nangepe pakile njau.raja moparentaka supaya metulungi tau kanjopu-njopu njau ante menggenina loko ri kabaiyana. Nasampe ri kabiyana Lamatinda nandiu ante noganti pakea,pade loku ri istana nipopokumoni.Naporo nokumoni, Lamatinda nacarita ante raja nte rongona eva nuasala raija nitoran nocaritaka patuju sampe ia kanjopu-njupo ri tase es, Naporo nangepe carita Lamatinta, raja nte rongona nompoporongo Lamatinda ante anana sangana Raeginta."

After spending a year in another kingdom, Lamatinda requested the king and empress to let him return to his country with Raeginta to introduce her to his parents.

> "Lamatinda nte Raeginta naroo sampae saena ante matuana.Nedodomo Lamatinda ante raja nte rongona manjilimo ia njamboko ri ngapana, rapoposinjanina Raeginta ante togurana."

Before their departure, they were warned not to pick any fruits they come across during their voyage as they belonged to a giant female creature from the moon.

> "Da raipa nobarangka,Lamatinda nte Raeginta nipopatora supaya ri rara pesumomba nemontoto mangala buah-buah nipotomu ri jala. Sabana Masepala raksasa bose mobine dako ri vula puena."

Despite the warning, Lamatinda's compassion for his hungry wife forced him to pick some fruits. As a result, he was blown away by strong winds to the moon, causing the sky to turn dark. There, Masepala, who had taken the form of Lamatinda, attacked Raeginta and gouged out her eyes, throwing her body into the sea. However, her body got stuck on the boat's cadik, preventing it from sinking.

> "Sabana nabai longgo nte kabose pompokonoana ante rongona,Lamatinda rai namampu notagiaka pedodoa Raeginta mengala bua nipentakana ri jala.Nalingamo ia njamboko ante pompainga togurana.akibatnya, Lamatinda nipepekarambua mompoiri loku ri vula ante cuaca najadi jitaka mpii.Ri njaumoto, Masepala nogsnti lenje najadi Lamatinda,ante niosuna mata Raeginta ante niverakana ri tasi nosanggani ante koro raeginta.Naupa koro raeginta nekai ri barata sakaya sehingga korona rai nalodo ri tasi."

Lamatinda was blown back to his boat and found Masepala had taken Raeginta's form. When they arrived in Lamatinda, Raeginta, who had lost her eyesight, crawled ashore and hid in the bushes.

> "Lamatinda, naporo nanau dako ri vula, nepone ri sakaya.Masepala noganti lenjena najadi Raeginta. Rai nasae dako ria atu sakayana poro nasampe ri pelabuha ri kampu Lamatinda. Raeginta nacepa nokalabengga loko ri kabaiana netambuni ri raragumbu ri sambaliku pelabuha jau."

Despite Lamatinda's unawareness, Raeginta was actually pregnant and gave birth to twins whom she named Tikuala.

> "Rae ginta anu kakonona daa nompavatai nangote anana norapi ante tonji laya.Anana noposakana Tikuala."

One day, while Tikuala was fishing, he caught a fish which, upon being opened, revealed two eyes that looked exactly like his mother's.

> "Nabosemo pangane. Tikuala nnsaro loku nebau ante nompopositara tonji layana. Naria saeo Tikuala nomparata sambaa bau, ri rarantai bau pan gane nirata ruongu mata nacoco ante ukura numata inona."

Tikuala was a powerful rooster and could defeat all other chickens, and during a fight, he accidentally killed one of Lamatinda's chickens. As a result, Tikuala won the fight.

> "Tikuala ei nompokono nompopositara tonji layana. Rai naria namampu nompadaki tonjina.Naria saeo Tikuala nempopositara tonji ante Lamatinda. Tonji Rajamaki namana."

Out of curiosity, Lamatinda secretly followed Tikuala and discovered Raeginta and their children. He was both shocked and delighted to finally find them and also realized that the woman who had transformed into his wife was actually his wife.

> "Rai ninjanina, I Lamatinda neoseaka dako rikapuriana, watuna Tikualai maojo manjili ri sapona. Ri sapo. Rajamaki njau Lamatinda nosintomu ante ino Tikuala rai ntani iai adalah Raeginta rongona."

Lamatinda intends to take Raeginta and their child to the palace, but they are concerned about the potential threat from Masepala. Tikuala decides to take matters into his own hands and kill Masepala.

> "Naporo posimtomuana njau,Lamatinda nempakeni Raeginta ante Tikuala loku ri istana. Tapi ia njamboko nenggea ante Masepala. Tikuala nojanji mempateina Masepala."

Eventually, Tikuala is successful in defeating the female giant Masepala, allowing them to live safely and happily in the palace.

> "Kamate Masepala Raeginta ante Tikuala niala dako istana ante pokova bulava,ia natovu ri istana jamo nanyama."

3.1.1. The Theme of The Story

The theme of this story is perseverance and resilience. The ability to persevere and remain resilient in the face of life's challenges and trials is essential. Conversely, committing crimes will ultimately lead to loss. The theme of this oral literature highlights the importance of perseverance and the never-give-up spirit, as demonstrated by the struggles of Lamatinda and Raeginta in overcoming the problems caused by Masepala's arrival. Ultimately, virtue prevails over crime.

3.1.2. The Massage of The Story

The oral story carries a message that emphasizes the importance of having perseverance and determination, as the obstacles and difficulties in life are a means by which God teaches and raises the level of his creations.

> "Daa nakavao soa navongi ri jala anu niose pokova Raeginta sampe ri rara istana. Nantoomo I Pua"Naheba vongina soana,seimo rongona anaku Lamaginta anu nanau dako ri langi. Kaporona Lamatinda, Raeginta, ante anana,Tikuala,naroo nanyama ri rara istanana. Kamate 1 Pua,Lamatinda nopagantika papana najadi Pua ri kampu njau."

Translation:

> "This aroma is so sweet, it is my Khayangan-born son-in-law. Eventually, they lived happily in the palace and after his father's death, Lamatinda led the country."

The passage cited above portrays the result of the perseverance demonstrated by Raeginta, Lamatinda, and Tikuala, who overcame separation and torture at the hands of Masepala. Ultimately, they are able to enjoy a life filled with joy and contentment after successfully enduring a sequence of challenging ordeals.

3.1.3. Moral Value of The Story

From the central theme of the story, the cultural values that can be observed are as follows:

Honesty

In his dream, Lamatinda, the son of the king, encountered a woman named Raeginta while walking on an ocean of ice. When he woke up, he recounted the dream to his parents, as can be seen in the following quote:

> "...Naria samba ana nu raja nosangaka Lamatinda.Naria sawatu,ri rara katuruna Lamatinda nangipi nolumako ri tasi es nosintomu ante samba randoo.Pangipina nitotoakana ante papa nte inona Sangana Raeginta.Nebangu dako ri katuruna Pangipina nitotoakana ante papa nte inona."

Translation:

> "The King heard from Lamatinda that his son had dreamed of walking in the ocean of ice and met a woman named Raeginta. Lamatinda tells her dreams as they are to her parents."

The above quote suggests that Lamatinda is a truthful individual who shares his experiences honestly. In the past, indigenous peoples often used dreams as a form of intuitive information for leaders to make decisions. Moreover, Lamatinda openly shares his background, including how he was rescued by Raeginta's father when he was stranded in the middle of the ocean of ice. By honestly revealing his purpose for coming, Lamatinda is welcomed with open arms by everyone.

> "Nasampe ri istana Lamatinda nidikaka pokumonia.Naporo nokumoni,nompamulamo ia nocaritaka beriva ia sampe naria ri kampu njau.Ia ja rai nitoranaja nocaritaka asalana sema ia kakonona.Kaporona nangepe carita Lamatinda,Pua raja ante rongona naasi matana. Nipoporongona Lamatinda ante anana nosangaka Raeginta anu nitoo pangane."

Translation:

> "After being served food upon his arrival at the palace, Lamatinda truthfully revealed the purpose of his visit and his background. The king and empress were moved by his honesty and his tale of his journey, and so they decided to marry their daughter to Lamatinda."

The above quote illustrates how Lamatinda's honesty left a deep impression on the king and empress, ultimately leading to his marriage to Raeginta.

Giving advice

Following their wedding, Raeginta and Lamatinda spent a year living in Raeginta's parents' palace. However, they soon requested permission to return to Lamatinda's hometown to visit his parents. Before they departed, the king warned Lamatinda not to take or eat any fruits he may encounter on the way, as they were believed to belong to Masepala, a giant said to hail from the moon.

