.

ANXIETY OF THE MAIN CHARACTER IN THE NOVEL DO NO HARM

Andre Fahrezi Kusuma*), Agnes Setyowati Hariningsih*), Henny Suharyati*)
*)Universitas Pakuan, Bogor, Indonesia
Email correspondence: andrefkw@gmail.com

ABSTRACT

This study discusses the anxiety that arises from the trauma experienced by the main character. The novel *Do No Harm* by Christina McDonald, published in 2021, is used as the research corpus. The descriptive analysis method is applied in this research. The objective of this study is to show that anxiety significantly impacts the behavior of the main character. The research findings suggest that the main character's anxiety begins when her son, Josh, is diagnosed with cancer. This anxiety drives the protagonist to take various actions to solve the problem, but all of her efforts have negative consequences for herself and those around her. The content provided is an excerpt from the novel *Do No Harm*, which revolves around a complex web of events involving a murder investigation, drug dealing, and a family's struggle with a child's illness. The protagonist, Emma, becomes entangled in a situation where she discovers a connection between her family and a murder case. She is also drawn into illegal activities in an attempt to save her son's life. The story explores themes of moral dilemmas, family dynamics, and the consequences of difficult choices. The narrative is filled with tension, emotional turmoil, and ethical conflicts, making it a compelling and intricate storyline.

Keywords: Challenges; Difficulties; Immigrant; India; Canada

I. INTRODUCTION

The introduction to the book "Do No Harm" presents a gripping narrative that delves into the complexities of human relationships and moral dilemmas. The protagonist, Emma, finds herself entangled in a web of events involving a murder investigation, drug dealing, and a family's struggle with a child's illness. The story is filled with tension, emotional turmoil, and ethical conflicts, making it a compelling and intricate storyline. As the plot unfolds, it explores themes of honesty, trust, and the darker aspects of human nature, creating a captivating and thought-provoking introduction to the novel.

Human are intelligent beings that have their own thoughts on certain things which makes them special. Human tends to seek a solution to relieve their anxiety. There are a lot of factors that cause anxiety in a person. Anxiety could remind of a trauma when a person facing heavy stress. Trauma is likely to occur when a person is under heavy pressure (Robinson et al., 2018).

Traumatic experiences are stored and processed in an unconscious form which is caused by tension from the social environment and psychology (Emira, S.A. & Zulaikha, A., 2024). For a person to overcome his trauma, they had to implement their ego into reality. By taking the unconscious feeling into awareness to know the reason for anxiety

(Tarzian et al., (2023). When someone is faced with a traumatic experience, the ego will implement a defense mechanism by projecting the anxiety to the outside world. Defense mechanism comes in the form of repression, sublimation, projection, displacement, rationalization, reaction formation, and regression.

Sigmund Freud with his psychoanalysis divides anxiety into id, superego, and ego. Anxiety is a feeling of fear that causes a serious symptom if it continues for a long time. (Hatta, K, 2016, para. 58). The symptoms shown by each person may vary depending on how the recipient reacts to it.

Such a condition is found in the novel *Do No Harm* by Christina McDonald which is the object of study of this research. This novel tells the story of Emma, a mother whose son is diagnosed with cancer. Due to the trauma of their childhood, Emma decided to steal drugs from the hospital where she worked to turn them into money. She had involved various people including her family and acquaintances. In the end, she successfully cures her son, but it costs other people's happiness and also her own husband's life.

In the novel *Do No Harm*, there are some issues that can be used in the form of an element. The element in question is psychoanalysis by Sigmund Freud. In this paper author focuses on the anxiety experienced by the main character of the novel.

II.   METHODS

The research method used in this paper is the descriptive analysis method, which involves describing the phenomena occurring within the main character, explaining the impact of anxiety on the character, and analyzing how the character deals with anxiety. Data were obtained through library research, with the primary source being the novel, and secondary sources including books of theory as well as internet references.

In this study, the writer used several theories to support the analysis. These include intrinsic theories of character, plot, and background, which are complemented by Sigmund Freud's extrinsic psychoanalytic theory.

Based on the content provided, the book *Do No Harm* appears to be a work of fiction, likely a novel or narrative that explores complex moral and ethical dilemmas. The narrative seems to revolve around the experiences and decisions of the characters, particularly the protagonist, Emma, as they navigate through challenging circumstances. The book appears to delve into themes of justice, sacrifice, and the lengths to which individuals will go to protect their loved ones.

In addition to the exploration of these themes, the narrative focuses heavily on character development and the exploration of intricate, emotionally charged situations. The characters' personal struggles and the decisions they face are central to the story's unfolding.

Therefore, the "methodology" of this book is likely centered around the art of storytelling, character development, and the exploration of moral and ethical complexities within a fictional context. It

aims to engage readers through a compelling narrative that presents thought-provoking scenarios and emotional dilemmas.

III.   FINDINGS AND DISCUSSION

The story is told in first-person narration. Emma is the main character of the novel and represents the id. The id is a natural instinct that prioritizes pleasure and has no direct connection with the conscious mind (Ardiansyah et al., 2023). Emma lives with her husband, Nate, and son, Josh, in Skamania, a part of the United States.

The content provided is an excerpt from a novel titled *Do No Harm*. The story follows the protagonist, Emma, as she becomes entangled in a complex web of events involving a murder investigation, drug dealing, and a family's struggle with a child's illness. Throughout the narrative, Emma faces moral dilemmas, ethical conflicts, and the consequences of difficult choices. The story is filled with tension, emotional turmoil, and intricate family dynamics. As the plot unfolds, Emma's involvement in illegal activities to save her son's life adds layers of complexity to the narrative. The novel delves into themes of justice, sacrifice, and the lengths to which individuals will go to protect their loved ones. The conclusion of the book is not provided in the excerpt, but it is likely to involve the resolution of the various conflicts and moral dilemmas faced by the characters, potentially providing closure to the intense and compelling storyline.

The excerpt reveals Emma's involvement in illegal activities, including drug distribution, to save her son's life. She becomes entangled in a situation where she discovers a connection between her family and a murder case. The story explores themes of justice, sacrifice, and the lengths to which individuals will go to protect their loved ones.

The narrative is filled with tension, emotional turmoil, and intricate family dynamics. Emma's involvement in illegal activities adds layers of complexity to the storyline. The novel also explores the impact of these events on her relationships with her family members, particularly her brother, Ben. The excerpt provides glimpses of intense dialogue and interactions between the characters, shedding light on their motivations, fears, and the difficult choices they face. The narrative is compelling and thought-provoking, as it navigates through the ethical and emotional challenges encountered by the characters. Overall, the novel *Do No Harm* presents a gripping and intricate storyline, delving into the complexities of human nature, moral dilemmas, and the consequences of one's actions (McDonald, 2021: 147).

If the plot sounds preposterous, consider McDonald's very personal inspiration for the book. Her own brother was addicted to OxyContin and overdosed. The book is dedicated to him. McDonald notes that the medication to which he became hooked was prescribed to him by a physician and "perfectly legal." For quite some time, she wanted to write a book set against the backdrop of the American opioid

crisis, and her strong opinions and emotions are on display in her fictional narrative. One day, McDonald happened upon a news story about a podiatrist involved in an opioid ring. "I wondered why he did it: was it money, power, status?" McDonald relates. "What would drive someone to do that? And I thought, what would make me sell opioids amidst a horrific epidemic? The only answer I had was love. My children. And that was the moment I first thought of the story for *Do No Harm*."

As the story opens, Emma and Nate are happy, still deeply in love after several years of marriage, and fully committed to each other, their marriage, and their son. But Emma is a woman with secrets she has kept from Nate because, for her, it had proven "easy to hide the darker side of yourself from others, even those you loved. To hide fear and sadness, anger and hostility. The mask was easy. It was honesty, openness, and trust that were truly difficult in marriage." Both Emma and Nate have successful, satisfying careers in the small fictional town of Skamania, Washington, which McDonald fashioned after Snoqualmie. McDonald says it was very important to her that the town be named Skamania because, in Cascades Chinook, it means "swift waters," and she knows all too well that "circumstances can change very fast once a person becomes addicted." Indeed, she immediately places her characters in some very deep, swiftly running, dramatic waters. Nate is assigned to investigate the homicide of a local informant who was heavily involved in drug trafficking but is warned that he will

be removed from the case if the evidence leads back to Emma's brother, from whom she has been estranged for years. He has a criminal history and is suspected of being the leader of a drug ring. Only in a small town with a small police force would such a potential conflict of interest be disregarded. But it's the plot device needed to set in motion the series of developments that frenetically propel the story forward (McDonald, 2021: 188).

Because of her own complicated past, Emma knows just who to go to in order to sell the prescriptions. She turns to Gabe, her old boyfriend whom she has kept a secret from Nate, confident that he will be able to sell the prescriptions quickly so she can get the cash she needs to ensure that Josh receives the first treatment before his condition worsens. After she negotiates the deal, money begins rolling in. However her behavior takes an immediate toll on her and her relationships with her family. Nate begins to suspect that something other than Josh's illness is amiss, and they start drifting apart because Emma knows she will not be able to hide the truth from him indefinitely. Emma is on high alert, edgy, and sneaking around in fear of the severe, life-altering consequences she will face if she is caught. Each count of unlawful distribution of OxyContin by a medical professional could net her a twenty-year prison sentence and cause her to lose the career she loves and her family. McDonald credibly portrays her singular focus on seeing to it that Josh is provided the best possible chance to survive. Her internal struggle is heartbreakingly believable, especially

when she lapses into moments of believing that she is actually providing a service to those suffering from intractable pain who cannot obtain medication via legitimate means. Emma justifies her behavior, arguing that "sometimes we have to do the wrong thing for the right reason. Maybe it was wrong to sign those prescriptions... The ends justify the means. Everything I've done is for the right reason" (McDonald, 2021: 263).

Do No Harm is a thoroughly riveting thriller, replete with surprising, intricately constructed plot developments and revelations. There is no imaginable character more empathetic than a mother driven to save her deathly ill child, no matter the cost to herself. McDonald capably portrays not just Emma's anguish, but that of Nate and Nate's mother, as well. Josh is a charming little boy who asks questions that no child should ever have to pose to his parents, and the unscrupulous characters with whom Emma becomes entangled are equally believable. McDonald does not shy away from developments in the story that are logical, but heartbreaking, and keeps accelerating the pace right up to a shocking and controversial conclusion. At numerous junctures, she offers readers the opportunity to ponder what they would do should they find themselves in similar circumstances, making *Do No Harm* an excellent choice for book clubs. McDonald acknowledges that her goal was to "get people talking about the opioid epidemic, discussing the driving factors behind it and what we as a society can do to help those who struggle." She

has succeeded: the issues she examines provide plenty of material to discuss and debate.

The relationship between Emma and her son, Josh, is close. She adores her son so much as he was part of her life. "Marrying him, being a mom, had given me a chance to belong to a real family" (McDonald, 2021, para. 13). The main character has been anxious since childhood after her parent's death, assuming that she doesn't belong to anyone other than her own family. Parental affection may promote adolescents to gain confidence (McAdams et al., 2017).

The anxiety of the main character begins after she gets a call from the hospital that her son has been diagnosed with cancer. The id has become dominant, which comes from the maternal instinct of the main character. At the stage of shock, a person might experience emotional disorientation, causing a quick response (Spytska, L., 2023). Due to the surge of adrenaline, the main character focuses on seeing her son, who is hospitalized, without caring about her surroundings. "An elderly woman was struggling to open the door at the bottom of the stairwell. I pushed past her and barreled through" (McDonald, 2021, para. 40).

There are side effects when a person is unable to adapt to changes (Hidayat, L. N. & Harsono, M., 2021). Due to anxiety that surpasses the main character's mental capacity, she experiences a flashback when she lost both her parents in an accident during childhood. She blamed herself for being unable to help them. Experiencing trauma in

childhood places an overwhelming burden on future trauma (Robinson et al., 2018). The cost of living was high, especially for healthcare and education. Emma's family barely has enough money to treat Josh due to Emma's debt from medical school. Driven by traumatic disorder and the fear that she might lose one of her family again if she doesn't act fast, she tries selling drugs illegally to pay for treatment. "Drugs had ruined my brother's life, but maybe they could save Josh's" (McDonald, 2021: 57).

During transactions, Emma's cartel associate dies of an overdose in front of her. She decides to dispose of the bodies in the waterfall to remove any traces of their activities from the police. "I wasn't going to let my son die... 'We have to get rid of her body'" (McDonald, 2021: 90). Once she is told that the cartel is her brother's wife, she feels guilty and scared because she hasn't seen him since he was kicked out of the foster family. Rationalization distorts reality with certain pretexts that seem to make sense, even when they threaten the ego (Ja'Far, 2015: 6). Depression leads her to brag that she will keep them under the radar by manipulating her husband, whose job is a detective.

> *It's exactly because my husband's a cop that we're safe. I can read his reports, check his notes, and lead him away from us. Besides, no one would ever expect a doctor to be involved in an opioid prescription ring, let alone a cop's wife* (McDonald, 2021: 146).

Emma sees Carlos Martinez near the hospital, who is related to Santiago Martinez, a cartel figure, which makes her feel insecure. Because of the tension of the id, which arises from a sense of danger, she decides to buy a gun to protect herself. "I nodded and smiled. 'My husband's a detective. He already explained it to me. I'll head over to the sheriff's office and do that next'" (McDonald, 2021: 187). In the United States, one must pass through various interviews and tests by the government to get a license to possess a firearm (Washington State Legislature, 2023). Emma lies to obtain a gun as soon as possible, without a permit.

Emma tails her husband into an abandoned house, fearing that he is going to kill her brother. She barges in without thinking, which gives Santiago Martinez the chance to shoot. Nate is killed while protecting her from the gunshot with his body, which makes her believe it was her fault that led him to his death. Filled with remorse, Emma cries in desperation, begging her husband to stay alive. "Baby, stay with me!" I cried (McDonald, 2021: 255).

Dr. Palmer knocks down Emma, demanding the drugs she hides. He arrogantly claims that he was the one who killed Emma's parents in a car crash under the influence of alcohol. He didn't want to save them because he had to protect his dignity and his license as a doctor. "Fury opened in my veins, oozing through me, black and bilious. He was corrupt. Greedy. Arrogant" (McDonald, 2021: 279). Emma was enraged by the fact that his greediness had

involved her family. She felt betrayed because Dr. Palmer had been very kind to her after her parents' death. Unable to hold her wrath, Emma kills him, satisfying the id: "I wiped the gun down with my shirt and pushed it into Dr. Palmer's limp hand... I pressed the barrel to his temple" (McDonald, 2021: 280).

IV.   CONCLUSION

Based on the results of this research, which has been explained in the previous section, the main character in the novel *Do No Harm* is experiencing anxiety caused by childhood trauma. This anxiety arises due to a traumatic disorder that leads to conflict between the id and the superego. Parental affection also plays a role in the main character's psychological development.

The impact of anxiety has overwhelmed the main character's psychological condition. The anxiety occurs when her son is diagnosed with cancer. Flashbacks of trauma deal a significant burden on the mental state of the main character, leading her to acute stress.

Based on the provided content, the conclusion of the book *Do No Harm* is not explicitly outlined. However, the narrative seems to be leading toward a resolution of the various conflicts and moral dilemmas faced by the characters. The conclusion may involve the characters coming to terms with their choices, finding closure in the murder investigation, and potentially resolving the family's struggles with illness and illegal activities. The conclusion is likely to provide a sense of resolution

and closure to the complex and intense storyline presented in the excerpt.

The main character deals with anxiety by applying a defense mechanism called neurotic anxiety. Neurotic anxiety experienced by the main character forces her to implement the id into one-sided actions that ignore the superego, which is deemed an obstacle to obtaining satisfaction.

Based on the provided content, the book *Do No Harm* seems to explore complex and morally challenging situations. The protagonist, Emma, becomes entangled in a web of events involving a murder investigation, drug dealing, and a family's struggle with a child's illness. Throughout the narrative, Emma is faced with moral dilemmas, ethical conflicts, and the consequences of difficult choices.

The book delves into the theme of the lengths to which individuals will go to protect their loved ones. It also explores the impact of these events on relationships, particularly within Emma's family. The narrative is filled with tension, emotional turmoil, and intricate family dynamics.

The excerpt provides glimpses of intense dialogue and interactions between the characters, shedding light on their motivations, fears, and the difficult choices they face. The novel seems to present a thought-provoking exploration of the complexities of human nature, moral dilemmas, and the consequences of one's actions.

The advice from this book may revolve around the ethical and emotional challenges encountered by the characters, highlighting the importance of making difficult choices and the impact of those choices on individuals and their relationships. It may also emphasize the theme of sacrifice and the lengths to which people are willing to go for the well-being of their loved ones.

REFERENCES

[1.] Ardiansyah, A., Sarinah, S., Susilawati, S., & Juanda, J. (2023). KAJIAN PSIKOANALISIS SIGMUND FREUD in Jurnal Kependidikan, 7(1), 25–31.

[2.] Emira, S.A. & Zulaikha, A. (2024). Pengalaman Traumatis Sebagai Penyebab Gangguan Jiwa Psikotik Akut. In Observasi: Jurnal Publikasi Ilmu Psikologi, 2(2), 103–111. https://doi.org/10.61132/observasi.v2i3.409.

[3.] Hatta, Kusmawati. (2016). Trauma Dan Pemulihannya: Suatu Kajian Berdasarkan Kasus. Banda Aceh: Dakwah Ar-Raniry Press. https://repository.ar-raniry.ac.id/id/eprint/2381/.

[4.] Hidayati, L.N. & Harsono, M. (2021). Tinjauan Literatur Mengenai Stres Dalam Organisasi. Jurusan Manajemen FE UNY. DOI: 10.21831/Jim.v18i1.39339

[5.] Ja'far, Suhermanto. (2015). Struktur Kepribadian Manusia Perspektif Psikologi dan Filsafat. Surabaya: UIN Sunan Ampel. https://doi.org/10.15575/psy.v2i2.461

[6.] McAdams, T. A., Rijsdijk, F. V., Narusyte, J., Ganiban, J. M., Reiss, D., Spotts, E., Neiderhiser, J. M., Lichtenstein, P., & Eley, T. C. (2017). Associations Between the Parent-Child Relationship and Adolescent Self-Worth: A Genetically Informed Study of Twin Parents and Their Adolescent Children. In Journal of Child Psychology and Psychiatry, and Allied Disciplines, 58(1), 46–54. https://doi.org/10.1111/jcpp.12600

[7.] McDonald, Christina. (2021). *Do No Harm.* Gallery Books.

[8.] Robinson, L., Smith, M. & Segal, J. (2018). Emotional and Psychological Trauma. https://www.helpguide.org/articles/ptsd-trauma/coping-with-emotional-and-psychological-trauma.htm

[9.] Spytska, L. (2023). Psychological Trauma and Its Impact on a Person's Life Prospects. In Scientific Bulletin of Mukachevo State University. Series "Pedagogy and Psychology," 9(3), 82-90. doi: 10.52534/msu-pp3.2023.82.

[10.] Tarzian, M., Ndrio, M., & Fakoya, A. O. (2023). An Introduction and Brief Overview of Psychoanalysis. In Cureus, 15(9): e45171. doi:10.7759/cureus.45171.

[11.] Washington State Legislature. (2023). Revised Code of Washington. https://app.leg.wa.gov/RCW/default.aspx?cite=9.41.070

THE THEME OF CHALLENGES AND DIFFICULTIES FACED BY INDIAN IMMIGRANTS IN CANADA IN RUPI KAUR'S POEM *BROKEN ENGLISH* (2022)

Annisa Fadilah Pertiwi*), Ni Made Widisanti S., Dyah Kristyowati

*)Universitas Pakuan, Bogor, Indonesia
Email correspondence: annisafadilahpertiwi@gmail.com

ABSTRACT

The research focuses on the challenges and difficulties faced by Indian immigrants in Canada, as portrayed in the poem 'Broken English' by Rupi Kaur. The study analyzes the intrinsic elements of the poem, including theme, feeling, message, diction, rhyme and rhythm, typography, imagery, symbol, and figurative language, along with the extrinsic elements of biography and meaning. Qualitative methods are employed to analyze data on Indian immigrant issues. The expressive approach is utilized for analyzing poetry and implicit meaning. According to research, Rupi Kaur's "Broken English" revolves around the challenges faced by Indian immigrants in Canada. The second generation of Indian immigrants encounter a range of difficulties in adjusting to a new environment, including economic hardship and discrimination due to their non-native English proficiency. They also experience the consequences of discrimination that their parents faced, such as being denied recognition as Indian immigrants in Canada due to their thick accents. Furthermore, some second-generation Indian immigrants may discriminate against their fellow Indian immigrants.

Keywords: Challenges; Difficulties; Immigrant; India; Canada

I. INTRODUCTION

Poetry is composed of words arranged into beautiful and meaningful stanzas based on the author's imagination (Suryaman, W. M., 2013). The imagination becomes ideas or themes. Themes in poetry can be seen *implicitly* or *explicitly*. "Broken English" is an example of poetry with an implicit theme. The title and the content have different meanings, which require intrinsic and extrinsic analysis. The title refers to the language aspect while the content talks about Indian immigrants in Canada.

