Table of Contents

SERIAL KILLER IN POPULAR LITERATURE:
A FORMULA ANALYSIS OF *HANNIBAL LECTER* SERIES

Dian Nur Endah
diannurendah@gmail.com

Abstract

Using textual analysis, this research attempts to find out the formula of Hannibal Lecter novels. These formula is analyzed and studied to acquire convention and invention in Hannibal Lecter characterization compared to other serial killer fictions. These two aspects are the foremost things that enable Hannibal Lecter novel series become acceptable and popular in American society. The result of this research is that there are some aspects in Hannibal Lecter characterization that are defined as convention of serial killer genre; 1) depiction of serial killer as white male, 2) depiction of serial killer as being highly intelligent and strong. Meanwhile, aspects that show invention of serial killer characerization are; 1) Depiction of serial killer as person who commits killing to bad people, 2) Performing cannibalism practice as civilized action, 3) Being woman lover, not misogynist, and 4) Being sociable man.

Keywords: serial killer, formula, convention, invention, crimes

Introduction

Novels and films that narrate serial killing have been existing in American popular literature since the emergence of *The Killer Inside Me* (1940). It is followed by series like Robert Bloch's *Psycho* (1960-1980), Patricia Highsmith's *Mr. Ripley* (1970-1980) series and *Hannibal Lecter* series (1981-2003) by Thomas Harris. These novels are made into various adaptations such as films and serial television. All of them depicts serial killer as violence performer that torture and kill their victims.

Among the series, Hannibal Lecter is the most popular one. Hannibal the cannibal has fulfilled public enjoyment of serial killer since its emergence in 1981 in *The Red Dragon*. The sequels, *The Silence of the Lambs, Hannibal* and *Hannibal Rising* have been published in more than twwentieth different languages and have sold tens of millions of copies (Random House, 2005: Sexton).

Popularity of literary works is actually associated with sense of familiarity in which served by two conditions, first, the story provides the most basic pattern that is acceptable in many different cultural and social backgrounds. This pattern is not limited in any spesific stage like gender, age and race. Second, the story serves the spesific characteristics in which commonly used in a society where it is produced. This characteristic is limited to certain society that it can be different from one to others.

This sense of familiary is not the only measurement of novels or films' popularity. A novel or film must have a certain unique qualities that differ them to others. This unique qualities can be found in depiction of character, plot, setting or

anything that deals with the intrinsic unsure of the story. This different depiction can be called as deviation or what best called as invention. In term of popular literature, this unique quality enables a certain work to be more appealing than others.

In perspective of this research, Hannibal Lecter novel series comprises sense of familiarity and unique qualities that makes them become so much popular in American society. Hannibal Lecter in one side converge and all at once deviated from formula of serial killer convention. The focus of studying on Hannibal Lecter formula also means sudying social and cultural background.

Methodology

The data of this research are collected by the technique of library research. The primary source of the data is taken from the novel *The red Dragon* (1981), *The Silence of The Lambs* (1988), *Hannibal* (1999) and *Hannibal Rising* (2006) by Thomas Harris published by St. Martin's Press. The secondary data taken from the movie adaptation with the same title that released from 1991 until 2007. Other discourses such as journal, articles, thesis, dissertation, essays, dictionaries, and encyclopedia taken to support the thesis-writing process.

This research uses descriptive qualitative as method of analysis, and, thus, it is methodologically qualitative research in analyzing characterization of Hannibal Lecter in *The Red Dragon* (1981), *The Silence of The Lambs* (1988), *Hannibal* (1999) and *Hannibal Rising* (2006).

Discussion

Depiction of Hannibal Lecter as serial killer comprises conventional formulas that are specified into American society. This conventional formula enables Hannibal Lecter to be acceptable in society in spite of its violence descriptions. Hannibal Lecter comprises characteristic that are deviated from most portrayal of serial killer. Hannibal Lecter shows contradict characteristics that mostly found in serial killer fictions. These invention precisely makes Hannibal Lecter becomes more appealing than others. These unique characteristics also give new information about alteration in society.