> "Riwatu is radua membasabi, Pua raja nompangajarina."Ane ri rara posumomba miu mempeinta buah-buah,nemo ntoto kamiu mangalana sabana poro-porona Masepala puena,Raksasa movunena anu asalanadako ri vula".Naporo nipangajari,Lamatinda ante Raeginta langsung nosumomba."

Translation:

> "Prior to their departure, the king warned Raeginta and Lamatinda not to take any fruits they may come across on their journey, as they belonged to the giant Masepala."

The above quote suggests that Raeginta's parents wished for their safety and hence gave them advice before leaving.

Affection and Respect

Despite being unaware of his true father's identity, Tikuala had a strong affection for his mother. Even upon discovering the truth, Tikuala still instinctively embraced and showed reverence towards his father, indicating his deep devotion towards him.

> "Watuna Tikuala nanjili ri sapona,rai ninjanina,Lamatinda neoseaka dako kapuriana,sampe ri sapona.Watuna notutui boboka,ia langsung naturu sabana nalenge ntoto.Watuna is naturu ri raranjapona,Lamatinda nopea ri ngayo nu sapo,nongare ia nedodo rabukaka boboka. Nebangumo Tikuala ,nibukana boboka;Lamatinda neoko ringayonaNacepa is nantotoka inona bahwa naria to rata.Naratamo inona notomui totara njau. Natebikaja Raeginta nopeinta tau anu narata njau sabana rai ntanina tau narata bo rongona Lamatinda papa I Tikuala, anu nasaemo nepeleaka ante rai ninjani ri ava totona.Lamatinda nombarasai eva njapa nirasai nu rongona. Raeginta rupana anana anu najadi balinositara pangane.Raimo natetaha kasanana poro,nasikapui ante notomangi,tapi Tikuala ninjanina mai bahwa Lamatinda ei papana,nikapuinaja ante nedodo ampu ante togurana."

Translation:

> "After losing the chicken, Lamatinda followed Tikuala secretly and found his house. Tikuala was tired and went straight to his room after closing the door. Lamatinda called out to him from outside, and when Tikuala opened the door, he was surprised to see Lamatinda, who had been separated for a long time, and introduced him to his mother."

Keeping Promises

Lamatinda invited Tikuala and Raeginta to live in the palace, but Raeginta refused due to the presence of Masepala, who was still lurking there. Lamatinda promised to eliminate anyone who caused misfortune for Raeginta and convinced her to return to the palace after Masepala was defeated.

> "Nipokiomo ino ante anana nepone ri istana,tapi nibalasi Raeginta,"Kami nenggea mepone ri istana sabana ri polibua naria Masepala;nemo-nemo kami rakonina moje".Nesono Lamatinda, "Nemo menggeajamo ia ku pater."

Translation:

> "Lamatinda followed Tikuala in secret after they lost the chicken and found his home. Tikuala, feeling tired, went straight to his room after closing the door. From outside the house, Lamatinda called out to Tikuala, who opened the door and was surprised to see his long-lost husband. Later, Lamatinda invited Raeginta and Tikuala to live in the palace, but Raeginta was afraid due to the presence of Masepala. Lamatinda promised to eliminate anyone who caused harm to Raeginta and convinced her to return to the palace after Masepala was defeated."

> "Kamate Masepala nosanggani ante anana, nikarebaka ante Raeginta,lalu nipedodoka I Pua Raja nte rongona supaya manggenika pokova bulava kaka pesavia Raeginta. Nikenikanamo Raeginta pokova bulava nioseaka to panggeni ante to bose kampu tapi to potomuaka ri istana iamo Pua Raja ante rongona."

Translation:

"Tikuala was the one who killed Masepala, and after that, Raeginta was carried to the palace on a golden palanquin. They were warmly welcomed by Lamatinda's parents, who were the king and queen consort."

Ingenuity

Lamatinda came up with a smart plan to defeat the powerful giant Masepala. Despite knowing that the woman who had taken human form in the palace was actually Masepala, Lamatinda pretended not to know and invited her and her son to enter a house made of palm fiber. Inside the house, Lamatinda set it on fire, causing Masepala and her child to die instantly.

"Nanjilimo Lamatinda novia sapo dako kulinggonau.Kaporona nipovia,nipokauna Masepala ante anana mesua ri rara njampo njau. Ri watuna ia ante anana mesua ri rara njapo kuli ngonau njau,langsung nitunju I Lamatinda. Nogunggupu apuna. Rai nasae ri atu niepemo oni nepogu.Rupana pogu ntai ante Tanana poro radua, Masepala ante anana."

Translation:

"Lamatinda built a house out of palm fiber, invited Masepala and her son to come inside, and secretly set it on fire. He waited and made sure they were dead. Shortly after, he heard a popping sound, which he believed was the sound of their stomachs and heads."

The above quote highlights Lamatinda's cleverness in punishing Masepala.

Fortitude

Raeginta's character exemplifies the cultural value of fortitude. He endured a difficult life, beginning with Masepala gouging out his eyes and throwing his body into the sea. Fortunately, his body was caught in the boat's outrigger, which saved him from sinking. This demonstrates the value of fortitude in Raeginta's character, as seen in the following quote:

"Ri watu Masepala nelolo kutu Raeginta riwatu njaumo mata Raeginta nicabuna pade niveraka ri tasi.Naporo njau,Masepala ja noveraka koro Raeginta,tapi nekai ri barata sakaya nipesavina njau.Korona rai nalodo ri rarantasi."

Translation:

"After Masepala gouged out Raeginta's eyes, he threw his body into the sea. But Raeginta managed to survive because his body got stuck in the outrigger of the boat, preventing him from sinking to the bottom of the sea."

Masepala, who possesses supernatural abilities including shape-shifting and extraordinary powers, brought great misfortune upon Lamatinda and Raeginta. To deceive Raeginta's husband, Masepala pretended to be Raeginta.

"Naporo Lamatinda nipapanau dako ri vula, ia napola nepone ri sakaya pesavina.Rai nisangkana bahwa mobine anu naria ri rara njakaya njau Masepala, ia nisangka rongona Raeginta."

Translation:

"Lamatinda went back to his boat after being blown away by the strong wind. However, to his surprise, the woman on the boat was not Raeginta, but Masepala who had transformed into her to deceive him."

The following quote highlights Raeginta's resilience in raising her child:

"Kakonona, 'ri watu Raeginta nipapanavu ri tasi,ia rara kaada nompavata. Watuna narata ri kampu Lamatinda njau,nabolimo is ri rara gumbu ri sambaliku labua.Rai nasae ri atu niotemo anana."

Translation:

"Raeginta's pregnancy was unknown to Lamatinda. She had been injured by Masepala and had to live in the bushes near the harbor until she gave birth to her child."

Vigilance

Tikuala demonstrated the value of vigilance by warning the villagers against fighting cocks in the palace area. He did this deliberately to protect the people from the evil Masepala and prevent them from suffering the same fate as his mother and himself.

"Naria nicaritaka ja bahwa naporo nositara tonji is nantarima doi botoro ante balina anu nidagi, ia moje nontotoaka bahwaAne kamiu mompopositara tonji,nemo ri istana sabana naria Masepala,naroo ri rara istana, nokumoni tau."

Translation:

"Whenever he won a cockfight, Tikuala reminded his opponents to stay away from the palace because Masepala, who enjoyed causing harm to people, was there."

Raeginta also showed vigilance and resourcefulness by realizing that Masepala had taken on his form. He did not immediately accept Lamatinda's invitation to return to the palace until he was sure that Masepala had been defeated.

"Kami nenggea mepone ri istana sabana ri rara istana naria Masepala;nemo-nemo kami rakonina mole."

Trasnlation:

"Due to the fear of Masepala's potential harm, we prefer not to visit the palace."

Raeginta demonstrates the importance of remaining vigilant to prevent similar events from happening again.

Justice

The character of Lamatinda embodies the cultural value of justice by taking firm action to punish wrongdoers and restoring the rights of the innocent in a wise manner.

"Naporo njawetu nanjilimo Lamatinda novia sapo kulinggonau.Naporo nipovia,nipokauna Masepala ante anana mesua ri ram njapu njau. Ri watuna is ntaliana ri rara njapo njau,nitunjumo Lamatinda.nojumumo apuna.Rai nasae ri atu niepemo pogu.Rupana pogu ntai ante Tanana Masepala ntaliana.

Translation:

"Lamatinda constructed a dwelling using palm fiber, and once it was completed, he persuaded Masepala and his son to enter it. Lamatinda then set the structure on fire in secret, causing the flames

to spread uncontrollably. He remained there and ensured that they were deceased. Following that, he heard a popping noise that he assumed was the sound of their stomachs and heads."