Immigrant or migrant is a term for an individual or group of people who move from their country to live in another country. According to the *United States Department of Economic and Social Affairs*, several developing countries are the largest source countries of immigrants including India, Mexico, Russia, China, Bangladesh, Syria, Pakistan, and Ukraine. Additionally, North America and the South Pacific are among the largest continents with immigrant populations (Alamri, M.A, 2020).

The process of immigrants moving to another country is called immigration (Alamri, M.A., 2020). There are various factors that can affect a person's decision to migrate. Personal factors, such as education, employment opportunities, income, and better living conditions, can be motivating factors. Urgent reasons, such as poverty and security

concerns, can also drive individuals to seek a new home elsewhere, as it may be their only way to escape danger and find a sense of security. (Bidarti, A, 2020: Teori Kependudukan),

Urgent factors such as poverty are prevalent in India, caused by numerous hunger cases. In 1995, based on data from the *Institute for Food and Development Policy*, approximately 200 million Indians experienced hunger. One of the continents that is a goal state for Indian immigrants is North America, Canada (Dominion of Canada) which has a multicultural country identity (Fur, G, 2014).

According to CIC NEWS (2014: *Story Indian Immigration Canada*), Indian immigrants first arrived in Vancouver, Canada in 1904, where the majority were Sikh, a religion originating from Punjab, India, which first appeared in 1469 (Rahman, V. E, 2021). Currently, there are 300,000 Indian immigrants living in Canada, called "*Indo-Canada*" for people of India who have Canadian citizenship in Canada such as Ontario, British Columbia, and Toronto.

Being an Indian immigrant in Canada does not necessarily mean that they will immediately achieve the desired life. According to BBC News's *My Canadian Immigrant Story: The Foreign Credentials Struggle* (2017), this can happen because of social inequality and differences in the level of confidence companies in foreign workers, and high expenses for licensing fees, exams, or for improving skills to gain professional and international recognition. Expect that, immigrants often receive treatment that is considered to violate human rights such as an act of discrimination.

Discrimination is the act of rejecting differences and equality. One form of discrimination is racial discrimination, which can occur due to differences in skin color, religion, language, or accent of the country in which a person currently resides. (Aisyah, N, 2021). The group that faces racial discrimination are individuals of Indian descent due to their darker skin tone as a country located on the Asian continent, *"persistence of racism against Blacks and Aboriginals in Canada"* (Godley, J, 2018). The impact of discrimination tends to be felt by Indian immigrant women as they often keep the pressure to themselves for their family's happiness. (Mustafa. N., et al., 2020).

Rupi Kaur is a writer who was born in Punjab, India. Rupi and her family moved to Toronto, Canada when she was four years old. Discrimination against Indian immigrants is a recurring theme in Rupi Kaur's literary works. According to The Kit magazine, through an interview with Rupi Kaur, Rupi has a distinctive writing style following her faith as a *Sikh* which has a Gurmukhi writing style. This writing style only recognizes one type of letter, is lowercase letters with dots as punctuation marks, and treats all letters the same creating harmony and simplicity. Rupi Kaur's aim in using this writing style is to show her identity as a Punjabi Indian, and this writing style is in line with her views of her poetry.

II. RESEARCH METHOD

This research is qualitative and will be analyzed using the descriptive analysis method. The approach used in this research is the expressive approach by observing the corpus, which is the poem "Broken English" by Rupi Kaur, and supporting theories from theory books, scientific journals, and articles that support the discussion of this research.

III. DISCUSSION AND FINDING

broken English

by Rupi Kaur

i think about the way my father

pulled the family out of poverty
without knowing what a vowel was
and my mother raised four children
without being able to construct
a perfect sentence in English
a discombobulated couple
who landed in the new world with hopes
that left the bitter taste of rejection in their mouths
no family
no friends
just man and wife
two university degrees that meant nothing
one mother tongue that was broken now
one swollen belly with a baby inside
a father worried about jobs and rent
cause no matter what this baby was coming
and they thought to themselves for a split second
was it worth it to put all of our money
into the dream of a country
into is swallowing us whole

papa looks at his woman's eyes
and sees loneliness living where the iris was
wants to give her a home in a country that looks at her

with the word visitor wrapped around their tongue
on their wedding day
she left an entire village to be his wife
now she left an entire country to be a warrior
and when the winter came
they had nothing but the heat of their bodies
to keep the coldness out

like two brackets they faced one another
to hold the dearest parts of them their children close
they turned a suitcase full of clothes into a life
and regular paychecks
to make sure that the children of immigrants
wouldn't hate them for being the children of immigrants
they worked too hard
you can tell by their hands
their eyes were begging for sleep
but our mouths were begging to be fed
and that is the most artistic thing I have ever seen
it is poetry to these ears
that has never heard what passion sounds like
and my mouth is full of likes and ohms when
I look at their masterpiece
'cause there are no words in the English language
that can articulate that kind of beauty
I can't compact their existence into twenty-six letters and call it
a description
I tried once
but the adjectives needed to describe them don't even exist
so instead I ended up with pages and pages
full of words followed by commas and
more words and more comas
only to realize that there are some things
in a world so infinite
they can never use a full stop

so how dare you mock your mother
when she opens her mouth and
broken English spills out
don't be ashamed of the fact that
she spits through countries to be here

so you wouldn't have to cross a shoreline
her accent is thick like honey
hold it with your life
it's the only thing she has left at home
don't you stomp on that richness
instead hang it up on the walls of museums
next to Dali and van Gogh
her life is brilliant and tragic
kiss the side of her tender cheek
she already knows what it sounds like
to have an entire nation laugh when she speaks
she's more than our punctuation and language
we might be able to paint pictures and write stories
but she made an entire world for herself

How is that for art?

Broken English is a free verse poem consisting of four stanzas and 79 lines written by Rupi Kaur. This poem was published on October 3 2017 about the struggle of life as an immigrant, inspired by the true story of Rupi Kaur's parents. The immigrant in the poem is an Indian immigrant, and the country is Canada.

In stanza one, that shows immigrants in the poem such as; *"who landed in the new world with new hopes", "no man no friends just man and wife", "two university degrees that meant nothing one mother tongue was broken now",* and *"was it worth it to put all our money into the dream of a country that's swallowed us whole?".* The poem highlights discrimination towards an Indian immigrant, seen through the rejection of his identity, as seen in the line *"that left a bitter taste of rejection in their mouth".*

There is a *pars pro-toto* **synecdoche** in line three where the word "*vowel*" not only represents specific

vowels but also English as a whole. There is **irony** present in lines eight and nine *"who landed in the new world with hopes", "that left bitter taste of rejection in their mouths"* which illustrates the contrast between the Indian immigrants' hopes and the reality of rejection by Canadians. Line 13 and line 14 *"two university degrees that meant nothing", and "one mother tongue that was broken now"* also contain **irony** as they highlight the futility of the Indian immigrants having university degrees, and the brokenness of their tongue. The **metaphor** in line 19 and line 20 *"put all of our money into the dream of a country"* emphasizes the figurative word "put or save" all their money in a country, which means Indian immigrants spend a lot of money in that country. **Personification** "swallowing" in line 21 means that the country where they currently live which is Canada, can eat or bury them and their dreams.

The first stanza reflects the decision to migrate as a result of the Indian immigrants' determination to free their families from the cycle of poverty *"I think about the way my father", "pulled the family out of poverty"* to a country that accepted Indian immigrants like Canada. Despite having obtained degrees, individuals with broken English face challenges in the Canadian job market. This is due to a preference for applicants with Canadian education and work experience, as well as those with English names. Many companies are concerned about the foreign language skills of non-native English

speakers, which can diminish the perceived value of their degrees.

This fact makes Indian immigrants reflect on their decisions because, in reality, they got rejection *"that left the bitter taste of rejection in their mouths"*.

In stanza two, the poem portrays the loneliness of an immigrant, as seen in line 23 *"Papa looks at his woman's eyes and sees loneliness living where the iris was"*. Through line 23 *"loneliness living where the iris was"* contains **personification** suggesting that "*loneliness*" resides within the woman's eyes like a human who can live, then "*iris*", is also found in line 25 "*wrapped around its tongue*" which means that scorn for Indian immigrants is often uttered by Canadian. In lines 27 and 28 of the poem *"she left an entire village to be his wife", and "now she left an entire country to be a warrior"* are **parallelisms** that use repeated words, to emphasize that not only male Indian immigrants make sacrifices, but female Indian immigrant "*she*" also do the same. In line 28 of the poem, the phrase "entire country" is an example of **totem pro parte synecdoche.** It refers specifically to India and all of its inhabitants. The word "warrior" in the same line is a **metaphor** that compares women to superheroes, highlighting their exceptional qualities.

In the second stanza, it shows that being in an Indian immigrant family has its own desires, like the figure of "Papa" who really loves his wife and wants to give her happiness. However, living as an Indian immigrant in Canada is not easy. The pressure on Indian immigrant women is higher because they tend to hide all their existing pressures for the family's

happiness. Their loneliness comes from the absence of family around them, the pressure of having to adapt to a new culture, environment, and language, as well as experiencing discrimination which harms mental health and physical health, causing discomfort and distrust towards Canada. Therefore, the title of "hero" or "warrior" is often considered fitting for Indian immigrant women.

In the third stanza, there is a line that shows immigrants, *"to make sure that children of immigrants wouldn't hate them for being the children of immigrants"*. This line highlights discrimination, a reason why some children of Indian immigrants may resent their parents due to the fear of facing discrimination from Canadians if they don't succeed. Lines 36 and 37 *"to make sure that the children of immigrants"* and *"wouldn't hate them for being the children of immigrants"* refer to Canada implicitly.

The **simile** in line 32 is *"like two brackets"* which means that Indian immigrants are interdependent and rely on each other, like brackets that can protect each other. **Parallelism** and **personification** in lines 40 and 41 describe the struggle of the characters as immigrants *"their eyes were begging for sleep", "but our mouths were begging to be fed"* To support their children, Indian immigrant parents were willing to sacrifice their sleep and work longer hours. There is a **paradox** in line 43 where the word "artistic" is used to describe the beauty of a scene that contrasts with the harsh reality it represents. There is a **symbol** in line 46 "*masterpiece*" which symbolizes that life's journey is a masterpiece. In lines 54 to 56 *"pages and*

pages", "commas and commas", and "more words and more commas"* there is an **alliteration** that emphasizes that the life story of her parents is so extraordinary that it cannot be expressed verbally or in writing. Line 59 contains the phrase "full stop" which is a **symbol** that signifies the end, but in this poem, the phrase emphasizes the never-ending greatness of Indian immigrant parents.

This stanza explains that recent immigrants from India to Canada struggle to achieve their dream life due to social barriers, employment gaps, and expensive licensing fees. Indian immigrants often have to work harder to achieve the life they desire in Canada. Many of them sell suitcases filled with clothes and rely solely on their income to build a better life for themselves and their families. They do this to ensure that their children do not resent them for being the children of Indian immigrants. The persistence can be seen even from the physical appearance, from the hands that look like they are carrying a lot of heavy loads to the dim eyes, all for the children to get good and sufficient food intake. The persistence of Indian immigrants in Canada is like a beautiful work of art or a moving poem. Their determination and perseverance are so powerful that they can leave us speechless. Even if we try to describe it, we may find ourselves at a loss for words. In the end, we may end up with a page full of words, but without the proper punctuation to truly capture the depth of their efforts.

In the fourth stanza of the poem, there is a line that emphasizes the importance of not ostracizing the previous generation of Indian immigrants. This should not happen just because they may not be fluent in the language or culture of the new country. The line reminds us to look back at the various sacrifices they made in their journey as Indian immigrants. The figure of an Indian immigrant mother who made great sacrifices to support her family's pursuit of a better life in Canada represents the previous generation of Indian immigrants. "*So how dare you mock your mother*". Line 60 of the poem *"so how dare you mock your mother"* contains an **irony** in "*mock*" which refers to discrimination carried out by the next generation of Indian immigrants to the previous generation just because of their ability to speak English. There is a **simile** in line 66 "*Her accent is thick like honey*" which implies that the Indian accent is very identic. The **metaphor** in line 69 is "*richness*" which refers to the characteristic of identity in Indian immigrants as a gift, and line 76 uses the words *"punctuation and language"* to describe the abilities or advantages possessed by children of Indian immigrants compared to their parents. Line 71 "*Dali and Van Gogh*" has a **metonymy** that mentions the names of the Dali Museum and the painter Van Gogh, both of these artists' works are truly extraordinary and deserve to be immortalized, like the life story of the Indian immigrant "*mother*" deserves appreciation. Then the words "*brilliant and tragic*" in line 72 have an **antithesis** combining two opposite words in one sentence which shows that her life is beautiful but painful. The **personification** in line 75 "*entire nation*

laugh" means the whole world laughs because of the "*mother*" language's inability.

Indian immigrants from previous generations who migrated to Canada tend to maintain their culture and show their identity as Indians, as a form of love, and practice old cultural values as Indians. The next generation of immigrants often assimilates and adopts Canadian behaviors and appearances due to the adaptation process. However, this can lead to some members of the next generation mocking the previous generation for their lack of English proficiency, resulting in discrimination. As the next generation of Indian immigrants, it is a must to remember the persistence of previous generations so that current Indian immigrants can have a good life.

IV.   CONCLUSION

Based on discussion, the decision of Indian immigrants to migrate to Canada is based on their aim and hope for a better life. However, the decision to become an Indian immigrant often gets rejected and discriminated against because of the label of being an Indian immigrant. The experience of Indian immigrants can be challenging due to isolation in a foreign country and the pressure to assimilate to a different culture and social norms. This pressure has an impact on the mental and physical health of Indian immigrants, especially women. The form of struggle carried out by Indian immigrants is an effort to survive and work hard to make their family's life better.

The theme of Rupi Kaur's "Broken English" revolves around the challenges experienced by Indian immigrants in Canada. These challenges include adjusting to a new culture, navigating the economy, and encountering prejudice due to their limited English proficiency. The second generation of Indian immigrants also grapples with discrimination and adaptation, leading them to embrace broken English as a common form of expression. The experience of discrimination in the first generation affects the second generation, who may have a thick accent and feel that their existence as Indian immigrants in Canada is denied.

REFERENCES

[1.]   Aisyah, N. (2021). *Diskriminasi Adalah Sikap Membatasi, Ini Definisi dan Contohnya*. [www.detik.com]. Diakses dari https://www.detik.com/edu/detikpedia/d-5593209/diskriminasi-adalah-sikap-membatasi-ini-definisi-dan-contohnya

[2.]   Almari, M.F. (2020). *Imigran dan Masalah Integrasi Sosial*. Jurnal Dinamika Global, *5*. 254-277.

[3.]   BBC News.(2017). *My Canadian immigrant story: The foreign credentials struggle*.[BBC.com].Diakses dari https://www.bbc.com/news/world-us-canada-40651176

[4.]   Bidarti, A.(2020). *Teori Kependudukan*. Bogor: Penerbit Lindan Bestari

[5.]   CIC NEWS. (2014). *Story Indian Immigration Canada*.. Accessed from https://www.cicnews.com/2014/04/story-indian-immigration-canada-043365.html#gs.1ejgzq

[6.]   Fur, G.(2014). *Indian and Immigrants-Entangled History*. Journal of American Ethnic History, *33*, 55 - 76. https://doi.org/10.5406/jamerethnhist.33.3.0055

[7.]   Godley, J.(2018). *Everyday Discrimination in Canada: Prevalence and Pattern*. Canadian Journal of Sociology, *43*, 111 - 142. https://www.jstor.org/stable/26633527

[8.]   Mustafa, N., Einstein, G., MacNeill, M., & Watt-Watson, J.(2020). *The Lived Experiences of Chronic Pain Among Immigrant Indian-Canadian Women: A*

Phenomenological Analysis. Canadian journal of pain = Revue canadienne de la douleur, 4(3), 40–50.

[9.] Rahman, V.A. (2021). *Sering Disangka Gabungan Hindu dan Islam, Ini Lima Fakta Agama Sikh*. Diakses dari https://www.popbela.com/career/inspiration/vanny-el-rahman/sering-disangka-gabungan-hindu-dan-islam-ini-5-fakta-agama-sikh

[10.] Suryaman, M. & Wiyatmi.(2013). *Puisi Indonesia*. Yogyakarta: Penerbit Ombak.

[11.] The Kit.(2021). *How Rupi Kaur Redefined Poetry for an Entire Generation*.[Thekit.ca]. Diakses dari https://thekit.ca/living/rupi-kaur-interview/

SOFT POWER ANALYSIS THROUGH K-POP IDOL IN PRESERVATION AND CULTURAL PROMOTION

Apriyulia[*], Ira Adriati, Nuning Yanti Damayanti

*) Faculty of Art and Design, Institute of Technology Bandung
Email correspondence: apriyulia21@gmail.com

ABSTRACT

Pop culture is a phenomenon that emerged as a result of globalization. This phenomenon is very diverse and often changes over time. It is influenced by rapid advances in technology and mass media, which facilitate its spread in society. One prime example of the spread of popular culture through soft power is Korean Pop (K-pop), which has attracted global attention and spread to various countries worldwide, creating the Korean Wave phenomenon. This research uses qualitative methods with a descriptive approach to analyze literature data from multiple online and offline sources, including articles, journals, photos, and videos related to the Korean Wave through K-pop. The theory used in this analysis uses the soft power theory proposed by Joseph S. Nye Jr. and the visual image theory by Walter Lippmann. The analysis results show that in its efforts to preserve and promote its culture, South Korea implements an imaging strategy involving various levels of society. K-pop idols play an essential role by integrating traditional Korean elements into their music videos (MV). These conventional elements include backgrounds in the form of royal buildings, the use of Hanbok, and aspects of traditional South Korean music. This strategy succeeded in packaging conventional elements in an attractive and modern context without losing their essence, strengthening the image of Korean culture and increasing K-pop's global appeal.

Keywords: Kpop idols, soft power, visual image, Korean wave

I. INTRODUCTION

Popular culture is one of the cultural phenomena resulting from globalization. Derived from Spanish and Portuguese, it means that culture originates from the people and is related to everyday problems. A culture that enters the world of entertainment tends to place popular elements, and this culture will gain its strength through mass media, which is then used by people in everyday life (Hong, 2014: 91 in Sari, 2018: 2).

Definitions of popular culture vary widely. According to Mukerji, popular culture refers to beliefs, practices, and objects widely spread in society. Popular culture refers to beliefs and, practices, and objects through which they are organized that are widely shared among a population. This includes folk beliefs, practices, and objects generated by political and commercial centers (Mukerji in Adi: 2011:100).

This cultural phenomenon is very diverse and often changes over time. The changes that occur are influenced by the rapid advances in technology and mass media, which facilitate societal growth and development. Judging from the distribution of existing information, it contains various articles about the lifestyles of other nations, including photos, for example, about clothing models,

knickknacks, ways of speaking, ways of appearing, and other things that tend to influence someone's behavior in following them.

Popular culture can be spread through soft power, which is considered very effective and efficient without using political, military, and economic pressure by prioritizing cultural elements in diplomatic activities. One example of the spread of popular culture using soft power is the Korean Wave. This term developed in South Korea in the 1990s and has spread worldwide in recent years.

Various Korean cultural products, including dramas, films, Korean pop (K-pop), fashion, and lifestyle industries, are starting to color people's lives worldwide. Through cultural content that has spread to various countries, South Korea can communicate to the people of other countries about its character. Likewise, Korean pop (K-pop) culture has also spread to multiple countries, including Indonesia, and is packaged so that it can captivate the hearts of its fans.

K-pop is a music genre from South Korea that most teenagers and young people in the world are very lovely. K-Pop has a unique style that is different from others, so, it has succeeded in conquering the hearts of today's teenagers and young people, especially women. In the 1930s, pre-modern Korean pop music first appeared due to the entry of Japanese pop music, which also influenced the early elements of this music. Japan's colonization of Korea was one of the reasons why the Korean music genre could not develop just following the development of Japanese

pop culture at that time. In the 1950s and 1960s, the influence of Western pop music began to emerge with many musical performances by the United States military bases in South Korea (Simbar, 2016: 10–11).

According to Park Jung Sun, the journey of modern Korean music, K-Pop, spread internationally at the same time as the spread of Korean popular culture (Hallyu), which in Indonesia.

The spread of culture is supported by the government, non-state actors such as business people, society, celebrities such as K-pop idols, and the media. South Korea implements a strategy by building an image, one of which is through K-pop idols. Regarding image building, it is considered essential to create interest from other countries in establishing and strengthening their bilateral relations and their position in international forums.

They try to introduce and popularize traditional Korean culture in a modern way that keeps up with the times, For example, the use of the Hanbok, has been modified into a more modern and contemporary form, including traditional instruments and musical instruments in music videos or songs, without losing their essence. Thanks to this, this promotional activity seems exciting, which positively impacts the development of various sectors in Korea.

The phenomena described above, the spread of Korean Wave popular culture using soft power through K-pop idols has been very successful worldwide. In this article, the question to be answered is how soft power through K-pop idols by including traditional elements adapted to current

conditions helps preserve and promote South Korean culture.

II. RESEARCH METHOD

The method is a qualitative approach carried out descriptively by analyzing various kinds of literature data obtained through various offline and online references, such as articles, journals, photos, and videos related to the Korean Wave through K-pop idols, to promote traditional Korean culture.

Then, the theory underlying the analysis uses the soft power theory put forward by Joseph S. Nye Jr., a former dean of the Kennedy School of Government, Harvard University. According to him, soft power is the ability of a country to achieve its goals by using attraction rather than coercion and payment. One of these attractions can be the culture of a country. Soft power depends on a country's ability to set the political agenda in a way that is a choice for other countries, one of which is through attractive cultural appeal, ideology, and institutions. In contrast to economic and military power, which forces other countries to change their views or positions, soft power emphasizes a country's ability to achieve interests over other countries using cultural influence, political values, and foreign policy.

Then, it is seen through Visual Images; according to Water Lipman (Rehy, 2015), visual images are built through 4 stages: (1) perception, where all stimuli that enter the human brain are built by experience and knowledge; (2) cognition, beliefs that arise from the stimuli received, (3) motives, things or circumstances that encourage humans to do something; and (4) attitude, the tendency to understand objects, act, or think. According to Piliang and Jaelani (Nurhablisyah & Susanti, 2020), images exist because human experiences with media create cultural transformation so that they can change knowledge, experience pleasure, and experience fantasy. According to Ruslan (1998) and Rehy (2015), an image is an abstract thing that cannot be measured systematically. However, according to the target, its form can be assessed as positive or negative.

III. FINDINGS AND DISCUSSION

A. K-pop as South Korean Popular Culture

South Korea is known as a developed country that still maintains and preserves its culture. Apart from traditional culture, South Korea has also developed its popular culture. Popular culture in South Korea, also known as the Korean Wave, has succeeded in attracting the international community's attention, as evidenced by the spread of content to various countries worldwide, resulting in the Korean Wave fever phenomenon. One of them is Korean pop (Kpop), which includes songs, music videos, fashion, merchandise, and skincare related to Kpop idols, which are very popular in the market in South Korea and other countries. The success of K-pop idols, known to have fans (fans clubs) from all over the world, can be attributed to various sectors in South Korea. Examples include Bigbang, TVXQ, Super Junior, 2NE1, and SNSD. Until now, those still

active include EXO, BTS, Blackpink, Seventeen, Twice, NewJeans, Ive, and Treasure.

As a form of popular culture, which is mass culture, K-pop is enjoyed by many people. This can be seen from the many concerts, fan signs, and becoming brand ambassadors for local and international brands that use K-pop idols in their promotions. Apart from many K-pop-themed events, South Korea also has music shows with weekly awards broadcast nationally and annual awards shows, usually held in Japan, China, and Thailand. Apart from that, K-pop fans also hold many events outside South Korea, such as in Indonesia. Fans gather together on idol birthdays, dance and singing competitions, anniversary events, and art exhibitions about idol groups. This shows that South Koreans and people from many other countries can enjoy K-pop.

B. Image and Formation of Cultural Identity

The concept of image was developed by social scientists who discussed a person's psychological variables about their environment. Image is everything an individual has learned and relates to a situation and the actions that can occur. This image helps to find subjectively acceptable reasons why things are the way they are, based on political preferences or otherwise. Imagery comes from within but is assessed by outsiders regarding whether an image is improving. For example, an assessment or response from a country or society can give rise to respect and a good and favorable impression of the

image of a country, where the image is usually based on the values , beliefs, or culture of a developing society.

Aleksius Jemadu stated that the meaning of imaging is a nation's effort to define itself both to its people and in international relations by highlighting the superiority of its cultural values. The aim is to create the international influence necessary for achieving foreign policy goals and diplomacy in general (Jemadu Aleksius, 2008).

The image a country has successfully built is essential and helpful for implementing its foreign policy. Because it will be easy to attract the attention of other countries by viewing and assessing that country. The image formed is the initial capital for a country to establish bilateral relations to achieve national interests. The aim is not only to build an image from a negative impression to a positive one but also to maintain and improve the positive image that a nation already has. The image was deliberately created to have a positive value. A positive image is essential for a nation; with a good image, the country will be respected and trusted to increase cooperation with other countries, strengthen its competitive position in global politics, and quickly achieve its national interests.

This image building is not only a national agenda and is carried out by the foreign affairs department, but is also carried out by all levels of society and is, of course, assisted by the role of the media in forming public opinion and determining image. In this context, South Korea's self-image efforts are

manifested through its popular culture, namely the Korean wave with K-pop idols as soft power in promoting its culture. Image is also essential for countries to market their products worldwide and invite investors from other countries to invest to support a country's economic growth. Image building can also generate public interest and trust in different countries to collaborate with South Korea.

C. Analysis of Soft Power through K-Pop Idols by South Korea in Cultural Preservation and Promotion

According to Joseph S. Nye Jr., one of the soft powers is a country's cultural attractiveness, such as popular culture. South Korea has the potential for K-pop popular culture, which can utilize soft power to promote traditional culture packaged according to current developments without losing its essence (Nye, 2004).

The South Korean entertainment industry agency, which is the home of this boy group or girl group, always has a mature and clear concept for each artist. The image you want to show to the public is, for example, retro, girl crush, dark, futuristic, high teens, or flower boy. They commonly include traditional cultural elements in musical instruments, song instruments, and clothing when making a comeback. This method makes this promotional activity not seem dull. Idols use music and video media to carry out promotions, which are not carried out directly but covertly. They package this promotional activity with various exciting and

educational content. So, fans worldwide voluntarily support and promote it and indirectly help promote Korean traditional culture. The K-pop idol seen promoting traditional culture in an attractive package is Blackpink during the promotion of "How You Like That" in 2022.

Figure 1.The Modern Hanbok Costume Worn by Blackpink in "How You Like That" Become a World Trend.
(Source:https://www.wowkeren.com/berita/tampil/00319 161.html, 2020)

Blackpink made a comeback by releasing the song on June 26, becoming a hot topic and attracting much public attention in various countries. Apart from the music, which is highly anticipated by fans, all the performances from the members (Jennie, Jiso, Rose, and Lisa) stole attention, especially the part where they wore hanbok costumes or traditional Korean clothing modified to make them modern, which received a positive response, especially in the United States. In particular, Blackpink made headlines when appearing on NBC's online broadcast "The Tonight Show Starring Jimmy Fallon" wearing a hanbok with the traditional pattern.

In the music video for "How You Like That," which earned multiple Guinness World Records titles as the most-watched video, music video, and K-pop video on YouTube in 24 hours, Blackpink

members dance in "modern hanbok" cheerfully with colors and bold prints. The costumes were modernized and reformed so that the members were comfortable enough to dance while still maintaining the traditional characteristics of hanbok. Blackpink members are globally recognized fashionistas. They have proven their impeccable fashion sense by becoming the faces of luxury fashion houses: Jennie is a Chanel ambassador, Rose is a global ambassador for Saint Laurent, Jisoo is a Dior Beauty ambassador, and Lisa is an inspiration for Celine to be the right choice in promoting Korean culture.

Quoting Allkpop, Danha, the designer of Blackpink's hanbok, stated, "I never imagined that I would target overseas markets when I started my own business two years ago. I thought this was an opportunity to tell the world about the charm of our traditional clothing."

The reinvented hanbok gained popularity and became a trend both among fellow idols and society at large, domestically and abroad, along with the increasing popularity of Blackpink. Today, Koreans wear hanbok, known for its elegant lines and bright colors, on special occasions. However, it has become a trendy fashion item among the younger generation and foreign tourists thanks to K-pop and K-drama stars who played a role in spreading the beautiful costume. Other Kpop idols who use modern hanbok in song promotions or comebacks include Mino in the MV "Fiance in 2018", Agust D in the MV "Daechwita in 2020", BTS in the promotion of Idol at Fallon in 2020, Bigbang in the MV "BAE BAE in

2015", Mamamoo at the KBS Song Festival performance in 2020, A.C.E in the MV "Favorite Boys in 2020", Oh My Girl at the Golden Disk Award performance in 2021.
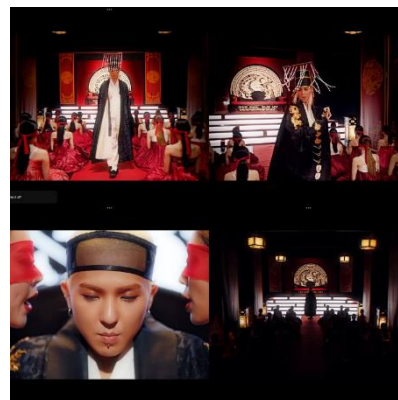

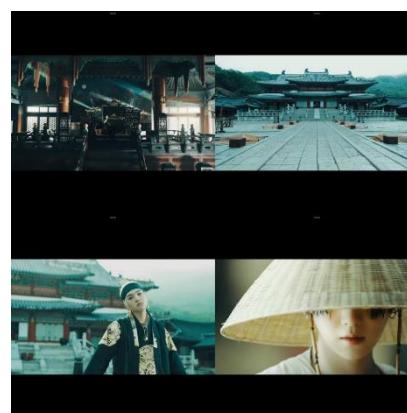Figure 2. Footage of several scenes in Mino's MV "Fiance"
(Source: https://youtu.be/NY8VGNft-Zc, 2018)

Figure 3. Footage of several scenes in Agust D's MV "Daechwita"
(Source: https://youtu.be/qGjAWJ2zWWI, 2020)
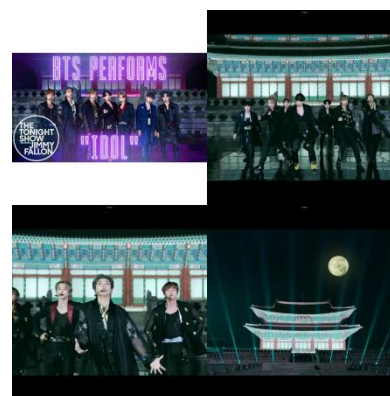
Figure 4. Footage of several BTS appearances on Jimmy Fallon in
(Source: https://youtu.be/MXFkjMNXfpY, 2020)

Figure 5. Footage of several scenes in the Bigbang MV "BAE BAE"
(Source: https://youtu.be/TKD03uPVD-Q, 2015)
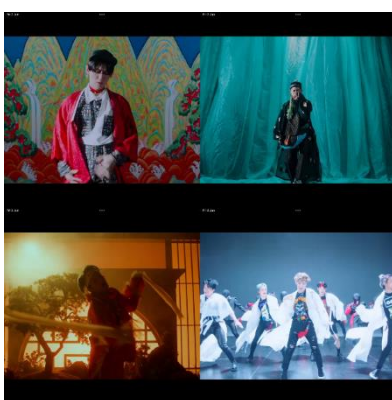
Figure 6. Footage of several scenes in A.C.E's MV "Favorite Boys"
(Source: https://youtu.be/P416UUerDVs, 2020)

In pictures 2, 3, 4, and 6, all of the music videos prominently feature traditional Korean clothing, particularly hanbok, which is either presented in its original form or with contemporary modifications. For instance, Mino's music video for "Fiancé" (2018) and Agust D's "Daechwita" (2020) use traditional hanbok along with traditional Korean musical instruments in their intros, creating a fusion of historical and modern elements. These videos also include backgrounds styled with South Korean royal aesthetics, such as thrones and regal palace settings, which enhance the traditional theme. BTS's performance of "Idol" on Jimmy Fallon in 2020

similarly embraced a traditional theme, with a stage set designed to reflect conventional South Korean architecture and featuring modern Hanbok that blends traditional and contemporary styles. In Bigbang's "Bae Bae" (2015), hanbok is prominently featured in scenes with the character TOP, who appears alongside other members dancing with ladies-in-waiting, all dressed in hanbok. Additionally, A.C.E.'s music video for "Favorite Boys" (2020) incorporates a traditional theme by showcasing royal-style settings and modern hanbok, merging historical elements with a contemporary presentation.

Figure 7. Footage of several Mamamoo performances at the 2020 KBS Song Festival
(Source: https://youtu.be/RXyU0R6-w6s, 2020)

Figure 8. Footage of some of Oh My Girl's performances at the 2021 Golden Disk Award

(Source: https://youtu.be/zKY6uZeL5OM, 2021)

Both performances from popular girl groups, namely Mamamoo and Oh My Girl, at this year-end awards ceremony prominently featured themes that integrated traditional South Korean elements. Their appearance features modern hanbok clothing combined with contemporary designs and combines elements of traditional culture in various aspects. For example, apart from Hanbok, which gives a touch of Korean culture, the intro and several parts of their songs feature traditional South Korean musical instruments, such as the Gayageum and Janggi. The use of these instruments adds a historical dimension to their performance, creating harmony between cultural heritage and modern innovation. By combining traditional elements in a fresh and exciting context, Mamamoo and Oh My Girl celebrate the richness of Korean culture and promote it effectively to a broader audience in a prestigious awards atmosphere.

IV.   CONCLUSION

K-pop idols have demonstrated remarkable effectiveness and appeal as a tool of soft power in disseminating and promoting South Korean culture on a global scale. The widespread Korean Wave phenomenon across numerous countries serves as clear proof of K-pop's significant impact in both introducing and globalizing Korean culture. K-pop has achieved not only international recognition but has also generated a growing global excitement, underscoring the influence and allure of popular culture in today's interconnected world.

Moreover, cooperation between the South Korean government and various levels of society plays a crucial role in supporting the progress of sectors that contribute to K-pop's success. This support not only strengthens the entertainment industry but also positively impacts the South Korean economic sector as a whole. The initiative covers many aspects, from investing in music production and international promotion to providing a platform for artists and fans to connect globally.

With their image and appearance, K-pop idols play an essential role in preserving and promoting South Korea's traditional culture. The use of conventional elements, such as hanbok and traditional musical instruments, combined with modern innovations in music and performance, attracted attention and gained wide acceptance from global audiences. These elements enrich the cultural experience and create a bridge between tradition and modernity. Performances that combine traditional aspects with contemporary touches often invite admiration and active participation from fans. Fans, in turn, promote Korean culture and spread knowledge and appreciation of this cultural heritage to the broader public.

Thus, K-pop functions not only as a medium of entertainment but also as an effective tool of cultural diplomacy, strengthening South Korea's global image and contributing to preserving and

recognizing its traditional culture on the international stage.

REFERENCES

[1] Adi, I. R. (2011). *Fiksi populer: Teori dan metode kajian*. Pustaka Pelajar.

[2] Jemadu, A. (2008). *Politik global dalam teori dan praktik*. Graha Ilmu.

[3] Nye, J. S. (2004). *Soft power: The means to success in world politics*. PublicAffairs.

[4] Wulansuci, Y. (2010). *Budaya populer manga dan anime sebagai soft power Jepang* [Skripsi]. Universitas Indonesia.

[5] Rehy, A. A. (2015). *Citra identitas budaya dalam komunikasi antar budaya (studi pada persepsi masyarakat Kelurahan Tlogomas - Kota Malang tentang identitas budaya mahasiswa asal Nusa Tenggara Timur)* [Tesis]. Universitas Muhammadiyah Malang.

[6] Sari, D. R. M. (2018). *Pengaruh budaya K-Wave (Korean Wave) terhadap perubahan perilaku remaja penyuka budaya Korea di Bandar Lampung* [Skripsi]. Universitas Lampung.

[7] Sari, I. C., Jamaan, A., & Route, N. S. (2014). Hallyu sebagai fenomena transnasional. *Jurnal Online Mahasiswa Fakultas Ilmu Sosial dan Ilmu Politik Universitas Riau, 1*(1), 1–14.

[8] Zaini. (n.d.). Dinamika perkembangan musik K-pop dalam perspektif industri budaya. *Jurnal Seminar Nasional Budaya Urban*.

[9] IDN Times. (2023). 5 grup K-pop yang tampil dengan hanbok modern, gak kalah keren! Retrieved June 2, 2023, from https://www.idntimes.com/korea/kpop/dominique-agatha/grup-kpop-dengan-hanbok-modern-c1c2?page=all

[10] The Korea Times. (2020, July 9). Hanbok sweeps global K-pop fans off their feet. Retrieved June 2, 2023, from https://www.koreatimes.co.kr/www/art/2023/05/398_292563.html

[11] Wowkeren. (2023). Jadi tren dunia, desainer buka-bukaan soal hanbok modis BLACKPINK. Retrieved June 2, 2023, from https://www.wowkeren.com/berita/tampil/00319161.html

VIOLATION OF POLITENESS PRINCIPLE IN EDDIE HALL THE BEAST YOUTUBE CHANNEL VIDEO KAREN'S DINER EPISODE

Inas Ramadhan*), Nur Utami Sari'at Kurniati*), Sari Rejeki*)

*)Universitas Pakuan, Bogor, Indonesia
Email correspondence: insrmdhn@gmail.com

ABSTRACT

This study examines the violation of the politeness principle in a video uploaded by Eddie Hall, "The Beast," about Karen's Diner. The analysis is based on the theory of the politeness principle, which comprises six distinct forms of politeness strategies. This research aims to identify instances where these strategies are violated in the video. Using a descriptive qualitative method, the study analyzes specific utterances to observe how the violation of politeness norms manifests in the discourse. The findings highlight ten distinct examples where the politeness principle is breached, revealing the impact of these violations on social interaction in the context of the video. This research contributes to the understanding of how politeness strategies function in informal, media-based communication, and underscores the role of language in shaping social norms and expectations.

Kata kunci: *politeness principle; speech act; illocution; locution*

I. INTRODUCTION

Interactions between individuals are effective and successful when they use proper language. This language needs to sound polite, meaning it is gentle and refined. The principle of politeness is a guideline in language used for interacting with others that embodies mutual respect. This feeling is expressed by an individual through the use of positive language and words. A person is considered violating the politeness principle if they act otherwise.

In an interaction, people may violate the politeness principles. This is an inappropriate action as it can hurt others' feelings. Insulting and mocking others can be considered disgraceful actions that may cause others to feel insecure, which makes them traumatic when meeting with other people. Other

than that, the consequences that may occur are arguments, feelings of hatred, and a desire for revenge.

To maintain social relationships, a person must consider several factors. These factors relate to their status and conditions, such as position, age, and physical or non-physical state. For example, a junior must learn how to maintain their attitude and must know that their status is still in a lower place, and they should speak to their senior politely to maintain the relationship.

The social phenomenon that shows the violations of politeness principle can be seen in the video "Eating at The World RUDEST Restaurant (VERBALLY ABUSED) - Karen's Diner" on the YouTube channel Eddie Hall The Beast. This social phenomenon takes the form of a conversation

between Eddie (the YouTube channel owner) and the waiters and waitresses at the Karen's Diner restaurant featured in the video.

The main theory of this research relies on Geoffrey Leech's theory about the six maxims of the politeness principle. According to Leech (1983), aspects of politeness can be found in social interactions, such as in conversations that involve the relationship between two participants. This occurs when the speaker gives a reaction different from what is said and intended. In conversations, the speaker can also show politeness to a third party, whether they are present or not in the situation.

Leech (1983) classifies the principle of politeness into six types: the maxim of tact, maxim of generosity, maxim of approbation, maxim of modesty, the maxim of agreement, and maxim of sympathy. Tact Maxim is expressed through appositive and commissive utterances. This maxim functions on the principle of minimizing harm to others as much as possible and maximizing the benefit to others as much as possible in the act of speaking. By adhering to Tact Maxim, the interlocutor is expected not to be offended by the speaker.

Generosity Maxim functions on the principle of minimizing benefit to oneself and maximizing loss to oneself. This maxim is expressed through appositive and commissive utterances. The speaker is required to make an effort to respect their interlocutor. Approbation Maxim functions on the principle of minimizing criticism of others and maximizing

praise of others. This maxim is expressed through assertive and expressive utterances. The goal of this maxim is to provide praise to the interlocutor. The speaker and the interlocutor should not hate, insult, mock, or belittle each other. Modesty Maxim functions on the principle of minimizing praise of oneself and maximizing criticism of oneself. This maxim is expressed through expressive and assertive utterances. The speaker is required not to be arrogant or conceited; if they are, the speaker is considered to be violating the principle of the Modesty Maxim. Agreement Maxim functions on the principle that the speaker and the interlocutor should agree or disagree as much as possible within their agreement, and also minimize disagreement by using expressions of regret, partial agreement, and so on. Functions Agreement Maxim is expressed through expressive and assertive sentences. Sympathy Maxim functions on the principle of showing as much sympathy as possible or minimizing antipathy towards the interlocutor. Utterances in the Sympathy Maxim are assertive. This maxim should be accompanied by sincerity, expressed through expressive sentences such as condolences, apologies, congratulations, and so on.

Karen's Diner is a restaurant that opened in Sydney, Australia for the first time in 2021. Karen's Diner has a concept where the waitstaff is impolite and likes to mock their customers. This is because the name "Karen" is a stereotype among Generation Z for people who are rude. Karen's Diner has the motto

"Good Food, Terrible Service", which means that the food is good, but the service is bad.

Currently, Karen's Diner has opened in several other countries other than Australia, including New Zealand in Auckland. England in Barnet, Birmingham, Isle of Man, Angel, Manchester, Newport South Wales, Sheffield. In the United States of America specifically in St. Louis. Indonesia in Jakarta.