The above statement exemplifies how Lamatinda resolved to punish Masepala appropriately for deceiving and causing harm to Raeginta and the people of the village.

3.2. Oral Literature and Myth

The Kaili community uses oral literature or speech as a primary means of communication and teaching philosophical values. These values are passed down from generation to generation and become beliefs in society. The story mentioned above is not just superstitious content but serves as a source of learning and emphasis for those who listen to it. Because there is no information on the script system used by ancient peoples in the Central Sulawesi region, speech is often used as a medium of information in the speech community (Puspitasari, 2022). Superstitions in Central Sulawesi oral literature are typically connected to pragmatic myths or practices that are inherited through speech. These beliefs have a causal relationship that aims to regulate and limit human behavior according to norms that help promote relationships with fellow members of the community Umri (2021), resulting in a harmonious cultural community.

4. Conclusion

The research findings indicate that the oral literary stories of the Kaili Rai community convey various cultural values and messages, such as honesty, advice, politeness, keeping promises, ingenuity, fortitude, and justice. These values and messages are passed down as a cultural heritage from generation to generation, with the aim of shaping the character of an educated and courteous society. The practice of transmitting philosophical values through oral literature is customary among the Kaili people due to the absence of evidence suggesting that the ancient Kaili people used scripts. However, the research is limited by a lack of access to a broader range of oral literature stories, particularly from different isogloss regions, and therefore more in-depth research is recommended to curate and preserve all of the oral literature of indigenous peoples in Central Sulawesi for future generations.

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Studying The Language Style in Advertising Slogans for Food and Beverages Aired on Indosiar and ANTV TV Channels

Syamsuddin Syamsuddin[a], Yenny Faradillah[b]

[a,b]Department of Literature, Universitas Alkhairaat Palu, Indonesia

ABSTRACT

The objective of this study is to examine the language style and semantic meanings of food and beverage advertising slogans on television. The research approach utilized is descriptive qualitative, utilizing recording and note-taking techniques. The study concentrates on the language style used in food and beverage advertising slogans on Indosiar and ANTV television stations from January to June 2022. The findings of the research reveal that the language style used in food and beverage advertising on television is quite diverse, with hyperbolic language being the dominant style. The preparation of advertising slogans employs a variety of language styles with the intention of influencing and attracting consumers to purchase the promoted product.

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan gaya bahasa yang terdapat dalam slogan iklan makanan dan minuman di televisi dan makna semantik yang terkandung dalam iklan tersebut. Adapun metode penelitian yang digunakan adalah kualitatif deskriptif dengan menggunakan teknik rekam dan catat. Obyek penelitian adalah gaya bahasa yang terdapat dalam slogan iklan makanan dan minuman pada stasiun televisi Indosiar dan ANTV periode Januari hingga Juni 2022. Hasil penelitian menunjukkan bahwa gaya bahasa yang digunakan dalam iklan makanan dan minuman di televisi cukup beragam namun 1) Gaya bahasa tersebut didominasi oleh gaya bahasa hiperbola, 2) penyusunan slogan iklan menggunakan ragam gaya bahasa dengan tujuan untuk mempengaruhi dan menarik hati konsumen agar tertarik membeli produk yang dipromosikan.

KEYWORDS
Language Style;
Advertising Slogan;
Television Station.

KATAKUNCI
Gaya Bahasa;
Slogan Iklan;
Stasiun Televisi.

1. Introduction

In essence, language style refers to the way in which words and sentences are used to convey ideas, opinions, and experiences, whether through oral or written communication, with the intention of influencing and leaving a lasting impression on the listener or reader (Markub, 2018; Nur, 2018). According to Epstein (2013), language style can be seen as an alternative form of expression in social interactions. Therefore, language style can enrich the meaning of speech and create a more powerful impact and message on the listener. The use of language style in advertising is also crucial (Ginting et al., 2020; Lanang & Meidariani, 2020; Syukri et al., 2019). Advertising language style is not only rhetorical but also aims to capture consumers' attention and promote the product. Gijsel et al. (2008) dan Pérez-Sabater (2021) suggest that language style is a rhetorical form of communication that aims to influence others with specific discourse motives. In an advertisement, language style is used to present the product in an attractive manner without undermining its strengths or advantages.

While advertisements often use non-standard language, such as foreign or regional dialects, a successful language style in advertising should adhere to three key indicators: honesty, politeness, and attractiveness. Honesty is reflected in the rules and structure of language; when language is used in a way that does not follow clear and established norms, the message can become confusing and appear deceitful.

The use of polite language is an important aspect of effective communication as it helps maintain the dignity and self-esteem of both the speaker and the listener, and reflects a civilized society (Ardiani et al., 2021). In advertising, an ideal language style is used to attract the attention of potential consumers, particularly Asiani (2020). Advertising is not just a marketing technique, but also a means of conveying information to the public (Juditha, 2018). Advertisements often use persuasive and permissive language to influence the subconscious and mindset of the public towards the products being promoted (Pah, 2018). Advertising producers use creative language and visual displays to convince and attract potential consumers.

The language style used in advertisements serves not only to attract potential customers, but also to create a positive image of the product being marketed (Winarni, 2010). The style of language in advertisements is an important factor in shaping the perceptions of both producers and consumers. The community's assessment of an individual is closely related to the use of language style, and the more effective the language style used, the better the impact on community judgment (Keraf, 2004). Producers need to be attentive in identifying opportunities and developing marketing strategies for their products. Effective use of language can increase the selling value of a product. Even if a product does not appeal to a certain group of customers, a well-crafted advertisement can change their perception of the product. According to Tjiptono (2005), advertising language indirectly communicates the benefits of the product through language style, which is designed to elicit positive emotions and persuade potential customers to make purchases.

This study diverges from previous research as it concentrates on the language style employed in slogans of food and beverage advertisements on television. The reason for

choosing language style as the main focus is due to the variety of language styles utilized in the advertisements broadcasted on Indosiar and ANTV channels. Upon initial observation, the researcher noticed the existence of different language styles, such as hyperbole, metaphor, personification, synecdoche, repetition, ellipsis, and alliteration. Consequently, the researcher aims to explore further the use of language style in advertising by adopting a qualitative descriptive approach to identify the types of language styles used in the two television broadcasting media (Indosiar and ANTV). Additionally, the researcher seeks to investigate the purpose of employing such language styles to the general public.

1.1. Language Style

The term "language style" is often used in rhetorical studies, derived from the Latin word "stylus" which means a writing tool used on a wax tablet. In the field of linguistics, the concept of style was developed by the Greeks, leading to two schools of thought: the Platonic and the Aristotelian(Keraf, 2004). According to the Platonic school, style is a quality of an utterance and can be distinguished from a non-stylistic utterance. On the other hand, Aristotle sees style as an inherent quality of each utterance, with unique stylistic characteristics. Therefore, language style refers to the unique way of expressing and presenting thoughts to make an impression and influence the speech partner.

The use of language style in advertisements aims to persuade potential consumers to purchase the advertised product. Advertisements serve as a means of communication that promotes goods, services, and ideas in a persuasive and permissive way (Kasali, 1998; Nirmala, 2020; Widyatama, 2007). The effectiveness of an advertisement depends not only on the visual aspects, but also on the use of language style, which can have both economic and social effects. The economic effect is measured by the producer's profit from sales and the positive image of the product in the market, while the non-economic effect is the social impact that can make the product accepted and trusted by the public. Advertising also facilitates marketing, interaction, paradigm formation, and social processes, allowing information to spread more widely in society. Through advertising, consumers can indirectly interact with products and manufacturers, and they can infer product quality indirectly through advertisements. Successful advertising creates a positive image in society, forming a strong paradigm that associates good product quality with specific brands. Examples such as Aqua and Pepsodent demonstrate how advertising can shape an image and influence our subconscious mind.

2. Method

Qualitative descriptive research methods are used by researchers to examine phenomena in a comprehensive manner through verbal descriptions that provide an overview of the phenomenon (Moleong, 2018). To ensure consistency in the analysis results, this study employs a multi-method approach, including content analysis, to examine the data collected. The primary data used in this study are food and beverage advertisements aired on television channels, specifically Indosiar and ANTV, from January to June 2022. The study focuses on the language style used in slogans in the advertisements for food and beverage products.

The researchers applied purposive sampling method to collect data, which involved selecting specific criteria for the collection of Etikan (2016) that focused only on advertising slogans related to food and beverage products. They also used documentation method, along with observing and note-taking techniques to gather data (Anwar & Syam, 2018). The information seen or heard in the advertisements was transcribed to make it easier to classify and interpret the data. The transcribed data was observed repeatedly to ensure the accuracy of classification and interpretation, so that the resulting data can be easily interpreted and can provide evidence-based reports.