II.   RESEARCH METHOD

This research type is using the qualitative method. According to Moleong (2016: 6), qualitative research aims to understand phenomena experienced by research subjects such as behavior, perception, motivation, actions, and others in a holistic and with a method of describing in the forms of words and language in a specific context that is natural by relying on various natural methods.

The method used for this research is the descriptive method. According to Sukmadinata (2006: 72), descriptive research is a form of research that has the purpose of describing present phenomena, that includes natural phenomena or phenomena of human cause. The phenomena can be formed as a shape, activity, characteristic, change, relation, similarities, and differences between one phenomenon and the others.

The data collection technique that is used is the observation and note-taking technique. According to Faruk (2012:24), the observation and note-taking technique is a set of methods or techniques used to

summarize the facts related to the research problem. This research was conducted by watching the video and recording data relevant to the research questions.

The data analysis technique in this research is the pragmatic equivalent method. According to Kesuma (2007: 49), the pragmatic equivalent method is a method where the determining factor is the interlocutor. This method is used to determine the reaction or consequence that will occur in the interlocutor when the statement is conveyed. This research employs the pragmatic equivalent analysis method because the data collected involves interactions or conversations between speakers and interlocutors. The data presentation technique in this research is informal, where the data collected consists of words from conversations of a general nature. The language style used in the data sources is everyday language.

III.   FINDINGS AND DISCUSSION

According to Leech's theory (1983), the results of data analysis are divided into six parts or six maxims. These maxims are the Tact Maxim, Generosity Maxim, Approbation Maxim, Modesty Maxim, Agreement Maxim, and Sympathy Maxim. Violations of these maxims are the primary data source that will be investigated.

A. Tact Maxim Violation
Data 1
Minute: 06:20 - 06:25
Utterance: *"Take your hat off."*

Illocution: Directive

Context and Analysis: A waitress asks A to remove his hat to replace it with one provided by the waitress that says *"Riddled with chlamydia."*

Waitress: "Take your hat off."(1)

A: "Oh my hat?" (2)

Waitress: "Why, what are you hiding?" (3)

A: "Barnet." (4)

Utterance (1) is a directive utterance because the waitress commands A to do something by saying "Take your hat off."

In utterance (1), the waitress violates the Tact Maxim because A is forced to remove his hat with the command "Take your hat off" and is replaced with something embarrassing.

Data 2

Minute: 18:03 - 18:11

Utterance: *"Do you know what you win? Fuck all is exactly right!"*

Illocution: Expressive

Context and Analysis: A customer was instructed by a waitress to get everyone in the restaurant to dance because the customer was chosen in a small game where all customers in the restaurant had to dance to the song chosen by the chosen customer. In the end, everyone danced, but for some reason, the waitress thought not everyone danced.

Waitress: "You didn't get everyone dancing, HAHA! Do you know what you won?" (1)

Customer: "Fuck all?" (2)

Waitress: "Fuck all is exactly right. Everyone calls her a dickhead!" (3)

Utterance (2) shows an expressive illocution because the speaker makes a derogatory/mocking expression towards the interlocutor by saying *"Fuck all."*

Utterance (3) shows a violation of the Tact Maxim because the speaker causes maximum harm to the interlocutor by stating that the interlocutor gets nothing, even though they met the requirements to win the game. The speaker also provides minimal benefit to the interlocutor, as indicated by the phrase *"You didn't get everyone dancing, HAHA! Do you know what you win?"* followed by *"Fuck all is exactly right. Everyone calls her a dickhead!"* Even though the customer met the requirements, they still received nothing from the waitress.

B. Generosity Maxim Violation

Data 3

Minute: 16:16 - 19:32

Utterance: *"Yeah, abso-fucking-lutely... Get a new dildo with that, thank you."*

Illocution: Expressive

Context and Analysis: Eddie asks the waitress if they accept tips, to which the waitress responds that they have the right to receive tips from their customers. Eddie then gives the waitress a sizable tip.

Eddie: "Do you guys accept tips?" (1)

Waitress: "Yeah, abso-fucking-lutely... Get a new dildo with that, thank you." (2)

Utterance (2) is an expressive illocution because the waitress shows a selfish expression in the utterance

"Yeah, abso-fucking-lutely..." as the waitress accepts the tip with impolite language without any pretense. The waitress violates the Generosity Maxim in utterance (2) because the waitress receives a large amount of money and simply accepts it without showing any generosity.

C. Approbation Maxim Violation

Data 4

Minute: 09:07 - 09:18

Utterance: *"Do you know what that means, Edweena? Means you've got the shittiest outfit in Manchester, how'd you feel?"*

Illocution: Expressive

Context and Analysis: The waitress suddenly starts a small game where two customers who are deemed to be wearing the worst outfits are called to participate. Other customers act as witnesses to the game and are encouraged to cheer for the player with the worst outfit. The player with the worst outfit is considered the winner.

Waitress: "*Right, what's your name, little girl?"* (1)

Eddie: "Edweena." (2)

Waitress: "Edweena? Right, make some noise if you think Edweena got the shittiest outfit!" (3)

Eddie: "There's a shocker." (4)

Waitress: "Do you know what that means, Edweena?" (5)

Eddie: "No, what's it mean?" (6)

Waitress: "It means you've got the shittiest outfit in Manchester, how'd you feel?" (7)

Eddie: "Pretty good, thanks!" (8)

Utterance (7) is an expressive illocution because the waitress displays a derogatory or mocking expression by saying *"You've got the shittiest outfit."*

In utterance (7), the waitress violates the Approbation Maxim because she criticizes Eddie by saying *"You've got the shittiest outfit in Manchester"* and does not offer any praise at all.

Data 5

Minute: 12:43 - 12:48

Utterance: *"You can't even beat that girl in an arm wrestle? It's gone downhill since the boxing has it?"*

Illocution: Expressive

Context and Analysis: The restaurant has just had a small game of arm wrestling. A little girl and Eddie are chosen to compete in the arm wrestling match. Eddie deliberately lets the little girl win.

Waiter: "You can't even beat that girl in an arm wrestle? It's gone downhill since the boxing has it?" (1)

Eddie: "It has, yeah." (2)

Utterance (1) is an expressive illocution because the waiter shows a derogatory expression with the statement *"You can't even beat that girl in an arm wrestle?"* which indirectly insults Eddie.

In utterance (1), the waiter violates the Approbation Maxim, as indicated by the phrase "It's gone downhill," suggesting that Eddie has become weaker since losing a boxing match, and the waiter gives no praise at all.

Data 6

Minute: 12:03 - 12:09

Utterance: "*Right, everybody calls him a pussy after 3. 1, 2, 3, PUSSY...!*"

Illocution: Directive

Context and Analysis: Eddie has just participated in an arm-wrestling match organized suddenly by a waitress. During the arm-wrestling match, Eddie deliberately loses to a little girl.

Waitress: *"Right, everybody calls him a pussy after three. One, two, three, PUSSY...!" (1)*

Utterance (1) is a directive illocution because the speaker commands the customers to mock Eddie by saying *"Right, everybody calls him a pussy after three."*

Utterance (1) shows a violation of the Approbation Maxim because the speaker maximizes the criticism towards Eddie and minimizes any praise by calling him *"pussy."*

Data 7

Minute: 12:34 - 12:38

Utterance: *"What? Are you gonna film everything I do? Fucking creepy mate."*

Illocution: Expressive

Context and Analysis: Jamie, as the cameraman, records many activities inside Karen's Diner. Jamie often films the waitstaff. One of the waiters notices Jamie frequently recording him.

Waiter: *"What? Are you gonna film everything I do? Fucking creepy mate." (1)*

Utterance (1) is an expressive illocution because the speaker shows disgust towards the interlocutor by saying "Fucking creepy mate."

Utterance (1) violates the Approbation Maxim because the speaker maximizes criticism towards the interlocutor by calling them *"Fucking creepy mate."*

D. Modesty Maxim Violation

Data 8

Minute: 10:31 - 10:51

Utterance: *"Tell me I'm the most beautiful person you've ever seen."*

Illocution: Directive

Context: The waitress sees a menu lying on the floor and instructs Jamie, a customer, to pick up the menu and hand it to her.

Waitress: "There are some menus on the floor there." (1)

Jamie: "Yeah?" (2)

Waitress: "Pick 'em up then, you're already making the place look untidy with him here. Pass them to me nicely. Tell me I'm the most beautiful person you've ever seen." (3)

Jamie: "You're the most beautiful person I've ever seen." (4)

Waitress: "I'm only 14 you nonce." (5)

Utterance (3), specifically the third sentence, is a directive illocution because the speaker demands to be praised forcefully.

In utterance (3), *"Tell me I'm the most beautiful person you've ever seen,"* the waitress violates the Modesty Maxim because she forces Jamie to give her

praise, thereby gaining as much praise as possible for herself.

E. Agreement Maxim Violation

Data 9

Minute: 03:49 - 03:54

Utterance: *"No, she will."*

Illocution: Assertive

Context and Analysis: Eddie has just arrived at Karen's Diner and is talking to the front waitress. The waitress asks if Eddie will cry with the restaurant's concept. Eddie then says he won't cry, but his wife might.

Waitress: "Do you understand the concept of the diner?" (1)

Eddie: "Yes." (2)

Waitress: "Are you gonna cry?" (3)

Eddie: "No, she will." (4)

Utterance (4) shows an assertive illocution because Eddie's statement *"she will"* indicates that his wife will cry.

Utterance (4) implies that Eddie will not cry while dining at Karen's Diner, which means Eddie has violated the Agreement Maxim by saying *"No."*

Violation of the Sympathy Maxim: The Sympathy Maxim relies on minimizing antipathy between oneself and the interlocutor while expressing as much sympathy as possible. A violation of this maxim involves maximizing antipathy between oneself and the interlocutor and minimizing sympathy.

Data 10

Minute: 04:36 - 04:42

Utterance: *"We've got veggies just walked in, everyone boo the veggies!"*

Illocution: Directive

Context and Analysis: Some vegetarian customers have just entered Karen's Diner, and the front waitress immediately instructs the customers inside to boo the vegetarian customers.

Waitress: "We've got veggies just walked in, everyone boo the veggies!" (1)

Customers: "Boo.....!" (2)

Utterance (1) is a directive illocution because the waitress commands the customers inside to boo the vegetarian customers who have just arrived by saying *"Everyone boo the veggies!"*

In utterance (1), the waitress violates the Sympathy Maxim because she does not show any sympathy towards the vegetarians by instructing *"Everyone boo the veggies!"*

IV.   CONCLUSION

The theory used to analyze this research is the theory proposed by Geoffrey Leech. Leech divides the principles of politeness into six maxims: Tact Maxim, Generosity Maxim, Approbation Maxim, Modesty Maxim, Agreement Maxim, and Sympathy Maxim. Each maxim has its own formula, and each maxim must adhere to its formula to ensure proper usage. When these maxims are followed, the relationship between individuals can be harmonious.

However, if violated, it can lead to unpleasant feelings such as hatred, disdain, and resentment.

The violations of maxims identified in this research encompass all six maxims, but the most frequent violations occur with the Approbation Maxim. There are four instances of violations of the Approbation Maxim. The Tact Maxim has two instances of violations. The Generosity, Modesty, Agreement, and Sympathy Maxims each have only one instance of violation. All of this means there are 10 discovered data.

REFERENCES

[1.] Arani, S.S. (2012. A Study of Directive Speech Acts Used by Iranian Nursery School Children: The Impact of Context on Children's Linguistic Choices. *International Journal of Applied Linguistics & English Literature.*

[2.] Chaer, A. and Leonie. (2010). *Sosiolinguistik: Perkenalan Awal. Jakarta: Rineka Cipta.*

[3.] Cahyono, Bambang Yudi. (1995). *Kristal-Kristal Ilmu Bahasa. Surabaya: Airlangga University Press.*

[4.] Faruk. (2012). *Metode Penelitian Sastra: Sebuah Penjelajahan Awal. Yogyakarta: Pustaka Pelajar.*

[5.] Kesuma, Tri Mastoyo Jati, (2007). *Pengantar (Metode) Penelitian Bahasa. Yogyakarta: Carasvatibooks.*

[6.] Kusno, A. (2015). *Pelanggaran Prinsip Kesopanan Pada Kasus Delik Penghinaan dan Pencemaran Nama Baik.* Prasasti: Conference Series. Kalimantan Timur. https://jurnal.uns.ac.id/prosidingprasasti/article/view/79. 88-93.

[7.] Leech, Geoffrey. (1983). *Prinsip-prinsip Pragmatik.* Jakarta: Penerbit Universitas Indonesia (UI-Press).

[8.] Makatita, J. L. I. (2018). P*rinsip-Prinsip Kesopanan dalam Film The Help Karya Tate Taylor: Suatu Analisis Pragmatik.* Jurnal Elektronik Fakultas Sastra Universitas Sam Ratulangi. Manado. Vol.2 No.3.1-16. https://ejournal.unsrat.ac.id/v3/index.php/jefs/article/view/20312.

[9.] Moleong, L. J. (2017). *Metode Penelitian Kualitatif.* Bandung: PT. Remaja Rosdakarya.

[10.] Nadar. (2013). *Pragmatik & Penelitian Pragmatik.* Yogyakarta: Graha Ilmu.

[11.] Prasetiyani, R. (2014). *Pelanggaran Prinsip Kesopanan dalam Rembuk Desa di Kelurahan Jatiroto Kabupaten Wonogiri.* Fakultas Keguruan dan Ilmu Pendidikan. Universitas Muhammadiyah Surakarta

[12.] Rahardi, Kunjana. (2005). *Pragmatik: Kesantunan Imperatif Bahasa Indonesia.* Jakarta: Erlangga.

[13.] Searle, John. R. (1976). *A Classification of Illocutionary Acts.* Language in Society 5, Great Britain: University of California.

[14.] Sherry, dkk. (2012). *Tindak Tutur Ilokusi dalam Buku Humor Membongkar Gurita Cikeas Karya Jaim Wong Gendeng dan Implikasinya dalam Pembelajaran Bahasa Indonesia.* Jurnal Pendidikan Bahasa dan Sastra Indonesia. https://ejournal.unp.ac.id/index.php/pbs/article/view/200/156. Vol.1. No.1. 62-70.

[15.] Subyakto. (1992). Psikolinguistik: S*uatu Pengantar.* Jakarta: Gramedia.

[16.] Sukmadinata, N. S. (2006). *Metode Penelitian Pendidikan.* Bandung: PT. Remaja Rosdakarya.

[17.] Tarigan. H.G. (2009). *Pengajaran Pragmatik.* Bandung: Angkasa.

[18.] Yule, George. 2006. *Penelitian Kualitatif. Surakarta:* UNS Press.

ANALYSIS STUDY OF ARCHIVE EXHIBITION TITLED *MENGINGAT-INGAT SANENTO YULIMAN 1941-1992* (2019)

Muhammad Hilmy Fadiansyah*), Agung Hujatnika*), Kiki Rizky Soetisna Putri*)

*)Faculty of Visual Art and Design, Institut Teknologi Bandung
Email correspondence: hilmyfadiansyah@gmail.com

ABSTRACT21

Archives in fine arts are the subject of study, namely how archives are presented in galleries or public spaces. This article examines the curatorial ideas at the *Mengingat-Ingat Sanento Yuliman (1941-1992)* exhibition held in 2019 at the Cipta II Gallery, Taman Ismail Marzuki, using a historical method approach and through an archive analysis method supported by archival theory according to Terry Cook's view. During his life, Sanento Yuliman was an Indonesian art critic where at the *Mengingat-Ingat Sanento Yuliman (1941-1992)* archive exhibition. The exhibition curator exhibited Sanento Yuliman's archives in the form of sketches, illustrations, caricatures, paintings, and objects collected personally. Through this exhibition study, the collection of archives as the subject of the exhibition presented in the *Mengingat-Ingat Sanento Yuliman (1941-1992)* exhibition provides findings that Yuliman's work is no longer just scientific work in written form. Still, various other forms of work, such as visual and illustrative works, are found in caricatures and paintings. This archival exhibition study sees the impression of Yuliman's deep appreciation of fine art so that his critical work is not just an idea that the art field can accept but a deep appreciation that comes from the ability to work, thoughts, and results of reflection that can be seen from the objects exhibited in *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s as an archive.

Keywords: *Sanento Yuliman; arsip; pameran arsip; seni rupa Indonesia*

I. INTRODUCTION

Archives and archiving are always associated with research activities, especially historical research. Archives are part of memory and objects that have meaning (in the past). In this case, archives are a memory repository for rereading the past. Archives are data or information with content, context, and structure. In their discovery, archives are often absent in their entirety; there are always missing parts. Archives of historical value can be written documents, sound recordings, visual documents, moving images in the form of software, or physical objects. In their form, archives are divided into two types that make it possible to qualify their functions, including static and dynamic archives. The definition of both can be found in Law Number 43 of 2009, which explains that static archives are archives that are created based on uses related to history that have been validated by archival institutions and, in their uses, are generally not used directly. Dynamic archives are defined as those used directly and created and stored for a certain period (Wardah, 2016).

Archives are an important thing in several scientific fields which function as a timeline record of various events containing cause and effect so that we can find out the origins or simply remember someone's service in fighting for something so that in the end, their struggle can be enjoyed or used to the end. Now, one scientific field that has various types of archives is the field of fine arts science.

Fine art is a discipline that produces various perspectives and meanings of sustainable materials

and artifacts. In the discipline of fine art, discussions about paintings, sculptures, sketches, recordings of work processes, and so on become the notes of an artist, both individuals and groups. Artists play an important role in recording phenomena with various expressions poured into the medium and narratives raised. However, it is not uncommon for artists to miss out on storing works or what is commonly referred to as archiving activities. Time constraints, unstructured work records, and lack of awareness of archiving are reasons for incomplete archives in fine art science.

Mengingat-Ingat Sanento Yuliman's (1941-1992) exhibition presents the Yuliman's archives, where there is a timeline and the artist's activities recorded in several forms, which become urgent in the exhibition study in this article. The exhibition tries to explain how archives are interpreted as "works" that are exhibited in public spaces or galleries and rereading a stored object - in this case, an archive - which is then presented in an exhibition.

Archives are synonymous with reading history, in line with the author's study in this article, who will read the exhibition *Mengingat-Ingat Sanento Yuliman's (1941-1992)* from a historical perspective through a historical method approach with archival analysis methods that can be traced through the timeline of Sanento Yuliman's work from points of view and other things in his life journey from the beginning of Yuliman's journey in the field of fine arts until the end of his life through exhibition studies.

The formulation of the problems that will be raised in this exhibition study includes, first, how to read the history (past) of objects in the present and, second, how the archives presented in the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)'s* are reinterpreted by both the exhibition organizers and the public who see that the exhibition has many legacies of Sanento Yuliman in various forms of archives on display.

This study tries to display the treasury of Sanento Yuliman's thoughts sourced from archives and documentation presented through the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)*'s, where his figure has provided so much knowledge heritage, especially in the Indonesian art movement where it needs to be presented to encourage the birth of new, more critical ideas. Through this exhibition study, it is hoped that it can answer the need for archives as a means of knowledge and re-reading that can be juxtaposed with current critical art thoughts.

II.   METHODS

The exhibition study of *Mengingat-Ingat Sanento Yuliman (1941-1992)* uses a historical approach method with an archival analysis method. Louis Gottslack sees the historical method as a critical process in testing and analyzing records and relics of the past (Herlina, 2020). In the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)*, various forms of archives are static and dynamic. The archives describe the creation process and the work

of Sanento Yuliman during his life, and the timeline in the archives at the exhibition has historical value.

Figure 1. Lini masa pengkaryaan Sanento Yuliman dalam pameran *Mengingat-Ingat Sanento Yuliman (1942-1991).*

From his perspective, Terry Cook sees a continuity between archival activities and social practices where there is an aspect of collective memory built together with many parties and then unknowingly agreed. Through Cook's archiving theory, this paper attempts to review the new meanings built by the archives present in the exhibition space.

The stages carried out in this research include several steps, including conducting a literature review of the topic discussed to ensure that the research is carried out in harmony with the method, theory, and discussion. Second, the exhibition Ingat-Ingat Sanento Yuliman (1941-1992) will be reviewed through data in the catalog, and interviews will be conducted with the curator and initiator of the exhibition to validate the researcher's findings and the theory used.

III. FINDINGS AND DISCUSSION

Awareness of the importance of preserving archives is increasing these days. It can be seen from several archival institutions in Indonesia, both under government institutions and independent groups, that have begun to actively collect and document events in the field of fine arts in Indonesia for data collection, historical records, and distribution of knowledge. When archives are identical to stored objects and presented as objects that are exposed and appreciated by the public, a new discourse appears, making this presented in space an archive exhibition (Pradipta, 2020). In the field of fine arts, archives are now present in a place called a museum. Several galleries and collectives have taken the initiative to create exhibitions presenting archives from an artist in various forms, such as sketches, objects used in the artist's daily life, and works by artists that form a timeline and have historical meaning, then called archive exhibitions.