3. Results and Discussion

This section presents the findings of the study on the language style used in food and beverage advertisements broadcasted on Indosiar and Andalas Television stations. The researchers observed and analyzed the advertisements from January to June 2022, and identified the use of nine types of figurative language in the advertising slogans: metaphor, hyperbole, personification, alliteration, assonance, repetition, rhetoric, synecdoche, and ellipsis. The researcher provides a table that categorizes and provides examples of each type of language style used in the advertisements.

Tabel 1. Style of Language Used in Advertising for Food and Beverage Products

No	Language Style	Product Advertising	Slogan	Meaning
1.	Metaphor	Indomie Kuah (Antv)	*Rasanya Bikin Nyaman di Rumah*	The advertising slogan suggests that consuming Indomie can provide a feeling of comfort and homeliness.
2.	Hyperbole	Roma Sandwich (Antv)	*Lebih Mantap Cokelatnya, Lebih Banyak Isinya*	The advertising slogan implies that Roma biscuits have a higher quantity of solid chocolate and content compared to other biscuits.
3.	Hyperbole	Kacang Atom Garuda (Antv)	*Gantinya Kerupuk*	The advertising slogan indicates that the nuts can serve as a replacement for crackers during meals.
4.	Personification	Madu Tj (Indosiar)	*Madu Dari Alam*	The advertisement suggests that TJ Honey is natural, genuine honey.
5.	Hyperbole	Q-Tela (Indosiar)	*Enaknya Gak Pake Drama*	The advertisement conveys that Q-Tela chips offer a unique and authentic taste experience.
6.	Hyperbole	Roma Malkist Keju Manis (Antv)	*Keju Manis Ya Cokelat Malkist*	The advertisement indicates that the biscuit is made with sweet cheese and chocolate.
7.	Hyperbole	Nissin Crispy Crackers (Indosiar)	*Satu Rasa Berjuta Cerita*	The advertisement suggests that Nisin biscuits have a delicious taste that leaves an exceptional impression.
8.	Hyperbole	Kinder Joy (Indosiar)	*Penuhi Kelezatan dan Keceriaan Untuk Si Kecil*	The message conveyed in the advertisement is that Kinder Joy is a snack that brings happiness and excitement to children.
9.	Repetition	Susu Ultra Mimi (Antv)	*Tumbuh Alami, Alami Tumbuh*	The message conveyed in the advertisement is that consuming packaged milk helps children grow naturally.
10.	Hyperbole	Sarimi Gelas (Antv)	*Semua Rasa Ada Sosisnya*	The message conveyed in the advertisement is that all Sarimi flavors contain sausage.

No	Language Style	Product Advertising	Slogan	Meaning
11.	Hyperbole	Buavita (Antv)	*Penuhi 100 % Vitamin C Harianmu*	The message conveyed in the advertisement is that Buavita provides vitamin C for the body throughout the day.
12.	Hyperbole	Susu Omela (Indosiar)	*Rasanya Luar Biasa, Ganti Cara Masak*	The message conveyed in this advertisement is that Omela Milk has an exceptional taste and can be used as a new ingredient in cooking.
13.	Hyperbole	Torabika Jahe Susu (Indosiar)	*Bikin Melek dan Jaga Stamina*	The message conveyed in this advertisement is that these packaged drinks can help boost stamina and reduce eye fatigue and drowsiness.
14.	Hyperbole	Teh Pucuk Harum (Antv)	*Rasa Teh Terbaik Ada di Pucuknya*	The message conveyed in the advertisement is that the packaged tea has the finest ingredients and taste because it is sourced from tea shoots.
15.	Denotation	Energen Kurma (INDOSIAR)	*Ekstra Energi & Daya Tahan Tubuh Saat Beraktivitas*	The message conveyed in the advertisement is that Energen drinks provide an extra boost of energy and endurance during physical activities.
16.	Repetition	Beng-Beng Drink (Antv)	*Cokelatnya Good Bikin Mood Jadi Good*	The meaning conveyed in the advertisement is that the chocolate content in the drink is of high quality and can uplift one's mood.
17.	Rhetoric	Mie Sukses (Indosiar)	*Mau Sukses, Makan Mie Sukses*	The message conveyed in the advertisement is that people who aspire to be successful should consume noodles from a successful brand.
18.	Hyperbole Repetition	Floridina (Indosiar)	*Bulir Lebih Utuh dan Lebih Banyak*	The meaning conveyed in the advertisement is that the drink contains intact and abundant grains.
19.	Hyperbole	Good Day (ANTV)	*Karena Hidup Perlu Banyak Rasa*	The message conveyed in the advertisement is that in order to enjoy life to the fullest, one needs to indulge in various pleasures, including drinking.
20.	Metaphor	Coca-Cola (Indosiar)	*Hidupkan Semangatmu*	The meaning conveyed in the advertisement is that consuming Coca Cola can increase one's zest for life.
21.	Personification	Kopi Kapal Api (Indosiar)	*Secangkir Semangat Indonesia*	The message conveyed in the advertisement is that a cup of Kapal Api coffee can provide exceptional enthusiasm for the people of Indonesia.
22.	Denotation	Bear Brand (Antv)	*Rasakan Kemurniannya*	The advertisement implies that by drinking Bear Brand milk, consumers can experience the purity of the milk.
23.	Hyperbole	Joss C-1000 (Indosiar)	*Biangnya Vitamin C*	The advertisement suggests that the drink contains a high level of vitamin C.
24.	Hyperbole	Mie Gelas (Antv)	*Gak Cuman Enak, Sehat Buat Anak*	The advertisement suggests that glass noodles are not only tasty but also contribute to the health of children.
25.	Denotation	Susu SGM Explore (Antv)	*Bersatu dan Kuat Dukung Generasi Muda*	The advertisement suggests that drinking milk can help the government to raise a healthy and strong young generation.
26.	Hyperbole	Kopi ABC Susu (Antv)	*Kopinya Asli Rasanya Pasti*	The advertisement claims that ABC Coffee is made from real coffee and has a delicious taste.

No	Language Style	Product Advertising	Slogan	Meaning
27.	Alliteration	Biskuit Pocky (Indosiar)	*Makin Happy, Makin Yummy*	The advertisement promotes the new packaging and improved taste of Pocky Biscuits
28.	Hyperbole	Mie Sedap Korean Spicy (Indosiar)	*Jelas Terasa Sedapnya*	The advertisement asserts that the delicious taste of Mie Sedap is unquestionable.
29.	Hyperbole	Oreo Soft Cake (Indosiar)	*Tiap Moment Jadi Seru*	The advertisement suggests that Oreo biscuits can add excitement to any moment when consumed together.
30.	Metaphor	Coklat Cadbury (Indosiar)	*Ada Kebaikan Di Setiap Insan*	The advertisement implies that sharing Cadbury chocolate is a way of showing care and affection towards others.
31.	Metaphor	Keju Kraft Cheddar (Antv)	*Nikmatnya Kebersamaan*	The advertisement conveys that Kraft Cheese can be a shared food that brings people closer together.
32.	Hyperbole	Wafello (Antv)	*Wafer Paling Dicari*	The advertisement highlights that Wafello has a delectable taste that everyone would desire to savor.
33.	Metaphor	Ensure (Indosiar)	*Kekuatan Untuk Aktif Sepanjang Hari*	The advertisement suggests that Ensure milk can provide the energy and stamina required to go through the day.
34.	Synecdoche	Top Kopi (Antv)	*Kopinya Orang Indonesia*	The advertisement implies that Top Coffee is an original Indonesian coffee that is accessible and enjoyable to anyone.
35.	Hyperbole	Kopiko (Indosiar)	*Kenceng Aroma Kopinya*	The advertisement suggests that Kopiko has a potent coffee aroma.
36.	Metaphor	Sarimi (Antv)	*Nikmatnya Emang Bikin Goyang*	The advertisement conveys that Sarimi's taste can be so delightful that it can cause a shaking sensation in the tongue and body.
37.	Denotation	Permen Kiss (Indosiar)	*Pakai Masker Nafas Tetap Seger*	The advertisement implies that KIS candy can help maintain fresh breath even when wearing a mask.
38.	Hyperbole	Supermi Original (Indosiar)	*Original, Gak Ada Duanya*	The advertisement suggests that Supermi uses authentic ingredients and has superior taste and quality compared to other brands of Indomie.
39.	Repetition	Bejo Jahe Merah (Indosiar)	*Ampun Jahe Merahnya Ampun Jagonya*	The advertisement indicates that the red ginger content in the product is exceptional and provides both health benefits and pleasure.
40.	Hyperbole	Segar Sari C (Antv)	*100% jeruknya*	The advertisement claims that Fresh Cider C is made entirely from real oranges and contains 100% orange juice.
41	Personification	Teh Gelas (Indosiar)	*Suara Hati Ingin Yang Asli*	The advertisement implies that only glass-brewed tea can offer tea lovers an authentic taste experience.
42	Repetition	Better (Antv)	*Cokelatnya Full Enaknya Mantull*	The advertisement suggests that BETTER has a bold flavor profile and is loaded with chocolate.
43	Assonance	Luwak White Coffee (Indosiar)	*Awali Hari-Harimu*	The advertisement recommends enjoying a cup of Luwak White Coffee before starting the day's activities in the morning.