Archive exhibition is no longer tramontane in Indonesia; besides the *Mengingat-Ingat Sanento Yuliman (1941-1992)* exhibition, an exhibition carrying a similar concept was present at the CIPTA! Kapita Selekta Cikini Raya exhibition held at the Art Gallery, 1st floor, "Gedung Panjang", Taman Ismail Marzuki in June 2022. This archive exhibition re-presents the Jakarta Arts Council's art collection to the public as a form of respect for the dedication of the artists who have been part of the Jakarta Arts Council for more than fifty years. Among these artists were members of the Jakarta Arts Council in

the early period and those who had filled the exhibition program in the early period. They are artists (painters) who have taken important positions, made signs, and enriched the treasury of fine art in Indonesia.
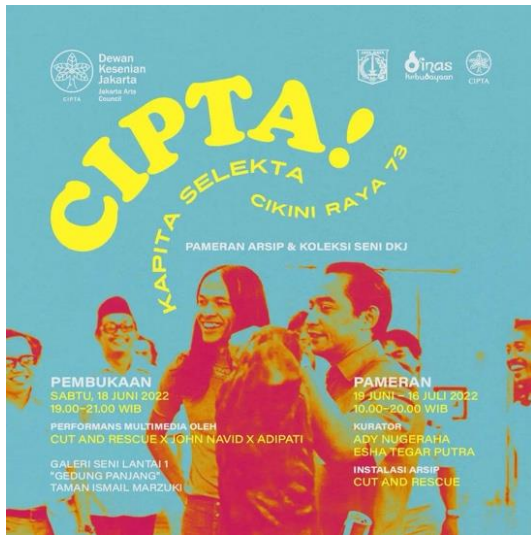

Figure 2. Poster pameran *Cipta! Kapita Selekta Cikini Raya 73,* 2022

Some of the works of artists exhibited at the CIPTA! Exhibitions include works by A.D. Pirous, S. Sudjojono, Sunaryo, Suparto, T. Sutanto, Tisna Sanjaya, Trisno Sumardjo, and other senior artists. Curated by Ady Nugeraha and Esa Tegar Putra, this exhibition brings a narrative to the public – especially Jakarta residents – to recall the passion for art in the early decades of the presence of art in Taman Ismail Marzuki. In the curatorial text piece written by Esa Tegar Putra, what needs to be underlined is the explanation of archives as a medium of memory from the past that continues to ask to be opened, explored, and reread so that the spirit of art continues.

Figure 3. Suasana pameran *Cipta! Kapita Selekta Cikini Raya 73,* 2022

The *CIPTA!*'s exhibition is an example of an archive exhibition that does not merely repeat the works of artists to be exhibited again. However, this exhibition tries to collect and display pieces of the past to be re-read by the public as new knowledge. In this case, the author describes the *CIPTA!'s* exhibition as a reference for the study exhibition the author will examine, namely the Ingat-Ingat Sanento Yuliman (1941-1992) exhibition.

Mengingat-Ingat Sanento Yuliman (1941-1992)

In the sentence *"Mengingat-Ingat"* in the title of the exhibition Ingat-Ingat Sanento Yuliman (1941-1992), the letter 'i' in the word Ingat is written in capital letters. Referring to the Indonesian language writing system, the repeated sentence does not have a sentence letter in the repeated word or the sentence would usually be 'Mengingat-ingat'. However, the exhibition organizers, namely the Jakarta Arts Council and curators Hendro Wiyanto and Danuh Tyas Pradipta, wrote 'Ingat' with a capital letter in front of it. The author feels that the naming is to show

how important the figure of Sanento Yuliman is in the history of Indonesian art.

The *Mengingat-Ingat Sanento Yuliman (1941-1992)'s* exhibition is an archival exhibition that presents a collection of artifacts and documents from Sanento during his lifetime; the collection of artifacts consists of writings, documentation in the form of photos, sketches, illustrations, paintings, and important objects of his ownership. The exhibition was held in two places: the Cipta Gallery, Jakarta, and the Soemardja Gallery, Bandung.

Figure 4. Poster pameran Mengingat-Ingat Sanento Yuliman (1941-1992)

Sanento Yuliman Hadiwardoyo (1941-1992) was born in Cilacap, Central Java. Yuliman was a writer, columnist, art critic, illustrator, comic artist, and painter. Yuliman grew up in the city of Bandung and, in 1960, earned his bachelor's degree at the painting studio, faculty of fine arts, Bandung Institute of Technology. During his studies at the painting studio, Yuliman was introduced to two of his friends, Haryadi Suadi and T. Sutanto. During this time, these

three friends actively created political cartoons, which were eventually exhibited in the Menegakkan Moral Pancasila exhibition held at the Graha Pancasila Building, Bandung, on May 22, 1966. Along with making cartoons, young Sanento became a cartoonist in the weekly Mahasiswa Indonesia in 1967. During that period, in addition to being an illustrator, young Yuliman was active in writing poetry and essays.

In 1968, he graduated by writing a thesis entitled "Some Problems of Painting Criticism in Indonesia," which received the Hamid Bouchouareb award as the best thesis by ITB Fine Arts. After graduating, he was immediately appointed as a teaching staff in ITB fine arts and continued his activities writing essays. Of the many essays he wrote, among them are entitled "Searching for Indonesia in Art", "Two Fine Arts", and "Aesthetics that Intoxicate".

In 1976, Yuliman was sent to France to continue his doctoral studies at the University of Montpellier, but due to a misunderstanding, there was no fine arts study program there. In 1979, Yuliman was recommended to move to Paris to complete his studies at the Ecole de Hautes en Sciences Sociales. Yuliman studied in France for five years before returning to Indonesia in 1981 and returning to ITB as a lecturer. In 1984, Yuliman began to write essays for TEMPO magazine regularly. In 1990, Yuliman developed the Indonesian Fine Arts Foundation (YASRI), which G. Siddhartha initiated.

Figure 5. Figur Sanento Yuliman

Figure 6. Karya lukis Yuliman terpajang di pameran
Mengingat-Ingat Sanento Yuliman (1942-1991)

The works presented in the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)'s* have never been presented in an exhibition before, considering that Yuliman – as an artist – has never had a solo exhibition. Several caricatures have been published in the Indonesian Student media and Mimbar Demokrat, then illustrations for short stories entitled "SI SPOT", "Pengakuan", "Dengan Kekerasan", "Melarikan Diri", "Pengaruh". Yuliman's sketches from his drawing book in 1970 are also exhibited. This exhibition also presents paintings, including a work entitled "Sang Hjang Sri". This work is a painting that was exhibited in the GRUP 18 exhibition in 1971 at Taman Ismail Marzuki. Other works exhibited in the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)* are paintings from the family collection without titles.

In addition to Yuliman's works as an artist, several clippings from essays published in various mass media are also presented as part of the exhibition. The clippings are arranged on a table along with documents of Yuliman's photographs that have been selected by the curator as important in Yuliman's career. In addition to the archives, artifacts or objects owned by Yuliman during his life are also exhibited, namely typewriters, pens and notebooks, and personal collection books.
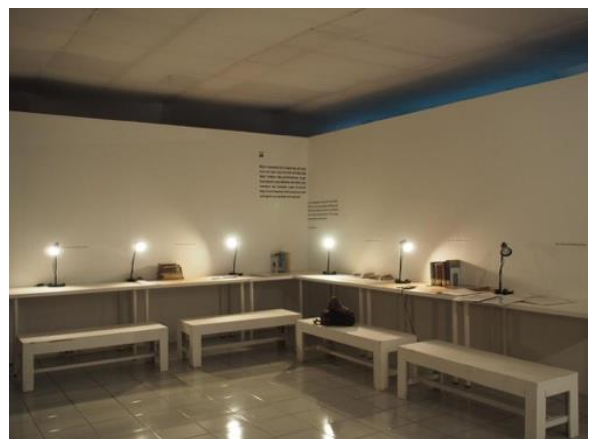
Figure 7. Foto kumpulan kliping dan dokumen di atas meja pada pameran *Mengingat-Ingat Sanento Yuliman (1942-1991)*

Both during the exhibition at Cipta Gallery and Soemardja Gallery, the archives exhibited were all the same, and the series of events at the exhibition were similar. This exhibition has several important things, including all objects arranged according to the timeline, analyzed from documentation and interviews; the public is guided to appreciate the exhibition in a structured historical line, reading Yuliman's journey. If there is something different, namely the layout that follows the gallery space and the speakers in the discussion of the launch of the book "Estetika Yang Merabunkan".

Discovering Sanento Yuliman Thru Archives Exhibition

On February 10, 2020, the *Mengingat-Ingat Sanento Yuliman (1941-1992)'s* exhibition was held at the Soemardja Gallery, with the same exhibition and series of events. The Jakarta Arts Council is considering holding it again at the Soemardja Gallery, namely ITB, as a place to grow and build a career for Sanento Yuliman; with historical considerations, this exhibition was held in Bandung.

The first note displayed in the *Mengingat-Ingat Sanento Yuliman (1941-1992)'s* exhibition is 1941, the year of Sanento Yuliman's birth. It is important to note that the existence of someone who will leave a big mark in the field of fine arts has been born into

the world. On July 14, he was born in Cilacap, Central Java.

In 1960, Yuliman set foot in Bandung to begin his studies at the ITB painting studio Fine Arts. In the gallery space, written on the wall, is a timeline of Sanento Yuliman. In 1966, Yuliman and two of his friends began his first exhibition as an artist at the *Menegakkan Moral Pancasila* exhibition. The exhibition that Sanento participated in as a cartoonist exhibited his caricature works. A span of approximately six years since entering ITB fine arts, Yuliman studied caricature as a discipline in his work. The 1960s were a 'hot' decade politically in Indonesia, peaking in 1965 when the declaration of the military movement commanded by Lieutenant Colonel Untung changed the lives of Soeharto and his supporters. Through the power of arms, they controlled the country (Yudhistira, 2010).

In analyzing the tendency to create works, Yuliman, as a cartoonist, is a form of protest against the state through his caricatures. By the nature of the work, caricatures are very illustrative and depicted with narrative. In order to be able to voice the "message", Yuliman chose caricature as his medium. Referring to Foucault's concept regarding how an institutional orchestra, procedures, analysis and reflection, calculations and tactics that allow specific forms of power over the population as targets, political economy as its main form of knowledge, and security forces as its main technique" became possible in that period and subsequent periods (Pratomo, 2022)

In 1967, the first work was displayed at the opening of the Sanento Yuliman archive exhibition, namely a caricature about Tap MPRS, the revocation of the state government's power from Soekarno. How Yuliman depicted two camps (Soekarno supporters and Soeharto's military) pushing each other in a circle with the words "SI MPRS". The caricature was published in Mahasiswa Indonesia, where Sanento was active as a cartoonist and administrator of the "Culture Column" in 1966.

After that, in 1968, a cartoon was recorded that told of the prohibition of long hair. In the early years of Soeharto's aggression against young people and students, he "raided" those with long hair, questioning the manners and neatness constructed by the New Order government. Yuliman illustrated the phenomenon nakedly, very narratively. Moreover, this cartoon was published in Mimbar Demokrasi, where Yuliman was a cartoonist.

From the caricatures presented at the *Mengingat-Ingat Sanento Yuliman (1941-1992)'s* exhibition from 1966-1970, there are a total of five of his caricature works, all of which were published in the Indonesian Students and Democracy Forum. In the 1960s, Yuliman, still a student at the time, paid critical attention to the country's state. Through his works, Yuliman voiced social protest as an individual, student, worker, and activist.
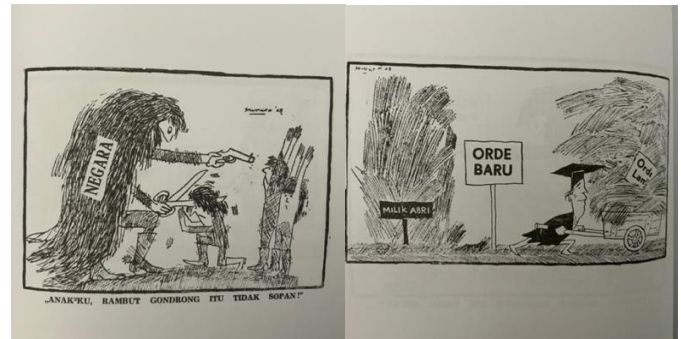

Figure 8. Arsip karikatur Sanento Yuliman.

In the same decade, until 1970, in addition to being active as a cartoonist in his special column, Yuliman created several illustrations for short stories published by Mahasiswa Indonesia; there were five illustrations for short stories exhibited in Ingat-Ingat Sanento Yuliman (1941-1992), including those entitled "SI SPOT", "Pengakuan", "Dengan Kekerasan", "Melarikan Diri", and "Pengaruh". All of these illustrations still had political themes.

Between Sanento's works published in the mass media, there are also sketches from his personal drawing book totaling nine. Then, three paintings and one graphic print from the Yuliman family archive collection are exhibited. These works are untitled and written in the catalog notes created from 1971-1975.

After graduating from ITB's fine arts in 1968 and 1969, Yuliman began writing essays on fine arts. The 1970s marked him as an essayist; in 1972, he served as an editor for Horizon magazine. Before leaving for France in 1976, Yuliman, who was actively writing essays, began to be known as an art critic. Several essay clippings selected by the curator were presented in the gallery, along with neatly arranged photo documentation in the vitrine.

Figure 9. Arsip Sanento Yuliman

Yuliman's first book, published by the Jakarta Arts Council in 1976, "Seni Lukis Indonesia Baru: Sebuah Pengantar," was also exhibited and placed in the corner of the gallery with other books. An interactive corner where the public can read the books. Yuliman was sent to France for his doctoral studies in the same year. While in France, what was presented at the exhibition was photo documentation when he was there and the Sanento archives in the form of doctoral diplomas and letters during his time as a diaspora in Paris, precisely when he studied fine arts at the Ecole des Hautes Etudes en Sciences Sociales.

For five years, Yuliman studied in France, and then in 1981, Yuliman returned to Indonesia. They returned to teaching and writing art essays. In this year, Yuliman also launched several papers and books, including "Appreciation of Painting: If the Horizon is Expanded" (1981), "In the Middle of Indonesian Painting" (1982), "Two Fine Arts" (1984), and several essays that became important for Indonesian art including "Aesthetics that Drown"

(1987), "Where is Our Painting?" (Between Image and Wealth: Painting Boom: Medan's Mess; Clouds Accompanying Boom: Poverty) (1989). Yuliman's books, magazines, and essays were exhibited in the reading corner, which provided tables, chairs, and reading lamps.

In addition to archives of works and documents, the *Mengingat-Ingat Sanento Yuliman (1941-1992)'s* exhibition also presents several artifacts or objects of his ownership, including a typewriter, notebook, drawing book, and pen, where these artifacts show the side of Yuliman who had a career with all of these objects.

Figure 10. Arsip objek pribadi mesin ketik Sanento Yuliman

The archives presented in the exhibition are neatly arranged according to the chronology of the timeline, and this exhibition tries to see Yuliman's career from the beginning to the end of his life. As Paul Hamilton said, the criteria of history that can be validated here become a critical topic of discussion:

the possibility of function is to find other possibilities (1996: 22).

Yuliman's works, before becoming an art criticism essayist, more or less influenced his thoughts where it was implemented in Yuliman's anxiety towards socio-political issues so that Yuliman dared to describe social protests through his caricatures and illustrations frankly. The critical work resulted from his art education, which became the background of Yuliman's work in creating caricature works with issues from other disciplines. Then, Yuliman poured into his works in caricatures, illustrations, and essays.

In the archive exhibition, archives identical to historical work and research, in addition to the historical value, reintroduce Sanento Yuliman in the line of his historical journey through his archive collection. Finding an aesthetic experience from the archives on display in an art exhibition becomes another possible experience. Here is the curator's accuracy in selecting and sorting archives to become exhibited works and a good layout.

Interpreting Archive as Sosok Yuliman's Persona

In the context of fine art, the object is sometimes no longer an object that is only stored and closed from the public. The term "archive exhibition" can be interpreted when the archive becomes the main object exhibited in an art gallery and can be seen by the public. In the contemporary art field, it has become common to see an exhibition about archives in a gallery or public space. Artists who pour out their thoughts and ideas have been exhibited in the form of archives and consecrated as an archive exhibition.

History has an empirical nature where history is very dependent on human experience. The experience is recorded in documents, and then the collection of documents in various forms is studied by historians to determine the facts. These facts are then interpreted. From the interpretation of these facts, historical writings emerge (Kuntowijoyo, 1995).

In an article, Terry Cook views archives and history as one component that both involve social practices. In the Sanento Yuliman archive exhibition, archives are read as an aspect of forming society's collective memory, where deposits of memory are built from Yuliman's contribution to the Indonesian art scene. In the same article, Cook considers archives to be a space for practical memory (spaces of memory practice) where archives can become catharsis through experiments that arise when processing the meaning of the archive form (Cook, 2020).

Archives are documents (written, oral, visual) from the past, stored in various forms of media (written and digital). Past time means historical objects, something that happened before the present. However, the meaning of archives in archive-art exhibitions does not necessarily come with historical titles alone; some values and meanings need to be curated. The presence of archives in works of art has an intrinsic relationship with the need to "re-articulate" the archives (Arantes, 2014).

The *Mengingat-Ingat Sanento Yuliman (1941-1992)'s* exhibition is a presentation of the work of Sanento during his lifetime; the archives exhibited have important historical value, the results of his thoughts and ideas for Indonesian fine arts as well as the launch of the book "Estetika yang Merabunkan" as a legacy of knowledge from Sanento Yuliman, the result of research by Hendro Wiyanto and Danuh Tyas Pradipta.

Since Yuliman last wrote a book entitled "Seni Lukis Indonesia Baru: Sebuah Pengantar" in 1976, there have been no more books or in-depth research on the development of fine arts in Indonesia. That means, for approximately 43 years, Indonesian art criticism has been limited to an introduction and has not had any in-depth content or discussion about fine arts. However, with the presence of the book "Estetika yang Merabunkan", Yuliman's knowledge can be distributed to the new generation, completing and perfecting the book "Dua Seni Rupa" published 19 years ago.

From the above explanation, the art field of appreciation and remembered the objects raised in the exhibition from various points of view through the archives exhibited, a relationship is finally built from all the thoughts built from the things around it.

IV.   CONCLUSION

In the context of an archive exhibition, in addition to highlighting the historical side, other urgencies support the exhibition's value and meaning. These urgencies vary; they can be aesthetic experiences, spiritual experiences, distribution of new knowledge, and other things depending on the relationship between the archive and the public. The *Mengingat-Ingat Sanento Yuliman (1941-1992)* exhibition, in this case, answers the meaning of the archive exhibition; the presence of the launch of the book "Estetika yang Merabunkan" as the primary subject included in the exhibition is one of the urgencies that is present in addition to the historical value that is raised. The presence of a corner for reading Sanento Yuliman's writings is also important because, in addition to the public being able to appreciate the works and documents exhibited, today's public can recognize Yuliman through writings that can be read directly and interactively.

Sanento Yuliman is known as an art critic with a legacy of thoughts and ideas for the Indonesian art scene. However, with the presentation of Yuliman's archives in caricatures, sketches, illustrations, paintings, and personal objects supported by narratives from each archive, there is new knowledge about Yuliman that the public previously needed to learn.

Yuliman, as an activist, works (caricatures and illustrations) with social and political themes as a painter associated with the maestros of Indonesian fine arts. Several new archival works from the family collection were also exhibited in the exhibition *Mengingat-Ingat Sanento Yuliman (1941-1992)'s*, and as an artist, this exhibition is his first 'solo exhibition'; his works have never been exhibited before.

With the historical approach method through the archive analysis method and the archival theory in Terry Cook's view, discoveries from the archives exhibited can become new knowledge from various perspectives. As in this exhibition, through historiographic reading from the narrative built through the archives of Sanento Yuliman, one can read, remember, and rewrite the history of Sanento Yuliman to understand a deeper meaning and provide direction for social change in the future.

REFERENCES

[1.] Wardah, Mutiawatul. (2016) *Pengelolaan Arsip Dinamis.* LIBRIA, 8 (1), p. 51-6

[2.] Herlina, N. (2020). *Metode Sejarah.* Bandung: Satya Historika

[3.] Pradipta, Danuh. T, dkk. (2020). *When Archives are Presented in the Art Gallery.* AESCIART. P. 86-87

[4.] Yudhistira, Ari. W. (2010). *Dilarang Gondrong!.* Tangerang: Marjin Kiri

[5.] Pratomo, Ahmad. (2022). *Pandangan Foucoult Tentang Sejarah.* Diakses dari kumparan.com

[6.] Kuntowijoyo. (1995). *Pengantar Ilmu Sejarah.* Jakarta: Bentang

[7.] Cook, Terry. (2020) *Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigm.* Association of American Archivists.