No	Language Style	Product Advertising	Slogan	Meaning
44	Ellipsis	Teh Botol Sosro (Antv)	*Apapun Makanannya, Minumnya Teh Botol Sosro.*	The advertisement implies that Sosro bottled tea is the only perfect drink to consume after a meal.
45	Metaphor	Susu SGM (Indosiar)	*Jadikan Dunia Sahabatnya*	The advertisement suggests that SGM aids in the growth and development of children, allowing them to become more acquainted with their surroundings.

Based on the data described above, it was discovered that hyperbole was the dominant language style among the 45 food and beverage advertisements aired on Indosiar and Andalas Televisi (ANTV) television stations. The language styles of metaphor and repetition were also observed. Some advertisements employed more than one language style to reinforce the message of the product and have a stronger influence on consumers. This is a tactic used by advertising producers to persuade consumers to purchase the product being advertised.

3.1. Hyperbole

Hyperbole is a language style that uses exaggerated statements to emphasize a point. This style is evident in the Fragrant Pucuk Tea advertisement which states "the taste of the best tea is at the top". The advertisement shows two caterpillars climbing towards the top of tea leaves, but a farmer suddenly appears and picks the top tea shoot to be processed into bottled tea. This conveys the message that the best tea comes from the top of the tea leaves and that Fragrant Pucuk Tea uses only the best ingredients for the best taste and aroma.

The repetition of the word "shoots" in the advertisement emphasizes the idea that the best tea comes from the top of the leaves. The advertisement also shows that tea leaves are the key ingredient for making tea and that Fragrant Pucuk Tea uses only the best tea leaves to produce its tea.

From a semantic perspective, the figurative meaning in this ad is centered on the word "bud," which refers to the top part of the tea leaf that supposedly produces the best tea. Although the quality of tea is not solely determined by the buds, the advertisers want to capture the audience's attention and persuade them to buy Teh Pucuk Harum's bottled tea using hyperbolic language. Another example of hyperbolic language can be found in the Omela Sweetened Condensed Milk ad, which uses the slogan "Rasanya Luar Biasa, Ganti Cara Masak." The 15-second ad shows several women and a cook adding Omela's sweetened condensed milk to their dishes, and after trying the food, the women exclaim, "It tastes great and changes the cooking method."

The denotative meaning of this ad is that Omela's sweetened condensed milk can "change the way of cooking." This suggests to mothers that they should incorporate sweetened condensed milk into their cooking to create new and delicious dishes for their families. However, not everyone may enjoy food mixed with milk, so it may not be a suitable cooking method for everyone.

The advertisement uses hyperbole in the slogan "Rasanya Luar Biasa" to imply that Omela brand milk has superior ingredients compared to other sweetened condensed milk and can

provide an exceptional taste. However, all packaged milk tastes the same, which is sweet. The advertisement aims to persuade the audience to purchase Omela's milk and use it for cooking at home.

3.2. Repetition

The repetition style used in the Beng Beng Drink advertisement is the repetition of the word 'good' to emphasize the figurative meaning of the slogan " Cokelatnya Good, Bikin Mood Jadi Good." The advertisement aims to convey that Beng Beng beverage products contain good chocolate, and consuming these drinks can make consumers feel good.

The Ultra Mimi Milk advertisement employs repetition style by repeating the word 'Alami' in the slogan "Tumbuh Alami, Alami Tumbuh." The advertisement's meaning is that children can grow naturally and become stronger after consuming Ultra Mimi milk, which contains natural nutrients from pure cow's milk. The advertisement also shows people enjoying the packaged drinks in various settings, including during rainy weather. The chocolate content in the Beng Beng Drink and natural nutrients in Ultra Mimi Milk are promoted as features that enhance the drinking experience.

The Ultra Mimi Milk advertisement features a mother and child visiting a cattle farm, where the child interacts with a calf. From a semantic perspective, the advertisement conveys a literal meaning that children can grow naturally by consuming natural nutrients from cow's milk. The intention behind the ad is to encourage parents to provide natural nutrition for their children.

3.3. Alliteration

Pocky's snack ad employs alliteration in its slogan "Makin Happy, Makin Yummy." This advertisement features numerous young people and repeats consonant sounds /n/ and /y/ at the end of words. The meaning of the slogan is that consuming Pocky biscuits will bring happiness to consumers when they share them with family and friends. The product is now available in new packaging with a crunchier texture and soft, thick chocolate.

The main message of the Pocky ad is to promote the sale of their biscuits with new packaging, highlighted by the presence of wheat and chocolate. The ad aims to attract the audience's attention by showing young people enjoying the various flavors of the product.

The Lasegar drink advertisement uses the alliteration language style with the slogan "Sehatnya Segar, Segarnya sehat". The consonant sound /s/ is repeated in the ad. The advertisement implies that drinking Lasegar regularly can make your throat and body fresh, healthy and more energetic. The vitamins in the drink can also make the body healthier.

3.4. Assonance

The assonance language style is commonly used in advertising slogans on Indosiar and Antv television stations. The Luwak White Coffee advertisement uses the slogan "Awali Hari-harimu" with the repeated vowel sound /i/. The slogan suggests that drinking Luwak White Coffee is a great way to start your day, as the coffee with sweet condensed milk can make you feel happy.

The Via Vallen advertisement for Luwak White Coffee uses figurative language to imply that drinking coffee is a great way to start the day. The Slai O'lai biscuit advertisement uses the assonance language style with the slogan "Mau Seruu, Slai O'lai Duluu" with the repetition of the vowel u. The advertisement implies that eating Slai O'lai biscuits can make the atmosphere more lively and fun, but it is not necessary to consume these biscuits to make the atmosphere festive.

3.5. Ellipsis

The ellipsis language style is used in advertisements by omitting certain words. One example is the ABC Coffee advertisement with the slogan " Kopinya Asli Rasanya Pasti ". The ad omits the words "flavor" or "taste" after the phrase "Rasanya Pasti". The slogan implies that ABC Coffee is made from real coffee beans and has a delicious taste and fragrant aroma. The producers of the ad seem to be emphasizing the authenticity of the coffee to persuade consumers to buy and try it.

The use of ellipsis language style is also seen in the advertisement for Sosro bottled tea with the slogan " Apapun Makanannya, Minumnya Teh Botol Sosro.". The ad omits the phrase "The Botol Sosro", which was supposed to be the last part of the commercial for the product. The meaning conveyed in the ad is that after eating, one must drink Sosro bottled tea. The producers of the ad seem to be directing consumers or viewers to only drink Sosro bottled tea after a meal. The product is presented as a necessary and staple drink to have after every meal.

3.6. Rhetorical Questions

The Mie Sukses advertisement employs a rhetorical question style that doesn't require an answer, with the slogan " Mau Sukses? Makan Mie Sukses ". The audience already knows that the answer to this question is eating Success brand noodles. The meaning conveyed in the ad is that if you want to succeed, you must regularly consume Success noodles. The 30-second ad features dangdut singer Siti Badriah, displaying various types of Success noodles, and inviting the audience to buy and enjoy them.

The ad's denotative meaning is straightforward, stating that eating successful noodles is the key to success, although noodles themselves do not determine one's success. The rhetorical question language style is also used in the Kopiko candy ad with the slogan "Mau ngopi, tapi gak bisa?". The answer to this question is to have Kopiko candy instead of coffee, as it is a practical substitute for coffee drinks.

The advertisement depicts a glass of coffee being poured into a passenger's shirt pocket and transforming into a Kopiko candy. The meaning behind the slogan suggests that the candy provides a strong coffee aroma and taste, which addresses the need for practicality among coffee enthusiasts. Essentially, the ad conveys the straightforward message that Kopiko candy offers a solution for those who want to enjoy coffee conveniently.