[8.] Arantes, Priscilia. (2014) *"Memories of the Future: The use of archive material in contemporary art", Art Research Journal Brasil*, volume 1/1

METHOD IN COMPILING REGIONAL-INDONESIAN BILINGUAL DICTIONARY OF LEMBAK LANGUAGE OF BENGKULU PROVINCE

Merry Rullyanti; Ami Pradana; Dhanu Ario Putra; Salu Marcelina
*)Universitas Dehasen Bengkulu
Email correspondence: merry.sasing@unived.ac.id

ABSTRACT

The total number of users of regional and local languages in Indonesia has declined significantly. Such dominant factors are noticed to be able to weaken local languages in Indonesian society such as the lack of competence about Indonesian culture, the demands, and benefits of learning foreign languages. Similar to the situation which happens to the use of the Lembak language from the Lembak tribe of Bengkulu province in everyday life, it is fading significantly as the impact of globalization, foreign languages like English and Korean, and the lack of parental attention in cultivating it toward their children. Thus, there were concerns about keeping indigenous languages like Lembak language alive, especially with the influence of dominant languages. It is urged that bilingual dictionary must be compiled to be learnt by young generation and to make it easier as well as to preserve the indigenous language to be mastered by them since there is no specific document on the word collection of Lembak language. The systematic method was used in compiling the regional-Indonesian bilingual dictionary of Lembak language including *Data Collection*, *Data Processing, Data Compilation and Editing*, *Testing and Revision.* This process includes Translation, Pronunciation, Definition, and Examples. As a result, the process of compilation ends with the preparation of a bilingual dictionary format that comprises the alphabetical format, editing process, and dictionary testing. This dictionary is expected to be able to provide benefits in education and preservation of regional languages, facilitate learning, and support intercultural communication.

Keywords: Regional Language; Bilingual Dictionary; *Lembak*

I. INTRODUCTION

Indonesia is an archipelago country which has many tribes surround it. Each tribe has numerous local cultures, and more than one regional language and dialects which differ from one to another. The diversity of cultures spread across the islands, from Sumatra to Papua, from Sabang to Merauke. The government includes lessons on Indonesian culture, both nationally and locally, because of the diversity of Indonesian culture and local languages.

The number of uses of regional and local languages in Indonesia has decreased significantly,

and this is due to advances in information technology which increasingly require English which people need to understand and master the technology. According to experts, many influential factors can weaken local languages in Indonesian society, such as the lack of competence about Indonesian culture, the demands of education stakeholders, the demands and benefits of learning foreign languages, such as English, Korean and other languages, in addition to that is because the reduced number of speakers makes it worse. As well as with the use of Lembak language in everyday life, especially for Lembak tribe of Bengkulu province itself.

Nindyawati (2021) explained that the Lembak language is increasingly fading due to the influence ofglobalization,foreign languages,and lack of parental attention incultivating it toward their children and offspring; as a result, they are unable to be mastered of their ancestor's language. With globalization and modernization, there were concerns about keeping indigenous languages like Lembak Bengkulu alive, especially with the influence of dominant languages. It is urged that bilingual dictionary must be compiled in order to be learnt by young generation and to make it easier as well as to preserve the indigenous language to be mastered by them since there is no specific document on the word collection of Lembak language.

Bilingualism is the use of two or more languages by a person or by a community (Kridalaksana, 1993: 43). A person is said to be bilingual when a person can use one and both languages in the act of communication with others. Bloomfield (in Chaer & Agustina, 2004:85) mentions that a bilingual is someone who can master two languages equally well. Whereas a dictionary is a reference that provides information about the meaning, spelling, pronunciation, and usage of words in a language. A bilingual dictionary specifically serves to translate vocabulary from one language to another. Such dictionaries facilitate understanding and communication between speakers of different languages and support language learning. Yu (2020) explained that the basic purpose of a bilingual dictionary is to direct with the lexical units of one

language those lexical units of another language which are equivalent in their lexical meaning. Furthermore, Lam, Al Tarouti, Kalita (2015) suggested that bilingual dictionaries are also beneficial for common readers, who probably need help in translating documents in a given language to their native language or to a language in which they are familiar. These kinds of dictionaries may also be essential from an intelligence viewpoint, especially when they deal with smaller languages like regional languages. However, there are still numerous challenges in compiling dictionaries particularly the regional bilingual ones. Those challenges include *the Cultural Context Differences*, which means vocabulary often has very specific meanings in local cultural contexts, and then also *Dialect Variations*, these show that regional languages frequently have significant dialectal variations; lastly, *Limited Data Sources*, which are about the documentation of regional languages can be very limited.

Thus, this article entitled "The Method of compiling regional-Indonesian Bilingual Dictionary of Lembak Language of Bengkulu Province" which aimed to find out the process of compiling the regional-Indonesian bilingual dictionary of Lembak language. This effort can be aid for the government and Indonesia's people preserve and integrate regional languages and local Indonesian culture; beside that it can provide recommendations for its sustained maintenance amid the continuously changing societal dynamics.

Advantages of the Bilingual Dictionary

Pinchuck in Gauton (2008) listed the main features of a good bilingual dictionary, they are explained as follows: firstly, the dictionary should offer correct translation equivalents; secondly, the dictionary should provide as wide a range of application as possible for each item, as we know that the range of entries will never be wide enough; thirdly, the dictionary should detail full grammatical information regarding word class, inflectional and derivational forms, and syntactic restrictions and applications; lastly, the dictionary should give the level of usage of the equivalents provided.

In addition, Baker and Kaplan (1994) stated that the advantage of bilingual dictionary is that it delivers far-off more information about the behaviors and meaning of the defined item than would be found in a non-bilingual dictionary.

The Importance of Regional-Indonesian Bilingual Dictionaries

Indonesia is a country with hundreds of regional languages. Regional-Indonesian bilingual dictionaries are crucial for preserving these languages, which are often endangered. These dictionaries help speakers of regional languages to better understand the national language (Indonesian) and vice versa, as well as strengthen cultural identity and intercultural communication.

The development of text linguistics has made it theoretically possible and necessary to review and assess the traditional ways of looking at the dictionary and view the dictionary from an entirely different perspective. Yong and Peng (2007) confirm that from a structural point of view, the dictionary bears striking resemblance to text. When examined on the microstructural level, it is even easier to see that the dictionary is actually composed of tiny texts. No matter whether they are dictionary articles or entry articles, they are again organized in much the same manner as any text. These similarities lead metalexicographers to believe that the dictionary can be described in terms of text linguistics. A serious attempt in this connection was made by Frawley & Gollinkoff (1989), who put forward his proposition "the dictionary as text." The goal of his proposition is "to consider the dictionary as a kind of text". The idea of treating the dictionary as text gives a new drive to lexicographic studies and provides enlightening insights into how dictionary entries should be handled on textual principles, how dictionary text should be organized, and how dictionary text should be made more accessible. Based on the circumstances, the purpose of this study is to find out the method in compiling regional-Indonesian bilingual dictionary of Lembak Language of Bengkulu Province.

Lembak Language

Lembak language belongs to the Western Malayo-Polynesian subgroup, the Malay language group, and the Austronesian language family. Lembak language is a regional language used by the Lembak Malay tribe in Bengkulu Province which is

widely spoken in Central Bengkulu Regency, Rejang Lebong Regency, and Bengkulu city. Lembak language has three subgroups of dialects such as *Sindang Kelingi* and *Lembak Delapan*. In addition, Lembak language often mixes with Bengkulu Malay, Javanese, and Rejang languages. The language used by the Lembak tribe in Bengkulu is the Lembak dialect of Malay, commonly referred to as *Col* language. It has several differences compared to Bengkulu Malay, including *the pronunciation of words* and *the different vocabulary*, a distinctive feature of Lembak language is the use of the vowel /e/ to replace /a/ at the end of words where Bengkulu Malay often uses the letter *"o"* at the end of words, while Lembak Malay frequently uses the letter *"e."* For example*, "apa"* is pronounced *"ape*,*"* "ke mana" becomes *"ke mane,"* and "siapa" becomes *"siape."*

The purpose of Compiling Regional-Indonesian Bilingual Dictionary

Here are some of the purposes of compiling regional-Indonesian bilingual dictionary that are needed to be our focus: 1.) to help target language users understand and master the meaning of source language words; 2.) bilingual dictionaries can also broaden one's cultural horizons; 3.) to collect regional language entries in Indonesia; 4.) to organize each entry of the regional languages into the Indonesian language lexically, conceptually, and operationally; 5.) to provide additional and / or information to clarify and complete the conceptual

definition of the regional language entry to Indonesian language.

Regional Language Dictionary as The Language Preservation Tool

The regional language dictionary becomes a document or reference that should be owned by someone who intends to master the regional language, the dictionary becomes a source of words and their meanings as a companion for native speakers of a language. if the dictionary can be used to find out the meaning or meaning of a word, however, the pronunciation may need to be accompanied by a native speaker. That's because the complexity of regional languages lies in writing and speaking a little differently, unlike Indonesian.

This dictionary is very helpful, because there are millions of words in it, but how to read it must be helped. If in English it is not much different, there is a way of pronunciation but it would be better to be guided directly.

II.   METHODS

Both dictionaries of monolingual and bilingual dictionary distinguished two definitions. Laksana (2010) described that the definition of monolingual dictionary is a brief description in the same language, while in bilingual dictionary, the definition is in the form of equivalent meaning from the source language to the target language. Compiling a bilingual dictionary requires a systematic method, including *Data Collection,* it is done by identifying

vocabulary through interviews, observations, and literature reviews, and then *Data Processing*, which means categorizing vocabulary alphabetically, determining word equivalents, and creating definitions, next, *Data Compilation and Editing*, it is organizing entries in a structured format and editing for accuracy. Lastly, *Testing and Revision*, it is conducted through testing with native speakers to ensure quality and revising based on feedback. The method of translating regional-Indonesian bilingual dictionary of Lembak language involve several approaches, including: 1.) Literal Translation, this means translating word to word without altering the sentence structure; 2.) Compilation and Grouping, this step involves categorizing words or phrases based on themes or categories to facilitate searching and understanding.

These actions were conducted through a collaboration with native speakers of the regions which Lembak language to achieve accurate and reliable results. In the translation of the regional-Indonesian bilingual dictionary for the Lembak language of Bengkulu province, a direct translation method was used with native speakers of these regions. The language office team collected vocabulary data for the Lembak languages directly from native speakers to ensure that the results obtained were clear and accurate. After gathering the vocabulary, the researcher was responsible for compiling the bilingual dictionary along with the Language Office of Bengkulu province who were also collaborated with and guided by the native

speakers to translate the vocabulary of the Lembak language.

III.   FINDINGS AND DISCUSSION

This section should provide an analysis of the corpus and research findings, supported by relevant theories and concepts. The minimum length is 5 pages. In this section regional-Indonesian bilingual vocabulary can be compiled using data management software. This process includes: 1) *Translation*: translation method can function to compile equivalent words in Indonesian for each regional vocabulary; 2) *Pronunciation*: it is about how a word is pronounced in a particular regional language, and this can include *Phonetic Transcription* as the use of symbols to indicate the correct pronunciation., *Pronunciation Examples* which providing examples or guides on how the word is pronounced, often comparing the regional language with other languages., *Accent and Intonation* which mentioning pronunciation variations that may exist depending on specific dialects or regions. Overall, it can help users understand or know how to pronounce words correctly in regional language contexts. Furthermore, 3) *Definition* which means to provides a clear, correct and contextual definition; 4) *Example Sentences*, which are used to provide examples of vocabulary use in sentences.

Figure 1. List of vocabulary from the Lembak language

This dictionary is prepared in a bilingual format namely a regional language of Lembak into Indonesian language. Thus, this process includes: 1.) Alphabetical Format: this stage is done to do the arrangement of all vocabulary alphabetically from A-Z; 2.) Editing Process: this stage is applied in order to ensure the accuracy and consistency of existing entries; 3.) Dictionary Testing: this stage is conducted to test the dictionary directly by the native speakers of Lembak language and regional language experts. All the obtained data is used to make revisions and improvements, as well as to identify potentially incorrect or ambiguous words.

Compiling a bilingual dictionary requires a systematic method, including Data Collection, Data Processing, Data Compilation and Editing, Testing and Revision. In this section regional- Indonesian bilingual vocabulary can be compiled using data management software. This process includes Translation, Pronunciation, Definition, and Examples. Problems faced include difficulties in searching for regional language entries, finding equivalent words or accurate word meanings and

dialect differences. The solution is to collaborate with regional language speakers or experts and carry out periodic revisions until the appropriate and correct results can be obtained. This dictionary also aims to provide benefits in education and preservation of regional languages, facilitate learning, and support intercultural communication. Recommendations are also needed for the extention and the continuation of more vocabulary obtained to include the regular updates of the Lembak language based on required input. Not only that, developing digital applications such as web-based or mobile dictionaries is also recommended to improve accessibility.

IV.   CONCLUSION

Based on the findings, it can be concluded that the preparation of a highly effective regional-Indonesian bilingual dictionary requires a systematic approach in processing, compiling and testing vocabulary. The vocabulary collection process that can use data management software has proven to be efficient, including translation, pronunciation, and providing definitions and example sentences. Therefore, this information not only helps users understand the meaning of words but also how to pronounce them correctly in the context of the regional language. The dictionary is prepared in a well-structured bilingual format, distinguishing between regional languages and Indonesian. This facilitates navigation and improves accessibility for users.

Additionally, testing of the dictionary by the native speakers and language experts provides feedback aimed at making revisions and improvements, ensuring the accuracy and consistency of word entries. Lastly, the challenges faced, such as difficulty finding accurate word equivalents and dialect differences, highlight the importance of collaboration with local language experts. Thus, this dictionary is not only useful for education and language preservation but also supports intercultural communication.

REFERENCES

[1.] Baker, M. & Kaplan, R. (1994). Translated! A New Breed of Bilingual Dictionaries. In Babel, 40(1): 1–11.

[2.] Budiwiyanto, A. (2022). Urgensi penyusunan kamus dwibahasa Indonesia-Inggris untuk penutur bahasa Indonesia. *Badan Bahasa Kementerian Pendidikan dan Kebudayaan*. Retrieved September 11, 2024

[3.] Chaer, A. & Agustina, L. (2004). Sosiolinguistik. Jakarta: Rineka Cipta.

[4.] Frawley, W. & Golinkoff, R.M. (1989). Handbook of Pragmatics Online. Manual. Second edition (2022), pp. 1686–1694. https://doi.org/10.1075/hop.m2.lin1

[5.] Gauton, R. (2008). Bilingual Dictionaries, the Lexicographer and the Translator. In Lexikos, 18 (AFRILEX-reeks/series 18: 2008): 106–118. http://lexikos.journals.ac.za

[6.] Kridalaksana, H. (1993). Kamus Linguistik. Jakarta: Gramedia Pustaka.

.

LANGUAGE, MEMORY, AND HISTORICAL RECONSTRUCTION IN MAARTEN HIDSKES' *DI BELANDA TAK SEORANG MEMPERCAYAI SAYA*

Jordy Satria Widodo[1], Eka Murti Rahayu[2]

[1]English Literature Department, Faculty of Social Sciences and Humanities, Universitas Pakuan
[2]Doctoral Student, Literature Department, Faculty of Humanities, Universitas Indonesia
Email correspondence: jordysatriawidodo@unpak.ac.id

ABSTRACT

This research examines the interconnectedness of language, memory, and literature through Maarten Hidskes' book Di Belanda Tak Seorang Mempercayai Saya: Korban Metode Westerling di Sulawesi Selatan 1946-1947. The study investigates how Hidskes reconstructs his father's involvement in the 1946 South Sulawesi violence, focusing on the role of language in shaping memory and historical narrative. By analyzing the author's use of limited personal memories, interviews, letters, and archival documents, this work explores how fragmented historical accounts are pieced together through linguistic resources. The research applies theories from memory studies, particularly the dynamic interplay between memory and language (Echterhoff, 2008) and the concept of "Verbal Overshadowing" (Schooler et al., 1997), to understand how language affects memory retrieval and narrative construction. The study also contextualizes Hidskes' approach within the broader literary tradition of memory studies, comparing his narrative techniques with other works that address the relationship between language, memory, and history. This research sheds light on how language not only represents but also constructs memory, especially in post-conflict societies where historical narratives are often fragmented and contested.

Keywords: Language; Memory; Literature; Historical Reconstruction; Cultural Memory; Verbal Overshadowing

I. INTRODUCTION

Language is a system of symbols that represents individual experiences and conveys information. It also serves as a primary medium for interpreting and storing experiences. Language has a close relationship with memory, as it shapes memory and, in turn, is influenced by it. Furthermore, the effect of language on memory reflects the cultural dimension of memory itself, as language is both a product of culture and a tool for shaping it.

In the context of memory and language, the book *Di Belanda Tak Seorang Mempercayai Saya: Korban Metode Westerling di Sulawesi Selatan* *1946-1947* by Hidskes (2018) narrates how Maarten Hidskes reconstructs the history of his father, Piet Hidskes, and his involvement in the violence that occurred in South Sulawesi in 1946 under the command of Raymond Westerling. The author's father never disclosed his involvement or role in these events. Dwicahyo (2019) explains that historical events were uncovered and reconstructed by Maarten Hidskes through filling in the gaps of existing facts using assumptions and interpretations derived from interviews with veterans under his father's command, letters, and supporting documents about his father. The experiences of the author's father during his involvement in the South Sulawesi

2657-0696

events could not be verbally expressed, as they were deliberately concealed by his father until his death in 1992 due to a severe illness (Dwicahyo, 2019).

This academic work aims to explain the interconnectedness of language, literature, and memory. Furthermore, the book by Hidskes, titled *Di Belanda Tak Seorang Mempercayai Saya: Korban Metode Westerling di Sulawesi Selatan 1946-1947*, is discussed to illustrate the relationship between language, literature, and memory.

The relationship between the concepts of memory and language as a symbolic system representing experience lies in memory, which refers to structures, processes, and systems (Echterhoff, 2008). This interplay demonstrates how events and experiences simultaneously influence how individuals act and experience subsequent situations. Language, on the other hand, is a symbolic system that represents individual experiences in conventional ways that can be communicated and shared (Echterhoff, 2008). Language enables symbols to be combined or synthesized to convey information that has not been previously expressed. Therefore, language and memory are interrelated in the sense that language serves as a mechanism for creating messages and representing memories.

Echterhoff (2008) states that language is regarded as a symbolic system that represents human experiences. In the context of language learning, acquiring a foreign language requires learners to rely on memory to retain vocabulary. The use of memory and the association between words and meanings

facilitate effective communication in the target language. In storytelling, language plays a significant role in preserving and shaping memory, as it conveys the narrator's experiences and memories to the audience (Echterhoff, 2008). The words and narrative structures employed by narrators in their storytelling can influence how memories are recalled and interpreted by both narrators and their audiences.

Cultural memory is also shaped by language, as different languages may use distinct words and phrases to describe historical events or cultural phenomena (Echterhoff, 2008). The memory of a historical event within a culture is shaped by the specific language used to describe it, leading to variations in how such events are remembered and understood across cultures. Language can subtly influence memory; for instance, linguistic categories—or the lack thereof—affect memory. According to Echterhoff (2008), when a language lacks specific terms for describing a stimulus, event, or situation that demands a response, speakers of that language may have limited memory of the stimulus compared to individuals who have access to linguistic concepts that capture it.

Language is also essential to memory and thought. An individual's thoughts and memories are intrinsically linked to language, shaping how they think and remember (Echterhoff, 2008). The phenomenon of "Verbal Overshadowing" demonstrates that describing stimuli that are difficult to verbalize—such as the taste of wine or the appearance of a person's face—can negatively affect

memory of those stimuli (Schooler et al., 1997). This indicates that language plays a critical role in encoding messages and retrieving information from memory. Kay and Regier (2006) argue that the influence of language on color perception highlights how the presence or absence of color terms in a language can affect how individuals perceive and recall colors.

For example, some languages distinguish between light blue and dark blue with separate terms, while others use a single term for both (Kay & Regier, 2006). Speakers of languages with distinct terms for these colors tend to have better memory for differentiating between light and dark blue compared to speakers of languages with a single term (Boroditsky, 2001). The structuring and recall of stories are influenced by narrative schemata present in a language. Cultural and linguistic differences result in varying storytelling conventions, shaping how individuals remember and interpret narratives (Marian et al., 2000). This illustrates how thought and memory processes are shaped by language. Language provides speakers with a symbolic system and rules for representing and communicating experiences, profoundly impacting perception, message creation, meaning, and information retrieval.

Language and cognition are often viewed as distinct phenomena. This perspective suggests that the content and processes of thought, including knowledge and memory, are independent of the language used for communication (Higgins, 1981).

First, Non-Linguistic Cognition suggests that certain aspects of cognition can operate independently of language.

Higgins (1981) observes that pre-linguistic children exhibit advanced cognitive capacities, such as reasoning about cause and effect and drawing inferences, before acquiring language. This suggests that cognitive abilities precede language development (Echterhoff, 2008). Second, Intact Cognition in Language Disorders illustrates those individuals with severe clinical language impairments, such as aphasia, often demonstrate intact cognitive and memory domains despite their language deficits. This implies that cognitive processes in language can function independently (Boroditsky, 2001).

Third, Thoughts without Words highlights how Albert Einstein famously described his thoughts as non-verbal, with verbalization occurring afterward. This suggests that thought processes can occur without reliance on language (Boroditsky, 2001). Fourth, the Language of Thought concept posits the existence of a universal and abstract mental language called "mentalese," distinct from natural languages, used exclusively for internal cognitive processes (Echterhoff, 2008). This indicates that cognition can function using mental modes separate from language. Thus, cognition can operate independently and is distinct from language as a phenomenon.