3.7. Metaphor

Metaphorical language style is commonly used in television advertising slogans. The SGM Explore Milk advertisement, for instance, uses this style with the slogan " Jadikan Dunia

Sahabatnya," which compares SGM Eksplore's powdered milk to the world's best friend. The meaning conveyed in this advertising slogan is that SGM milk not only complements children's nutrition but also becomes their companion. SGM Explore can strengthen the bond between children and their surroundings. Semantically, this ad uses the word "best friend" figuratively. The word "friend" signifies that milk can be a close companion, always present as a meal for children. The advertising product intends to emphasize that SGM Explore milk is the right choice for children to improve their nutrition.

The Susu Bendera advertisement also uses a metaphorical language style with the slogan "Membangun Kekuatan Keluarga Sejak 1871." The advertising slogan compares the quality of Flag sweetened condensed milk to a long-lasting building that has been tested since 1871. The meaning conveyed in the advertisement is that the milk's quality has been tested for generations since 1871, benefiting all groups, including children, adults, and parents. The ad describes how the milk has been enjoyed by various groups, and its taste has remained the same. Semantically, this ad has a denotative meaning that emphasizes the quality of Flag milk that has been tested and proven for many years.

3.8. Personification

The personification style of language in advertising involves giving human qualities to inanimate objects, as seen in the Kecap Bango advertisement with the slogan "Karena Rasa Tak Pernah Bohong." This figurative language implies that the product is like a human being that can speak the truth. However, the true meaning of the ad is that the new packaging of Kecap Bango offers a better taste compared to other soy sauces. The product cannot actually function like a living being or human.

The 20-second advertisement for Bango Kecap shows a family enjoying their food with the new packaging that offers better taste and convenience. The ad emphasizes that the product tastes better than other similar products. Similarly, the Indomilk Milk advertisement with the slogan "Teman Buat Tinggi" gives the milk a human-like quality, as it is portrayed as a friend that helps children grow taller.

While a friend is typically a human being, in this slogan, it is used to describe Indomilk Milk, which is used by consumers as a tool to accelerate growth. The meaning of the advertising slogan is that Indomilk milk is like a friend that helps children grow taller. Semantically, this ad contains a figurative meaning, where the packaged milk is portrayed as a friend that can help children grow faster and taller, much like a human friend would.

3.9. Synecdoche

Synecdoche is a language style that uses a part of an object to refer to the object itself. Top Coffee is an example of an advertisement that uses synecdoche with its slogan " Kopinya Orang Indonesia ", which refers to the whole product through the use of the word "Indonesia".

The 49-second advertisement features famous Indonesian artists such as Iwan Fals, Nikita Willy, and Samuel Zylguin, inviting the audience, especially coffee lovers, to try TOP Coffee. Iwan Fals emphasizes the importance of trying new things and suggests that one can only be considered a true coffee lover if they have tried TOP Coffee, which is also Indonesian coffee.

The referential meaning of this packaged coffee advertisement is the word "coffee", which refers to a type of beverage made from coffee beans that is black, thick, and has a distinct aroma. The advertisement implies that TOP Coffee is superior to other coffee brands and to convince coffee lovers, the ad producer uses famous Indonesian artists who are shown to be enjoying the coffee.

3.10. Denotative Meaning

The denotative meaning is straightforward and does not use figurative language. The reference remains true to the basic meaning without deviation. An example of denotative meaning can be seen in the Kiss candy advertisement that uses the slogan " Pakai Masker Nafas Tetap Seger." This slogan has a literal meaning that even if we wear a mask, we can keep our breath fresh by consuming Kiss candy.

4. Conclusion

A study on food and beverage product advertisements on national television stations (Indosiar and ANTV) found that hyperbole was commonly used in advertising language, along with other figurative language forms such as metaphor, personification, alliteration, assonance, repetition, ellipsis syllables, and rhetorical questions. These language forms are used to influence potential consumers to buy the products being marketed. The researcher acknowledges that the study has limitations, as it only covers a limited scope of advertisements and does not examine the social impact of advertising on people's purchasing power, particularly in the post-COVID 19 era. Nonetheless, the study highlights the importance of using effective language styles in advertising to increase sales.

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Critical Discourse Analysis on Komik Kita Comic Strip: Another Attempt at Political Propaganda

Rizky Anugrah Putra

Department of Literature, Universitas Alkhairaat Palu, Indonesia

ABSTRACT

The rapid dissemination of knowledge through information technology is facilitated by expanding access, but this development has drawbacks due to political interests. One of the media used to spread propaganda that promotes polarization is comics. The researcher analyzes how popular comics mix provocative discourses to influence their readers and what themes they adopt. Using critical discourse analysis, the researcher examines three main dimensions of propaganda discourse production, dissemination, and impact in comics. The data analyzed includes 1237 comic strips by Komikkita, of which 87% contain political propaganda, and 10.9% contain propaganda that targets followers of a particular religion. The study suggests that comic writers carry out the mission of a particular group through their media, indicating that discourse cannot be separated from the motives and values that the discourse architect wants to disseminate. This finding supports the elementary theory of discourse initiated by Van Dijk.

ABSTRAK

Kemajuan teknologi informasi memungkinkan penyebaran informasi secara cepat dan luas, namun juga memiliki kelemahan karena adanya kepentingan politik. Salah satu media yang digunakan untuk menyebarkan propaganda yang memicu polarisasi adalah komik. Peneliti menganalisis bagaimana komik populer mencampurkan wacana provokatif untuk mempengaruhi pembacanya dan tema apa yang diadopsi. Dengan menggunakan analisis wacana kritis, peneliti mengeksplorasi tiga dimensi utama produksi, penyebaran, dan dampak wacana propaganda dalam komik. Data yang dianalisis mencakup 1237 strip komik dari Komikkita, di mana 87% mengandung propaganda politik, dan 10,9% mengandung propaganda yang menargetkan pengikut agama tertentu. Studi ini menyiratkan bahwa penulis komik menjalankan misi kelompok tertentu melalui media mereka, menunjukkan bahwa wacana tidak dapat dipisahkan dari motif dan nilai yang ingin disebarkan oleh arsitek wacana. Temuan ini mendukung teori dasar wacana yang diinisiasi oleh Van Dijk.

1. Introduction

Technological developments and social dynamics control people's language routines. Language communities reflect those aspects in their verbal activities, which are no longer dominated by direct verbal interaction but tend to be administered by gadgets or other technologies. Moreover, information that used to take time and money to transmit now only takes seconds to circulate quickly in the community. This convenience is a double-edged in the development of public language. It causes countless pieces of information to be disseminated in various mediums, making it increasingly problematic for the public to filter out accurate and factual information.

Certain groups use this empty gap with a specific pursuit to influence people's minds with narratives that benefit or abuse certain groups. As a result, there is disinformation in the community, and polarization is unavoidable. This is seen as covert propaganda that has been widely studied since internet facilities can be easily accessed by the public (Farkas & Neumayer, 2020). However, this ideological dissemination process does not just happen; it is structured in stages and carried out continuously so that people believe in certain information repeatedly conveyed without validating it (Pascale, 2019). With the rapid growth of social media, which is effortlessly accessible to the public, language, a medium of communication, has been transformed into a mechanism to influence the masses, also known as propaganda.

Moran (1979) illustrates that propaganda requires careful and structured planning and a consistent dissemination process so people can be internalized whatever information they convey. Propaganda becomes a pseudo-communication tool because the interaction seems one-way with the propagandist. However, the reaction from the public is delegated to the group that is the target of the propaganda. Fairclough (2013) asserts that discourse circulating on social media in verbal form is seen as a tool to influence, invite, debate, and refute an idea or situation experienced by someone. Without realizing it, the owner of the discourse and the owner of the media have specific goals and desires so that information media today is not an institution that maintains neutrality because, at one time, the dominant group will try to dominate the non-dominant group. In the context of Indonesia, before the presidential election, various propaganda circulates on social media that sometimes use various means to get on stage.

One of these efforts is to use nicknames or branding that indicate insults and so on so that there is a polarization in society caused by political preferences. In addition, there are various studies that examine how propaganda circulates and is influential in Indonesian society. Contemporary media sometimes play a role in shaping the image of certain groups in society. However, Nugroho et al. (2013) found that one of the print media in Indonesia took a position as a party that played an active role in criticizing the government; as a result, pro-government groups labelled this media as "kadrun" media. Kadrun is one of the most popular terms in mid-2019. It is used to label people intolerant to diversity and conservative, often associated with adherents of the majority religion in Indonesia.

This term can disperse so quickly because of the role of online media, which persists in introducing and promoting this term and also embraces pro-government media activists to introduce the term. The Indonesian internet community also considered that groups that

supported the government blindly were labeled with buzzerRp. Buzzers are seen as one of the groups influencing the general public by operating their proponents on social media. Buzzers manipulate stunning personal descriptions and branding to influence others so that whatever they say will be valid for their followers (Juliadi, 2018). Neyasyah (2020) emphasized that these buzzers also cause hashtag conflicts on various social media platforms. The buzzers use hashtags and verbal discourse to frame specific individuals or groups and other mediums like entertaining videos and memes.

In addition, humour has become a medium that is readily accepted by the public. Humour can be easily accessed on diverse platforms without having to expend. In addition, it is an alternative amusement to divert one's attention from the complexities of life crises and social pressures (Yue et al., 2016). On the other hand, comedy is subjective because everyone has a different outlook on jokes (Wortley & Dotson, 2016). In addition, the combination of comedy and comics becomes a complementary combination because the semiotic aspect can make it more comfortable for readers to understand the narrative aspect of a joke (Vandaele, 2010). Because of the ease in channelling narratives, propaganda discourse will be more easily transmitted if it combines these two aspects. Comics have long been used for educational purposes. However, before the second world war, comics were often used as propaganda to vilify the opponent's image or foster a fighting spirit (Scholz et al., 2014).

Furthermore, comics are also one of the convincing media to influence netizens, especially millennials. Most internet users come from a millennial society, where using comics as a propaganda medium is exhilarating. At this point, the researcher notices that the research mentioned above has not explored the discourses that are produced and circulated using the comic strip format on social media platforms. Therefore, it will be fascinating to study and analyse the patterns formed from comics that tend to contain controversial issues framing certain groups. In this case, the researcher has Komik Kita as the object of study to be studied because, based on initial observations, some sensitive content is used to weaken the image of certain groups. To achieve this, the researcher carried out research utilizing the Fairclough critical discourse analysis model to uncover the phenomena that occurred.

1.1. Contextual Information About The Term *Cebong* and *Kadrun*

In the last few years since the world trade center incident, the world has been shocked by the issue of radical groups bearing religious elements. Along with this issue, some parties deliberately take the opportunity to accumulate much support or bring down their political adversaries in Indonesia. These issues then created polarization in Indonesian society, initiated by differences in political views. In line with this situation, there were born terms pinned to specific groups, such as *cebong* and *kampret*. According to Hayat & Nurhakki (2022), the term *cebong* was applied to supporters of one of Indonesia's presidential and vice-presidential candidates at that time, Joko Widodo and Ma'ruf Amin. This diction portrays a negative image of their supporters.

Cebong itself is pinned based on information obtained by the media which declares that Jokowi enjoys the sound of frogs at night because it delivers a natural and tranquil impression so that it can ease the stress after work (Harahap, 2017). This information is disseminated by

groups against the government using social media as a means of transmission. On the other hand, the term *Kampret* refers to a group of Prabowo Subianto, and Sandiaga Uno supporters also used to anathematize their group. The term *kampret* was present amid community polarization after Prabowo defined the Koalisi Merah Putih with the abbreviation KMP.

KMP was later spoofed into *Kampret* to insult Prabowo's supporters (Afifiyah, 2019). After Jokowi was elected president of Indonesia in the 2019 election, he appointed Prabowo, his political opponent, to become defence minister. This step is seen as an effort to reduce the impact of polarization on society after the election. On the other hand, Prabowo's move to accept entry into the cabinet of the elected president was met with his supporters' disappointment which created a new chapter in media propaganda in Indonesia.

1.2. The Influence of Islamic Political Movements on Propaganda Labelling.

Hayat & Nurhakki (2022) view that Rizieq Shihab's influence in Islamic politics is a scourge for the government because he can motivate and awaken Islamic groups to be actively involved in specific movements. It causes the propaganda model to no longer focus on and vilifies the supporters of the presidential candidate. The target of propaganda is aimed at Muslims, resulting in polarization and identity indecision among these groups. So, the term *kadrun* emerged, popularized by several media activists such as Denny Siregar. They associate the term with Islamic groups who closely guard the concept of fundamentalism and tend to behave harshly. *Kadrun*'s diction is also pinned to Islamic groups with radical views, and this causes the Indonesian people to be affected due to a lack of understanding and correction of the labels attached (Bustomi & Zuhairi, 2021). Based on the analytical study, the argument that embeds the term kadrun with Muslims who use specific attributes is overgeneralized because no robust data support conclusions the conclusion. Over time, the term *kadrun* is no longer labelled only for Muslims, but this term is applied to anyone against the government. Thus, it proves that this identity conflict is only a motive used for the political interests of certain groups. In line with that, the researcher found that the term *kadrun* was also implanted in "Komik Kita." They are described as uneducated, materialistic, and opportunistic. Moreover, the visualization tends to lead to adherents of certain religions who generalize the group's behaviour, leading to disinformation in the community.

2. Method

This study utilized a critical discourse analysis model to explore social representations and linguistic phenomena from a text (Tenorio, 2011). Employing critical discourse analysis, researcher would efficiently provide a systematic and factual portrayal of a phenomenon being investigated (Bergvall & Remlinger, 1996). In the linguistic aspect, the researcher desired to explore how power is used to influence the subconscious mind of others (van Dijk, 2015). In this study, researcher processed data in the form of sentences in comic strips on Instagram social media created by the Komikkita account. The researcher used a purposive sampling technique to collect data from comic strip episodes retaining offensive or propaganda information. The researcher accessed the data using a documentation technique which will later be scrutinized using Fairclough's critical discourse analysis model. In addition, the researcher

diverged the analysis process into three stages. First, the researcher dissected the visual aspects of comics according to the social context. Second, researcher examined the cohesion and coherence of the discourse in the comics. Third, researcher examined how this comic encloses a relationship with modern propaganda. The analysis results would answer the tendency to use comics for social media propaganda.

3. Results and Discussion

In this section, the researcher divided the findings into three parts. They are the results of microstructural, microstructural, and macrostructural. Nevertheless, the researcher found an illustration of the character spotlighted in this comic: a person who wears a *gamis*, *peci*, and beard. These attributes define certain religious groups, so readers and researcher consider these characters represent particular groups. In addition, this character is described as uncultured and opportunistic, only caring about their gain. Those original forms of propaganda are reflected in the presentation of character visualization.

Tabel 1. Comic Strip Theme Per-Episode

No.	Theme(s)	Frequency
1	Politics	1077 (87%)
2	Religion	135 (10.9%)
3	Health	25 (0.20%)
	Total	1237

Based on the data above, the researcher found that most of the themes presented by comic artists are associated with politics and the Muslim community. Most of the characters featured in each episode often portray parodies of political or government figures. The parody character that often appears in each episode is the former governor of Jakarta, Anies Baswedan and is often criticized and ridiculed through this comic strip. In addition, the supporter of Anies Baswedan is nicknamed Kadrun by this comic artist.

Figure 1. Komikkita – Comic Strip Panel Vilifying a Particular Figure

3.1. Microstructure

The picture above shows a parody of Anies Baswedan, which seems to be commenting on the behaviour of political sympathizers who often clash in the media.

"Supporter behaviour defines supported trait" – 1st Panel
"Smash 'em! Beat em! Strip them!" – 2nd Panel

This supporter diction refers to sympathizers of political figures who defend their lord at all costs. In comparison, the word supported refers to the political figure. At first glance, these two panels portray irony, in which Anies attempts to explain that the harsh behaviour of his haters represents the people they support. However, in panel 2, it can be seen that four men can be assumed to be a Muslim group (based on the attributes they wear), issued three dictions that explicitly describe violent actions, namely hitting, beating, and stripping. Thus, it can be concluded that this episode aims to describe Anies Baswedan's supporters as barbarians who tend to solve problems with brutality.

Figure 2. Celebrating Halloween

The comic strip above illustrates two people interacting. In the dialogue above, a Muslim woman asks a man with a beard. "You are on fire; what are you going to do?" The bearded man replied, "Wanna celebrate Halloween." The communication above will be complex to inspect without comprehending the context and pragmatic aspects because comics do not always employ a good language structure. Speaking of context, Middle Eastern countries, especially Saudi Arabia, recently held an event titled Scary Weekend, a series of Halloween festivals welcomed with happiness by the Saudi people. It has drawn criticism because ultra-conservative groups forbade the ceremony of the Birthday of the Prophet Muhammad, which his companions never exemplified.

However, the government permit Halloween celebrations. As a result, many netizens regard Arab society has double standards in their religious establishment. However, it is one of the approaches carried out by Saudi Arabia's Crown Prince Mohammed Bin Salman. He wants to carry out social reforms to make Saudi Arabia modern and accepted by the international community (Ahmad & Planasari, 2022). This later became the subject of ridicule by certain groups, as reflected by the production of the comic discourse above. They think that the Kadrun are too oriented to the middle east, and in the end, the middle east has started to carry out social reforms.