The Sapir-Whorf hypothesis, or linguistic relativity, explains how the structure and vocabulary of a language influence how its speakers perceive and

think about the world (Echterhoff, 2008). First, in terms of color perception, languages categorize colors differently. Some languages have distinct terms for light and dark blue, while others use a single term for both. Studies show that speakers of languages with distinct color categories are better at distinguishing colors within those categories than speakers of languages lacking such distinctions (Rosch, 1972). Second, spatial orientation reveals that some languages use absolute directions, such as north, south, east, and west, to describe spatial relationships. Echterhoff (2008) notes that such linguistic differences influence how speakers perceive and navigate their surroundings.

Third, time perception demonstrates how languages vary in expressing temporal concepts (Echterhoff, 2008). For example, some languages use absolute terms like past, present, and future, while others employ relative terms like "yesterday" to refer to "two days ago." Research shows that speakers of different languages perceive and recall time differently based on their linguistic representations.

Fourth, gender roles are significantly reflected in languages with grammatical gender systems, where nouns are categorized as masculine or feminine. Such systems can influence speakers' perceptions and thoughts regarding gender roles and stereotypes (Echterhoff, 2008). Thus, the hypothesis suggests that language shapes thought and influences cognition (Hardin & Banaji, 1993).

Echterhoff (2008) explains that the relationship between memory, language, and literature is evident

in how language shapes memory and how memory influences language. Language itself is a symbolic system representing individual experiences and conveying information. Furthermore, the effect of language on memory reflects the cultural dimensions of memory, as language is both a product of culture and a tool for shaping it. Language plays a crucial role in constructing and narrating stories, both of which are central to literature. In relation to experience and information transmission, language significantly impacts individual memory and the interpretation of experiences (Echterhoff, 2008).

Different languages express and describe experiences in ways that influence how individuals construct messages, receive, and recall information (Echterhoff, 2008). Specific uses of language, such as word choice and communication style, shape memory and knowledge. For example, how individuals describe complex behaviors or events varies based on linguistic and cultural backgrounds (Echterhoff, 2008). Expressing experiences actively engages information and facilitates consolidation, enhancing memory. However, verbal expression can also negatively affect memory, especially when describing stimuli that are challenging to articulate in words.

Language not only constructs individual memory but also influences cultural and collective memory (Higgins, 1992). The structure of language significantly impacts memory at individual, collective, and cultural levels. Differences in linguistic categories and descriptions result in varied

interpretations and evaluations of historical events, shaping how they are remembered.

Linguistics is the scientific study of language or the discipline that considers language as its primary object of investigation (Chaer, 2012). Linguistics is often referred to as general linguistics, which implies that it does not focus on a single language but rather examines the general characteristics and intricacies of language as a whole. The field of linguistics focuses on the natural aspects of language and communication. Linguists emphasize that the goal of linguistics is not merely to understand how language is formed and its functions but also to gain deeper insights into human language and the cognitive processes underlying human thought (Akmajian et al., 2001).

Linguistics has undergone three stages of development, namely: (1) The Speculative Stage, where conclusions are drawn through speculative reasoning; (2) The Observation and Classification Stage, involving the meticulous collection and categorization of linguistic facts without proposing theories or conclusions; and (3) The Theory Formulation Stage, which entails addressing fundamental linguistic issues and posing questions about these issues based on empirically gathered data (Chaer, 2012).

Literature can be defined as a form of expression presented by individuals in works, either written or oral, that represent experiences, emotions, and thoughts (Ramdhani & Nugraha, 2023). The primary focus of literary works is how the representation of

an individual's life or experiences is narrated and conveyed through language. Literature employs symbols and language as tools and mediums to articulate its focus (Ramdhani & Nugraha, 2023). Furthermore, literature can also be viewed as a medium for channeling the author's emotions about life and the human condition, as suggested by Ramdhani and Nugraha (2023).

In addition to written forms, literature can also take the form of oral expressions, commonly referred to as oral traditions, which fundamentally focus on emotions, thoughts, and experiences (Ramdhani & Nugraha, 2023). Literature is also a productive and creative activity that can be categorized as an art form (Ramdhani & Nugraha, 2023).

II. METHODS

This research employs a qualitative approach to explore the relationship between language, memory, and literature in Maarten Hidskes' book Di Belanda Tak Seorang Mempercayai Saya: Korban Metode Westerling di Sulawesi Selatan 1946-1947. The study focuses on the narrative techniques used by the author to reconstruct his father's involvement in the South Sulawesi violence, drawing from limited personal memories and historical archives.

The primary methodology involves a literary analysis of the text, emphasizing how language constructs and conveys memory, and how the author uses available linguistic and cultural resources to piece together the fragmented historical account of

his father's experiences. The research will focus on how Maarten navigates the absence of direct narratives from his father through interviews with veterans, letters, and archival documents to reconstruct a historical memory that is incomplete and heavily mediated by language.

Additionally, this research integrates theories from memory studies, such as the concepts proposed by Echterhoff (2008), who discusses the dynamic interplay between memory and language. This framework is used to analyze how language not only represents but also shapes memory. The study explores how Maarten Hidskes, through the use of language, addresses the limited memories he inherited from his father and fills in the historical gaps using indirect sources. This analysis highlights the role of cultural memory and linguistic expression in shaping historical narratives, especially in the context of post-conflict societies where memory is often contested and fragmented. The research will also draw on the concept of "Verbal Overshadowing" (Schooler et al., 1997) to understand the impact of language on memory retrieval and narrative construction.

The final aspect of the methodology focuses on comparative analysis with similar works of literature and historical reconstruction. By examining other literary works that explore the relationship between memory, language, and history, the research will contextualize Maarten Hidskes' approach within a broader literary tradition of memory studies.

The analysis will compare how different linguistic and cultural frameworks influence the representation of traumatic historical events, as explored through the lens of language and memory. This methodology will provide a comprehensive understanding of how Maarten's narrative technique serves as both a personal and cultural act of remembering, revealing the complexities of historical truth and the subjective nature of memory.

III. FINDINGS AND DISCUSSION

Linguistics is the study of language. Linguistics can have a significant impact on individual and collective memory as well as cultural manifestations. Edward Sapir (Echterhoff, 2008) argued that our experiences with the world are inherently linguistic and that cognition is inherently shaped by the language of the thinker. Conversely, some perspectives suggest that the content and processes of thought, including our knowledge and memory, possess distinct characteristics independent of the linguistic forms used to communicate them. The linguistic differences encountered in daily life often stem from varying ways of expressing experiences within the same language. Linguistics relies on and influences cultural environments and is also regarded as a marker and carrier of cultural memory. Therefore, linguistics plays a vital role not only in articulating one's thoughts but also in expressing memory and culture.

Language is a system primarily based on conventional rules. It is both a cultural product and a tool for humans to shape culture. Language generally functions as a symbolic system that represents societal experiences in a conventional, communicable format. Through specific grammatical rules, the symbols of a language can be combined to convey information that has never been expressed before. Thus, language greatly influences the preservation of experiences as memory and knowledge while reflecting the cultural dimension of memory.

Memory refers to the various processes, structures, and systems that enable events and experiences at one point in time to influence societal experiences and behaviors at another. Memory is divided into two categories: declarative memory and non-declarative memory (Echterhoff, 2008). Declarative memory typically refers to memory that can be expressed verbally, encompassing what an individual can state. It includes semantic memory (memory based on acquired knowledge) and episodic memory (awareness of personal experiences in a spatial-temporal context).

However, declarative memory is not solely composed of words. Not all cognition is based on language or linguistics. For example, a picture may convey more than a thousand words, but a single word might suffice to define one of many possible interpretations of an image. Similar to episodic memory, this form of memory is largely constructed from non-linguistic representations, such as visual, spatial, or auditory elements encoded during the initial experience.

Meanwhile, non-declarative memory refers to memory that is difficult or impossible to articulate regarding how it was formed. Language serves as the primary medium for interpreting and storing experiences. Daily life offers numerous opportunities to describe experiences, leading to different mental and memory representations of those experiences. When the same event is described differently, it may also be remembered differently. Mental representation is unlikely to occur without language. On one hand, language provides the essence of human thought, memory, and mental representation, inherently linguistic and inseparable. Linguistic representations tend to capture experiences in an abstract format.

There are two primary ways to examine the relationship between language and memory. First, one can study whether and how language shapes memory. This approach focuses on memory as a central phenomenon and how it depends on or is influenced by the formal representation of language and linguistics. Second, one can investigate how memory influences language, where language becomes the central phenomenon dependent on the functions and processes of memory. For example, the ability to recall information about words or syntax.

The first approach treats memory as the dependent variable and language as the potentially relevant independent variable, whereas the second approach treats language as the dependent variable.

Psychological research provides insights into how language shapes memory, despite the existence of cognitive aspects that can operate independently of language (Echterhoff, 2008). This research also demonstrates that non-verbal forms of human cognition, based on representations of visual, spatial, auditory, olfactory, or motoric information, are relatively challenging to describe verbally. Experiences such as faces, melodies, or sounds often resist verbal articulation.

Language influences universally constrained experiences. Sapir and Whorf (Echterhoff, 2008, p. 266) explained that differences in the linguistic structures of speakers create variations in cognition: "We see and hear and otherwise experience largely as we do because the language habits of our community predispose certain choices of interpretation."

Linguistic differences among speakers of distinct languages result in cognitive differences between them. For example, differences in color terminology between a speaker's language and a listener's language may lead to divergent memories. Language differences guide individuals to distinct aspects of experiences, reinforcing, modulating, or even erasing prelinguistic categories of their mental representations during language acquisition.

The effects of language on memory extend to bilingual individuals. For example, a person's native language, commonly used in daily life, may lead to migration between different linguistic groups. This indicates that cultural differences can influence the communication of experiences and memories.

At the lexical and semantic levels, the use of words to describe or convey experiences can affect memory in various ways. First, a speaker's memory of an experience may be influenced by their verbalization of it, such as a crime victim verbally describing the perpetrator's face to identify the criminal. Second, word usage can also impact the memory of the message recipient. For instance, an eyewitness may recall an event differently after hearing distinct verbal cues about what they witnessed. Verbal labels activate cognitive schemas or categories, which are used to organize information meaningfully, subsequently guiding what individuals remember about an experience.

The influence of language on memory is not limited to lexical or semantic dimensions, nor to encoding and decoding verbally represented information. It also extends to the pragmatic realm, encompassing audience alignment and socially shared realities. From a pragmatic perspective, language is an interpersonal communication tool motivated by and dependent on context, adhering to explicit and implicit rules and assumptions. Communication must follow Grice's conversational principles, where communicators convey truth as they perceive it, prioritize relevance, avoid excessive or insufficient information, and consider their audience's perspectives, knowledge, attitudes, and preferences when using language.

Audience alignment not only biases the speaker's message but can also influence their memory and cognitive representation of the topic. Verbal communication disseminates knowledge, memory, and beliefs subtly as individuals actively participate, not just as passive recipients. Through this dynamic, communicators adhere to general rules, create, and experience shared realities with their communication partners.

Regarding literature, language, and memory, Echterhoff (2008) highlights that memory plays a central role in influencing language, and conversely, language can influence an individual's memory. An individual's experiences are stored in memory and can be represented through the symbolic system of language, used to convey stored information (Echterhoff, 2008). Language serves as a crucial tool for storytelling and constructing narratives of events or occurrences. Individual memory and experiences interact with language, shaping how a person interprets their experiences and how those experiences influence the memory and language of the individual (Echterhoff, 2008).

The book *Di Belanda Tak Seorangpun Mempercayai Saya* written by Marteen Hidskes is a unique novel that combines elements of historical study with imaginative aspects as its primary framework of thought (Dwicahyo, 2019). This book narrates the story of Marteen Hidskes' father, Piet Hidskes, a commando soldier who was involved in the violence that occurred in South Sulawesi in 1946. Marteen conducted a study and investigation into his father's involvement in the Westerling tragedy in South Sulawesi, relying on the insufficiency of evidence regarding the matter. Piet Hidskes shared very little about his involvement in the tragedy with the author until his death in 1992, as highlighted in the following excerpt.

"*Di Belanda tak seorang pun mempercayai saya tentang peran ayah saya selama 12 minggu dalam hidupnya. Dari tiga tahun hidup di Hindia, dia hanya meninggalkan sedikit materi saja, tetapi dari sedikit materi yang ditinggalkan itu, cukup banyak yang ada kaitannya dengan Sulawesi Selatan…*" (Hidskes, 2018, pg. 8)

Language and memory play a crucial role in recounting Marteen's father's involvement in the violent events in South Sulawesi in 1946. As Echterhoff (2008) explains, memory can influence language, and experiences can significantly shape memory. However, Marteen possessed limited information about the events in South Sulawesi due to the absence of conversations with his father. Obstacles such as Marteen's assumptions (Dwicahyo, 2019) and his father's reluctance to share details of the incident created a barrier, making it challenging for Marteen to interpret and understand the events, as highlighted in the following excerpt.

"*Buku ini adalah hasil percakapan yang tak pernah terjadi… bagaimana saya harus memulai bertanya kepada ayah saya?... terlepas dari semua angan-angan itu, saya tahu bahwa setiap usaha ke arah percakapan pastilah akan terhenti. Karena asumsi yang salah yang pasti*

akan terdengar dalam nada pertanyaan saya. Karena ketidakinginannya berbincang. Tetapi, terutama karena usahanya untuk melindungi saya, karena dia menyayangi saya... bahkan dengan teknik percakapan yang paling halus pun, tukar kata-kata antara dia dan saya tidak mungkin dilakukan pada tahun 1987... ketidakpedulian akan dunia ayah saya pasti yang menyebabkan saya sama sekali tidak menghubungkan bagian cerita ini dengan ayah saya.'' (Hidskes, 2018, pg. 1)

Dwicahyo (2019) highlights that Marteen's father, Piet Hidskes, faced a significant moral dilemma between obeying orders from his superiors and prioritizing humanitarian values. This predicament became Marteen Hidskes' motivation to write the book, aiming to uncover why his father went to South Sulawesi as part of a commando unit hailed as heroes but returned labeled as war criminals. With limited knowledge due to his father's reluctance to share, Marteen embarked on a journey to study and examine his father's experiences as a soldier involved in the violent events in South Sulawesi, as reflected in the following excerpt.

"Apabila saya kembali lebih jauh lagi pada masa lalu, pada masa lalu, pada pertengahan tahun tujuh puluhan, ingatan yang jauh lebih kuat muncul sehingga secara naluriah saya dapat merasakan masa lalu ayah saya di Hindia. Ketika itu saya berusia tujuh atau mungkin delapan tahun. Ayah dan saya sering bermain perang-perangan di rumah dan dia selalu

menang karena dia mantan tentara komando. Tiba-tiba saya bertanya: 'Papa, apakah Papa pernah menembak mati orang?' Saya masih merasakan tangannya yang lembut di kepala saya: 'Tentang hal itu kita akan bicarakan lain kali ya, Nak.'" (Hidskes, 2018, pg. 4)

In recounting his father's experiences, Marteen possessed only limited memory of his father's involvement in South Sulawesi. This limitation constrained Marteen's ability to use language effectively in narrating information about his father's past under Westerling's command. The restricted memory provided a narrow scope for Marteen to tell his father's story, aligning with Echterhoff's (2008) explanation of the critical role of language in preserving and shaping memory, and vice versa. His father's experiences in the violence of South Sulawesi served as a stimulus or object—an event and situation whose narrative was hindered by limited memory (Echterhoff, 2008). The lack of information Marteen Hidskes had about his father's story influenced how he perceived and remembered the event or stimulus, as described by Kay and Regier (2006).

In narrating whether his father was a hero or a perpetrator of violence in South Sulawesi, Marteen experienced uncertainty and confusion due to his father's untold experiences. The absence of the stimulus (Echterhoff, 2008) resulted in Marteen having minimal memory and limited vocabulary to articulate the narrative. However, the reports detailing the execution of Westerling's violent

actions provided fragments of the stimulus, narrating the events. These reports offered pieces of representation (Kay & Regier, 2006) that filled in parts of Marteen's understanding of his father's experiences, which had remained untold, as reflected in the following excerpt.

> "*Kalau saya bertanya pada diri sendiri setelah membaca laporan pelaksanaan aksi pada pagi hari itu, maka saya akui bahwa yang melintas langsung di benak saya adalah: mustahil ayah saya terlibat dalam eksekusi-eksekusi semacam itu. Ayah yang saya kenal bukan seperti itu dan saya juga tidak bisa membayangkan bahwa dia seperti itu. Pasti telah terjadi kesalahpahaman di sini.*" (Hidskes, 2018, pg. 24)

In narrating the story and expressing his experiences and emotions, Marteen employs a first-person singular perspective, "I." This indicates that throughout the narrative, Marteen consciously channels his own thoughts and experiences, inviting readers to imagine the events depicted in the book. The history conveyed in the narrative is heavily influenced by the chosen perspective. Additionally, Marteen demonstrates a strong determination to piece together the fragmented representations of his father's narrative by collecting archives, including documents and interviews with veterans.

However, the stimulus (Echterhoff, 2008) retained by these veterans had begun to fade due to their advanced age. This decline implies that the veterans, too, had only limited memory of the events, which, in turn, influenced the language they used when providing information to Marteen. This phenomenon aligns with Echterhoff's (2008) explanation of the interplay between language and memory. This dynamic is elaborated in the following excerpt.

> "*Para veteran tentara komando itu sekarang mendekati usia sembilan puluhan dan ingatan mereka menipis. Peristiwa-peristiwa yang terjadi melayang berputar dalam ingatan, lepas dari waktu dan tempat kejadian.*" (Hidskes, 2018, pg. 153)

Ultimately, language operates within a system that governs how experiences can be effectively communicated. The stimuli and representations of a historical narrative can shape the language and vocabulary possessed by an individual. This influences how one perceives those representations and conveys them in language and storytelling (Echterhoff, 2008). Marteen had very few conversations with his father, who was always reluctant to discuss his experiences in South Sulawesi, which limited the stimuli Marteen received. As a result, he could not fully narrate whether his father was truly a villain or a hero. Therefore, additional pieces of stimuli and representations, particularly from historical archives such as documents and interviews with veterans, were necessary to reconstruct fragments of his father's experiences during the Westerling events in South Sulawesi.

IV.   CONCLUSION

In relation to literature, language, and memory, memory plays a central role in influencing language, and conversely, language can also impact the memory held by an individual. The experiences encountered by an individual are stored in memory and can be represented through a system of symbols in the language used to convey information within the memory.

The book written by Hidskes illustrates the connection between language, literature, and memory. It demonstrates how language is used in the process of gathering information to reveal an individual's memory, which is preserved in the form of archives. This memory is disclosed to show how someone's experience at a particular time is remembered. Subsequently, the memory is written and translated into an engaging literary work.

To study memory and thought, we must engage with language. Therefore, language is intricately linked to memory. Through language, individuals can communicate thoughts and memories. Thus, culture can be remembered and preserved through language.

REFERENCES

[1.] Akmajian, A., Demer R.A., Farmer A.K., & Harnish R.M. (2001). *Linguistics: An introduction to language and communication* (ed ke-5). London: The MIT Press.

[2.] Boroditsky, Lera. (2001). Does Language Shape Thought? Mandarin and English Speakers' Conception of Time. *Cognitive Psychology*, 1-22.

[3.] Chaer, Abdul. (2012). *Linguistik umum*. Jakarta: Rineka Cipta.

[4.] Dwicahyo, S. (2019). *Book Review: Di Belanda Tak Seorangpun Mempercayai Saya: Korban Metode Westerling di Sulawesi Selatan 1946-1947*. *Jurnal Humaniora*, *31*(1), 102–103.

[5.] Echterhoff, G. (2008). Language and Memory: Social and Cognitive Processes. Dalam A. Erll & A. Nunning (ed.), *Cultural Memory Studies: An International and Interdisciplinary Handbook*. Berlin: Walter de Gruyter, 263 – 274.

[6.] Hardin, Curtis D & Banaji, Mahzarin R. (1993). The Influence of Language on Thought. *Social Cognition*, 277-308.

[7.] Hassan, Bahaa-eddin Abulhassan. (2011). *Literary translation: Aspects of pragmatic meaning*. Cambridge: Cambridge Scholars Publishing.

[8.] Hidskes, Maarten. (2018). *Di Belanda tak seorang pun mempercayai saya: Korban metode Westerling di Sulawesi Selatan 1946-1947*. (S. Moeimam, M. Sutedja-Liem & N. Santoso, Penerj.). Jakarta: Yayasan Pustaka Obor Indonesia.

[9.] Higgins, E. T. (1981). The 'Communication Game': Implication for Social Cognition and Persuasion. *Social Cognition: The Ontario Symposium*, 343-392.

[10.] Higgins, E. T. (1992). "Achieving 'Shared Reality' in the Communication Game: A Social Action that Creates Meaning. *Journal of Language and Psychology*, 107-131.

[11.] Kay, P & Regier, T. (2006). Language, Thought and Color: Recent Developments. *Trends in Cognitive Sciences*, 417-426.

[12.] Kridalaksana, Harimurti. (2008). *Kamus linguistik* (ed. ke-4). Jakarta: Gramedia Pustaka Utama.

[13.] Marian, V & Neisser, Ulric. (2000). Language-Dependent Recall of Autobiographical Memories. *Journal of Experimental Psychology*: General, 361-368.