Figure 3. Discourse About a Muslim Woman Who Brought a Firearm Outside The Presidential Palace

Figure 3 shows two panels of comic strips discussing an incident that staggered the Indonesian people at the end of October 2022, where a woman wearing a niqab was arrested by the police of the Republic of Indonesia for carrying a semi-automatic firearm. The first panel displays a news headline broadcast on television, followed by comments from two men on the second panel. The phrase in the first sentence contains a denotative meaning. Meanwhile, in the second panel, a man makes the following comments.

> "Among them, beautiful women are prone to be polygamous, and ugly ones are made bait; it is a pity." – 2nd Panel

The word "they" in the sentence above refers to a group of devotees of the Islamic religion in the context of an incident involving Muslim women bringing firearms. In addition, the phrase "beautiful women are a prone to be polygamous" is a form of satire that criticizes the teachings of the Islamic religion, which is accused of implementing polygamy based on nonreligious needs. Then at the end of the caption, there is the sentence, "the ugly ones are made bait." The phrase "ugly" refers to women who conduct violation acts considered physically unattractive. At the same time, the word "bait" refers to the connotative meaning that this woman accomplished her actions, not because of her own will but has undergone a brainwashed process which is actually used as a tool by certain groups.

Figure 4. Ridicule aimed at the attributes and attitudes of a Muslim

Figure 4 portrays a man wearing a *peci*, *gamis*, and beard who is illustrated as having a sexual attraction to a woman who wears a closed niqab. Then on panel 2, the man was wide-eyed after

finding out that the person suspected of being a woman was a man wearing women's clothes. It contradicts Islam's teachings, which require a man to keep his sight, so the depiction of this comic does not follow an appropriate Muslim attitude. The comic illustration above can be interpreted as having a satirical meaning which alludes to the fact that the niqab can be used by certain parties to do bizarre things.

Figure 5. A Parody of President Giving a Presidential Speech

In figure 5, the comic artist made a parody of President Jokowi, who is giving a presidential speech. On the first panel, the president gave the following statement.

"There is no tolerance for those who disturb the Pancasila" – 1st Panel
"Those yellow teeth must be panic now"- 2nd Panel

The word "those" in the sentence uttered by the president on the first panel refers to the government's opposition group. These opposition groups are often associated with Muslims, and those not aligned with the government are often seen as radicals. The word "yellow teeth" is a form of dysphemism towards Muslims, who are seen as a society whose majority comes from the lower class. It can also be seen in the second panel that several characters are depicted wearing peci, beards and have yellow teeth.

3.2. Mesotructure

The researcher investigated the discourse dissemination process made by Komikkita. The researcher discovered that comic artists used four platforms to spread their propaganda: Facebook, Twitter, Instagram and websites *(http://komikkita.com/).* The researcher believes that the comic discourse was first produced on April 8, 2017, based on their first post entitled "Suara merdu bukan jaminan laku". The comic does not provide transparent information and the location where he/she operates, but in the description, he/she made comics intending to defend the sovereignty of Indonesia. Komikus utilized a widely used platform by netizens, making it more comfortable to disseminate the discourses they produce. Sometimes this comic will continue to be reposted until it reaches other platforms. Based on the visual concept, comic artists appear to follow the visual style of popular comics such as Benny & Mice by Benny Rachmadi and Muhammad Misrad. It can be identified from the visualization of the character's face, which is almost similar to the comic visual style often displayed weekly in the Kompas

newspaper. In addition, based on the webpage, this comic consists of five sections: home, politics, receh, gossip and Pak Dhe's story. Although it consists of five sections, the content of the four sections tends to be similar and contains criticism. Uniquely, the Pak Dhe's Story section contains praise for the government and the incumbent president so that it can be ascertained that the information and illustrations provided by comic artists are not balanced and tend to take sides.

3.3. Macrostructure

The macrostructural analysis is the last element of critical discourse analysis. At this stage, the researcher attempted to uncover the social context outside the discussed media or discourse and how that context influences the discourse's dissemination process. In addition, the element of macrostructural analysis consists of three main dimensions: institutional, social and situational. At the situational level, the researcher found that these comic artists tended to actively produce provocative discourse and criticism after regional heads or heads of state elections.

The researcher found evidence in the productivity of the website timeline, which is quite active after the 2017 Jakarta governor election and 2019 presidential election. In 2017, many comics possessed propaganda that cornered the elected Jakarta governor, whom comic artists considered incompetent. In addition, this comic supervised responding to social problems related to the followers of the majority religion by using caricature visualization depicted in the previous figures. This ultimately contrasted with the slogan of the comic artist who wanted to maintain the sovereignty of the Republic of Indonesia; instead, it dimmed the social atmosphere and started polarization.

The researcher still encountered sufficient evidence at the institutional level showing that certain institutions support the discourse production process. However, the researcher believes that comic artists were interested in constructing provocative discourses. However, on the other hand, they still support one of the political camps, so it appears that comic artists are not defending the people's interests but the interests of the parties. At the level of social structure, the discourse circulated by comic artists has succeeded in influencing the public to disseminate the term *kadrun*. The researcher found that the comments column was filled with aid and responses that support and denounce people who are against the government. In addition, the objective of comic artists who desire to vilify the image of adherents of a specific religion tends to be triumphant because it displays responses that show abhorrence towards certain religious groups based only on their attributes and various negative stereotypes attached to them.

3.4. Macrostructural Dimensional Discourse and Neutrality

A discourse that disperses in electronic and print media cannot be separated from group interests. van Dijk (1989) affirms that discourse is a device used to convey reality under the interests of the discourse architect. So that the media is no longer contesting to provide valid information but are competing to be the fastest media in conveying news by neglecting the precision of the news. The affinity with comic discourse is that the pattern employed by modern comic artists no longer makes a comic contain an aesthetic, literary discourse with a helpful

message. Comics tend to construct discourse according to the demands of certain groups. Comics that used to be synonymous with humorous and fantasy stories are now filled with dark satirical humour and various propaganda Scott (2007) that are cornering specific communities. Based on this reality, van Dijk (2015) reiterates that, in the end, a discourse will never be free from specific values. Hence, political and ideological missions now contaminate the discourse that ideally should contain objective information.

That is why the current comic artists operate various platforms to circulate their thoughts because they understand that propaganda is a tool to create collective truth (Pan & Kosicki, 1993). This comic is a stimulus that illustrates that the followers of the majority religion are a hazard to state sovereignty and undermine cultural identity (Santesso, 2013). Looking back, the majority religion in Indonesia has never experienced this massive disorientation. However, along with the ease of access to information, the disorientation process is getting more massive, which creates distrust among the community. This discourse phenomenon can ultimately be categorized as an attempt to spread propaganda and fear towards adherents of a particular religion Larsson (2007) so that religious adherents hate each other and claim that the other party is radical. In Indonesia, the definition of radical is still diverse and tends to be obscured by certain parties. Then amid this conflict, certain groups will ride it for political purposes.

4. Conclusion

This study aims to reveal the forms of themes raised by komikkita artists in their discourses and their association with propaganda discourse. The researcher believes that of the 1237 comic strips produced by comic artists, 87% of the discourses are political propaganda, and 10.9% are propaganda that vilifies certain religious groups. The researcher found numerous parodies of characters, such as political figures, government figures, celebrities, and characters with specific religious attributes. In the microstructural aspect, provocative dictions and dysphemism are used to corner certain groups. Based on the mesostructured aspect, the researcher discovered that comic artists attempted to use all popular social media platforms to disseminate their discourses.

Meanwhile, based on macrostructural analysis, the discourse produced by comic artists is assumed to be successful in controlling the community and causing polarization in society, especially in social media. Uniquely, this contradicts the comic artist's statement that he wrote in his social media page description, which said he wanted to protect the sovereignty of the Indonesian state. Based on the above phenomenon, it can be apprehended that comic artists use discourse for specific groups' missions and purposes. The fundamental theory initiated by Van Dijk is evident in this phenomenon which exemplifies that the media is an instrument that cannot be disconnected from specific values.

In the end, the researcher must admit various shortcomings in preparing this research. This can be seen from the microstructural analysis model which still does not provide a complete picture of the linguistic aspects that describe the phenomenon. The researcher is restricted because comic grammar tends to be unstructured to analyse. Apart from this, the researcher has not carried out a comprehensive macrostructural study by looking at the actual response

of the readers of the comic discourse. Because of these shortcomings and gaps, the researcher suggests furthering researchers to conduct critical discourse analysis research by combining and approximating various analytical models to exhibit and correspond to the findings of the existing phenomena.

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