[14.] Ramdhani, Ridho & Nugraha, Y. S. (2023). Analisis Pendekatan Ekspresif melalui Puisi "Hatiku Selembar Daun" Karya Sapardi Djoko Damono. *Jurnal Humaniora*, *1*(2), 99–101.

[15.] Rosch, E. H. H. (1972). Probabilities, Sampling, and Ethnographic Method: The Case of Dani Color Names. *Man*. 448-466.

[16.] Schooler, Jonathan W *et al*. (1997). At a Loss from Words: Verbal Overshadowing of Perceptual Memories. *The Psychology of Learning and Motivation*, 291-340.

DISCOURSE ON THE IMAGE OF *VIRTUAL REALITY GRAFFITI ART*: FROM PUBLIC SPACE TO VIRTUAL SPACE

Helmi Zuhdi*), Irma Damajanti*), Ira Adriati*)

*)*Institut Teknologi Bandung, Bandung, Indonesia*
Email correspondence: zuhdihelmi18@gmail.com

ABSTRACT

Current technological developments are characterized by various innovations, ranging from network speeds to artificial intelligence. These advancements have propelled the existence of modern technology, initially emerging as tools to assist humans in their daily lives. The use of Virtual Reality (VR) helps to display elements that do not exist in the real world, presenting them through digital media as if they were real. VR Graffiti has become a solution for artists who wish to create works without getting their hands dirty or disturbing public spaces. VR offers various conveniences by transcending physical and virtual realities. However, how do practitioners and the public view these developments? This research aims to understand the perspectives of both practitioners and the public towards VR graffiti using an imagological approach. The scope of graffiti objects analysed in this study is limited to those that are legally present. By understanding various viewpoints of practitioners towards VR graffiti, this research can provide an overview of the discourse on how VR graffiti is perceived by the general public and practitioners alike.

Keywords: *Virtual Reality; Graffiti Art; Image*

I. INTRODUCTION

Current technological developments are characterized by various innovations, ranging from network speeds to artificial intelligence. These advancements have driven the existence of modern technology, initially emerging as tools to assist humans in their daily lives. Recently, for example, Artificial Intelligence has been experiencing rapid development, with techniques such as machine learning and natural language processing becoming increasingly sophisticated, enabling AI systems to recognize patterns, make decisions, and interact with humans in more complex ways.

Another technological advancement is Extended Reality (XR), which combines Virtual Reality (VR), Augmented Reality (AR), and Mixed Reality (MR). XR attempts to overlay the digital world onto the real world, creating more immersive digital experiences. The use of XR continues to expand across various industries such as education, healthcare, product design, entertainment, and art.

The use of XR in the art world began in 2010 when Mark Skwarek and Sander Veenhof, founders of Manifest.AR, offered the Museum of Modern Art the opportunity to use AR for artworks to be placed in the museum (Silva, et al. 2019). AR is used by pointing a smartphone camera at the targeted artwork, then the AR application uses geolocation

techniques and computer vision such as marker tracking or image recognition software to overlay computer-generated three-dimensional art objects, allowing viewers to see the artwork integrated into the physical location as if it were in the real world, along with deliberately embedded information that can only be accessed through the AR application.

In 2012, some graffiti artists also used AR to display the history of the famous mural site on Houston & Bowery Street in New York City, which featured the first mural by Keith Haring in 1982. The use of AR helps to display elements that do not exist in the real world and present them through digital media as if they were real.

In 2017, the use of XR in the graffiti world evolved with the application of VR. Pyksy, a graffiti artist, attempted to create digital graffiti for the first time using the Google Tilt Brush application. Creating graffiti using VR offers several advantages, including the ease of adjusting spray colour and size (Pell, 2017).

The use of Google Tilt Brush for drawing graffiti allows artists to move beyond 2D designs and implement them in 3D. In addition to AR, graffiti now also utilizes the VR world with applications specifically designed for graffiti artists, such as King spray. This application is a VR graffiti simulator that can be used by multiple players simultaneously, allowing for group use or even competitions on the Steam gaming platform. According to Store.steampowered.com, this game is designed to be as realistic as possible, including colour, drips,

lighting, and more. Artists can even modify the environment, time, and place as desired. Moreover, there is a replay feature where artists can replay their creative process to show others.

VR Graffiti has become a solution for artists who want to create works without getting their hands dirty and without disturbing public spaces. With the help of large screens, graffiti artists can still give live drawing demonstrations that can be seen by anyone. This proves that VR technology can create a limitless world for graffiti artists and does not restrict their desire for self-expression.
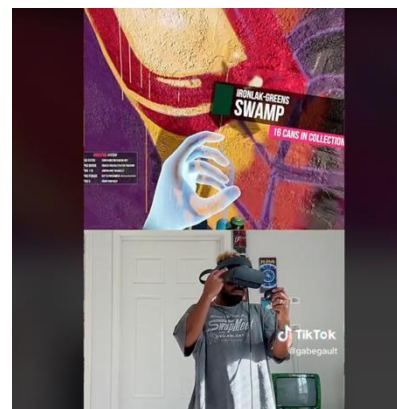

Figure I.1 Activity VR Graffiti.
Source: Google, 2023.

With the help of the Metaverse, VR Graffiti can even penetrate the digital NFT market. Gabe Gault, a digital graffiti artist, uses Oculus VR glasses and the King spray Graffiti Simulator application, publishing his work on Instagram and TikTok. Gabe even performs his actions without leaving home. Nevertheless, he has managed to sell several of his works as NFTs in digital marketplaces like OpenSea (Marin, 2022).

VR offers various conveniences by transcending physical and virtual realities. However, how do

practitioners and the public view these developments? Graffiti artists typically perform their actions on the streets as a means of showcasing their identity and popularity. Graffiti is the plural form of graffito, and its meaning tends to be somewhat unclear, but historically, the word refers to scratches or etchings on a surface. Some references state that graffiti was born in New York in the early 1960s along with breakdancing. Therefore, according to Bambataa, graffiti is one of the four hip-hop cultures, one of which is breakdancing (Bambataa, 2005). Graffiti was initially used as a one-way communication tool that did not require feedback. Over time, graffiti began to be used as a two-way communication tool, as a form of criticism, a medium of resistance, or simply seeking self-appreciation.

Graffiti in the public view generates both support and opposition. This is because many people still see graffiti as an act of vandalism, a destructive and irresponsible action. This perception is formed due to the many acts of vandalism on the streets without going through a permitting process, thus disturbing public spaces. However, not all graffiti practitioners are vandals. Many graffiti artists try to present their work on legal media such as stickers, billboards, advertisements, or walls provided by the government to be used as graffiti media in public spaces. Similarly, VR is touted as one of the media for legal graffiti application without violating any regulations that could harm society, especially with its various superior features.

Therefore, the researcher wants to understand how practitioners and the public view VR graffiti using an imagological approach. The scope of graffiti objects to be analysed in this study is limited to those that are legally present. By understanding various viewpoints of practitioners towards VR graffiti, this research can provide an overview of the discourse on how VR graffiti is perceived by the general public and practitioners alike.

II. RESEARCH METHOD

This study employs a Qualitative Descriptive Analytical approach, utilizing discourse analysis to explore public and graffiti artists' responses to the phenomenon of Virtual Reality graffiti art. The research also incorporates digital archive studies, document analysis, newspaper reviews, and secondary sources to describe the discourse based on the collected research materials.

In qualitative research, the study subjects are determined purposively (according to the researcher's needs or objectives), meaning they do not necessarily represent the entire population. In other words, purposive sampling can be defined as selecting samples based on specific considerations derived from the research objectives. Sample determination is conducted to choose informants deemed capable of providing in-depth and reliable responses regarding information and issues, to seek concrete and comprehensive data sources about the research object.

In selecting key informants, the researcher chose individuals who self-identified and were known as graffiti artists or graffiti bombers, as well as members of the public and online communities who observed and responded to this phenomenon. The selected key informants and informants have diverse social backgrounds, so that through their responses to the VR Graffiti Art phenomenon, it is expected to provide a varied picture of their opinions and generate ideas about Virtual Reality Graffiti Art as a new form that is hoped to find solutions to problems within the graffiti sphere itself.

Data collection techniques in this study include literature review, digital archive studies such as interviews and online reviews, as well as documents from secondary data sources. Secondary data in this research is obtained through literature studies and documentation relevant to the main issues under investigation. The theoretical framework employed in this research is Imagology. Imagology provides a framework for understanding how cultural images are formed and developed within and between cultural groups. By involving cross-cultural comparisons and critical analysis, this study helps unravel the complexities of cultural representations and promotes better understanding between different cultural groups.

III.   DISCUSSION AND FINDINGS

Graffiti is currently undergoing a shift in media. Initially, graffiti was an activity of applying coloured paint to create compositions of colour, form, and volume on wall surfaces. However, the advent of new technologies has offered numerous innovations in various fields, including graffiti art. Virtual Reality graffiti art became prevalent in 2016. Virtual Reality (VR) has significantly influenced graffiti, transforming it into a novel digital art experience. VR technology offers an increasingly boundless and unrestricted graffiti creation experience.

One VR graffiti product is Kingspray Graffiti. According to an article on Virtual Reality from the monsterar.net website (November 4, 2019), Kingspray Graffiti, an art simulator game, has emerged as a breath of fresh air for graffiti art enthusiasts worldwide. True to its name, this HTC Vive game project provides access to a world where users can create graffiti art to their heart's content, whenever they wish. Importantly, the graffiti art created in this virtual environment does not damage the physical environment or disturb others.

This chapter specifically aims to analyse the responses of the public and graffiti artists to the presence of VR Graffiti in today's society. It begins by collecting responses about VR Graffiti, then analyses these responses using imagology theory, opening a discourse on the image of VR Graffiti.

A. Public Responses to Virtual Reality Graffiti Art

Graffiti is often misunderstood by some members of society. On one hand, it is undeniable that graffiti artists can create artworks through this activity. On the other hand, their medium is often

public walls, which is why some people refuse to call them artists, instead labelling them as troublemakers. The act of spray-painting walls has become integral to their identity; separating graffiti artists from walls would be like asking them to draw with charcoal – essentially forcing them to cease being graffiti artists.

Many people have expressed opinions about graffiti displayed on their private walls or shop doors. In interviews conducted along Ir. H. Djuanda Street, many informants stated that graffiti on doors is detrimental to those in public spaces. Throw-up style graffiti often appears on private and public property, including building walls and shop doors. This has resulted in public unease, confusion, and anger among those living and working in these public spaces.

Figure 3.1.1: Documentation of Interview Activities and Visual Graffiti Observation
Source: Personal Documentation on Ir. H. Djuanda Street, Bandung, 2023.

While the above represents one form of graffiti, other forms are produced by graffiti artists, such as the more artistic graffiti found on Tamansari Street in Bandung. The graffiti there displays more artistic elements in terms of colour, proportion, and volume, making it more visually appealing. Additionally, as reported by Imam Hedriana (2022) on the bandungbergerak.id website, coverage of the **Indo graff day** 2022 event included interviews with graffiti artists. The conclusion drawn was that graffiti can challenge societal stigma: not all murals and graffiti are forms of vandalism or inherently negative.
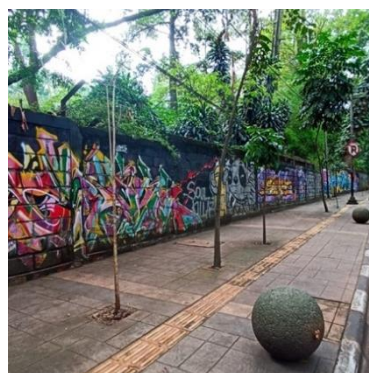

Figure 3.1.2: Visual Graffiti in Taman Sari
Source: Personal Documentation, 2023.

As mentioned earlier, a recent development in graffiti is VR technology, which offers new possibilities for this art form by creating a new, expansive reality in the virtual world without boundaries. According to Tania Di Brita in her article "The Disappearance/Virtualisation of Graffiti and

Street Art: From Urban to Institutional to Virtual Space," when graffiti and street art become fully integrated into virtual reality through evolving technological possibilities, there will no longer be unauthorized or illegal graffiti and street art. The shift to the virtual world and the fact that urbanity, heterogeneity, and fragmentation in cities are classified as dangerous make it quite logical that unauthorized graffiti and street art are relocated to a non-existent place or even disappear entirely, as these three contexts belong only to the 'urban' (Brita, 2020).

The existence of VR graffiti has also been addressed by international and national graffiti artists. For example, Gabe Gault, a graffiti artist from Los Angeles, shared his experience creating visual graffiti on the Kingspray simulator game. The created graffiti can be exported and viewed on other VR devices, and Gabe Gault also sells his works as NFTs in marketplaces like OpenSea. The elouput.com website explains that this phenomenon presents a significant opportunity for artists who won't miss the chance to sell virtual walls to those who want to acquire them, thus generating profit.
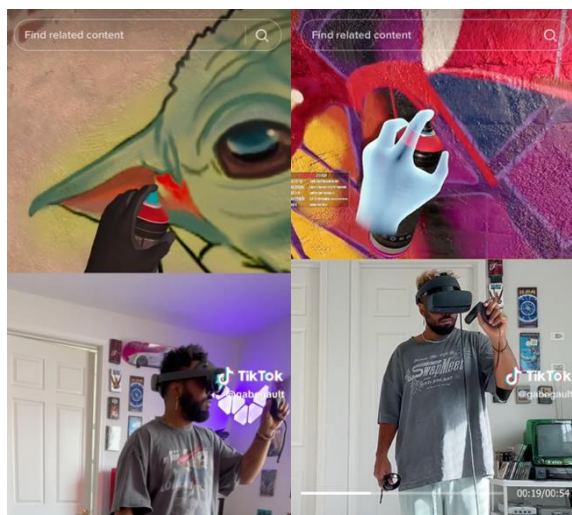

Figure 3.1.3: Gabe Gault's VR Graffiti Creation Activity
Source: Google Documentation, 2023.

Another example is an interview with Indonesian graffiti artist Dammar (NsideOne), who tried VR Graffiti at the International Meeting of Style event in Yogyakarta on May 27, 2023. Dammar shared his experience, saying, "We (graffiti artists) can practice indoors without getting hot or wet, and at any time. However, we can't find the essence or feeling of drawing graffiti outdoors." This response provides insight into how VR is perceived by graffiti artists – while there are many advantages to creating graffiti using VR, artists also cannot find the same new experiences as when drawing outdoors.

Figure 3.1.4: Documentation of VR Graffiti Activity at the Meeting of Style Event, Yogyakarta
Source: Dammar (NsideOne) Documentation, 2023.

As reported by Shanti Mathia on thespinoff.co.nz website (2022), digital graffiti will never replace real-life graffiti, just as digital painting will never replace oil painting, according to Hung (an interviewee). There is spontaneity in real-world art. "You may never know who sees the artwork you slip into a train tunnel entrance, or what," Hung says. Other insights were gathered from online community comments on social media responding to this phenomenon. Comments on Gabe Gault's TikTok account @GabrielGault, posted on January 12, 2022, included: "Instead of scribbling on people's walls (without permission), it's better to play this" and "This is what graffiti kids should do, if you don't have a private wall, play in the metaverse, better save money to buy paint for this." Other responses directed VR towards positive aspects, with one user commenting, "This is the main reason I want VR. There are no legal spots to make murals where I live," says Alice.

user2889816697599
gini baru anak gravity gak ada tembok pribadi ya main metavers mending lu tabung uang beli cat buat beli ginian
2022-03-08   Balas   ♡ 2   ⊘

sandal gua balikin
noh dari pada coret² tembok oraang (ga izin dulu) mending main giniaaan
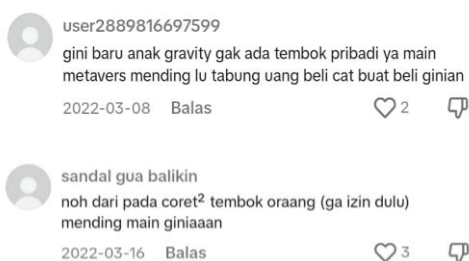2022-03-16   Balas   ♡ 3   ⊘

Figure 3.1.5: Comments on Gabriel Gault's TikTok Post
Source: TikTok Social Media Documentation, 2023.

Referring to the study of imagology, signs engineered using cutting-edge technologies such as digital technology, graphic computerization, and simulation depend on the ability of advanced technology to create imagery (imagology) (Piliang, 2019). Addressing the VR Graffiti phenomenon, the imagery of VR in graffiti reflects the development of VR technology and its influence on popular culture. It also becomes a medium of expression for artists to convey ideas about technology, reality, and human experience.

IV.   CONCLUSION

The emergence of Virtual Reality (VR) Graffiti represents a significant technological shift in the realm of street art, offering both new opportunities and challenges to the traditional practice of graffiti. This study's findings reveal a complex interplay between digital innovation and the essence of graffiti culture. Graffiti practitioners who have experienced VR Graffiti acknowledge its numerous advantages, such as the ability to create art from the comfort of their homes, unrestricted by weather conditions or legal constraints. This digital platform offers a safe space for experimentation and skill development, potentially broadening the accessibility of graffiti art to a wider audience. Moreover, the integration of VR Graffiti into the digital art market, particularly through NFTs, presents new economic opportunities for artists.

However, the study also highlights a crucial dichotomy. While VR Graffiti provides a novel creative outlet, it simultaneously challenges the fundamental nature of traditional graffiti. The absence of physical risk, the lack of direct interaction

with urban environments, and the missing adrenaline rush associated with illicit art creation are seen as significant drawbacks by many practitioners. This sentiment underscores the importance of the visceral, real-world experience in graffiti culture - elements that are difficult, if not impossible, to replicate in a virtual environment.

From a public perspective, VR Graffiti is viewed as a potential solution to the ongoing debate surrounding the legality and social impact of street art. It offers a compromise, allowing for artistic expression without the perceived vandalism of public spaces. However, this digital transition also raises questions about the democratization of art appreciation. Unlike street art, which is freely visible to all, VR Graffiti is accessible only to those with the necessary technology, potentially creating a new form of artistic exclusivity. The imagological analysis of VR Graffiti reveals its role as a mirror reflecting broader societal shifts towards digitalization and virtual experiences. It represents not just a new artistic medium, but a cultural artifact that embodies the tension between tradition and innovation, public space and private experience, illegality, and sanctioned creativity.

In conclusion, while VR Graffiti presents an intriguing and potentially transformative development in the world of street art, it cannot fully replace the multifaceted role of traditional graffiti in urban culture and society. Instead, it emerges as a complementary form, offering new avenues for artistic expression, skill development, and public engagement with graffiti art. The "not yet" status of VR Graffiti in replacing real-world graffiti leaves open the possibility for future technological advancements to bridge this gap. This study suggests that the future of graffiti art likely lies in a hybrid approach, where virtual and physical realms coexist and inform each other. VR Graffiti may serve as a gateway for newcomers, a training ground for artists, and a platform for pushing the boundaries of creative expression. Meanwhile, traditional graffiti will likely continue to hold its place as a vital form of urban communication and artistic intervention in public spaces.

Further research is recommended to explore the long-term impacts of VR Graffiti on urban aesthetics, artist communities, and public perception of street art. Additionally, investigations into the potential of augmented reality (AR) in bridging the gap between virtual and physical graffiti could provide valuable insights into the evolving landscape of urban art in the digital age.

REFERENCES

[1.] Bambaataa, Afrika, d.k.k. (2005). Definisi Hip-hop. Dalam Hip-hop Perlawanan dari Ghetto. Yogyakarta: Alinea Printing

[2.] Di Brita, T. (2020). The Disappearance/Virtualisation of Graffiti and Street Art. SAUC - Street Art and Urban Creativity, 5(2), 6 - 17.

[3.] Di Brita, T., (2018). Resilience and adaptability through institutionalization in graffiti art: A formal aesthetic shift, in: Street Art & Urban Creativity Scientific Journal. Changing Times: Reslilience , 110-112.

[4.] Silva, M., Morais, D., Mazeda, M., Teixeira, L. 2019. Combining Augmented Reality with Graffiti using Mobile Application: First Results. Creative Industries Global Conference 2019. Universidade Católica Portuguesa, Portugal.

[5.] Piliang, Y. (2019). Semiotika dan Hipersemiotika: Kode, Gaya dan Matinya Makna. Yogyakarta. Cantrik Pustaka.

[6.] Pell, M. 2017. VR Graffiti. https://medium.com/futuristic-design/vr-graffiti-ca07c9b05ca (diakses pada 31 Mei 2023).

[7.] Kingspray Graffity VR. https://store.steampowered.com/app/471660/Kingspray_Graffiti_VR/ (Diakses pada Mei 2023).

[8.] Marin, D. 2022. This Graffity Artist Making NFT with Oculus. https://eloutput.com/id/noticias/cultura-geek/grafitero-vr-nft-oculus/ (Diakses pada 31 Mei 2023).

[9.] Iman, K, R. 2022. Grafiti IndoGraffDay Sebagai Regenerasi Pelukis Mural dan Grafiti https://bandungbergerak.id/article/detail/2332/indo-graff-day-2022-bandung-sebagai-regenerasi-pelukis-mural-dan-grafiti (Diakses pada 31 Mei 2023).