Conventional Attributes of serial killer

Conventional attributes of serial killer comprises the depiction of white male. Hannibal Lecter is portrayed as white in spite of the fact that he is Italian who are usually portrayed as having darker skin. This can be seen from the description of four novels. This whitess is also well portrayed in movie adaptations like *The Silence of The Lambs* (1991), *The Red Dragon* (2002), *Hannibal* (2006) and *Hannibal Rising* (2007) that starred by Anthony Hopkins, Gaspard Ulliel and Mads Mikkelsen.

Another conventional attribute of serial killer is characteristics of having physical and intellectual strength. Both of characteristics are only found in depiction of white male. Other non-white male groups such as woman and black are in subordinate position. Whitess in novels and films depict highly intelligent whether it is attached to protagonist or anatagonist. Adi (2008) stated white villain (Euro-

America) is usually described as smart and tech master. They are the skilled people that espionage to the varying organization even with maximum security. Even if the criminal is perceived as mentally ill, still they are portrayed as highly intelligent (Adi, 2008).

Being violent or brutal is another characteristic that is attached to the depiction of white male. Adi (2008) states, *"kulit putih pucat bagi laki-laki, apalagi albino, dianggap sama seperti kulit hitam sebagai simbol kejahatan dan tindakan brutal"* (p. 109). Description of brutal or violent actions are so often found in portrayal of man that it is associated with stereotype of white male as being strong. Laura Cardey (2013) states that white male is used to be portrayed as stronger than female. The character is often angry and above all, he is aggressive in the extreme and engages in violent behavior. More specifically, Cardey (2013) states description of violent behavior is accompanied by the lack of emotional feeling.

Serial Killer depiction as Preservation of White Male Stereotype

Stereotype of white male as being highly intelligent can be seen through the way crimes are presented by Hannibal Lecter depiction. Through the novel series, Hannibal Lecter shows crime as action that needs superior ability. In *The Silence of The Lambs* (1988) Hannibal Lecter is narrated using some tricks to escape from cell with full surveillance. He purposely participated in the case of Buffalo Bill in Memphis by telling false information since he knew that the police guards in Memphis would treat him like a usual criminal not

psychotic killer. Being undone from tight surveillance, Lecter had bigger chance to escape from the cell.

Hannibal Lecter is also narrated using his knowledge in surgery and human anatomy to victimize people. It can be seen through Hannibal Lecter's method in cutting open agent Kendler's skull. Using the usual scalpel, Hannibal Lecter cut off Kendler's skull and picks a part of the brain without using local anesthesia. "Dr Lecter's method in removing the top of Krendler's skull was as old as Egyptian medicine, except that he had the advantage of an autopsy saw with cranial blade, a skull key and better anesthetics. The brain itself feels no pain" (Harris, 2000, p. 350).

Another aspect that shows serial killer as highly intelligent man is that depiction of Hannibal Lecter that creates such complicated crime scene. He put much effort in displaying the bodies into such work of art. It is found that Lecter moves the bodies from the actual crime scene into such strange circumstances. He also encloses some unusual details to the bodies. For example, the murder inspector Rinaldi Pazzi in Florence Italy (*Hannibal*, 1999). Pazzi was found hung in the place his ancestor was hung, *Palazzo Vecchio* in building complex, *Piazza* in Florence. His stomach was torn with the heart is missing, replaced with the toxic flower, Belladonna.

In performing such killing or torturing, Hannibal Lecter does not leave any traceable evidence or forensics detail such as finger prints and blood sample. As lack of evidence, the crime scenes are barely possible to understand that police and psychiatrist demands the help from the one who is often depicted as genius to

participate in investigation. This depiction of genius person becomes crucial that it emphasizes the ability of the killer's in doing crimes. For example, depiction of Will Graham in *The Red Dragon* (1981) in which depicted as having great ability in analyzing human psyche. Though Graham owns such quality, still, he explains the difficulty of catching intelligent criminal like Hannibal Lecter.

Hannibal Lecter is also depicted as the lone fighter. The four novels narrates the fight of Hannibal Lecter versus FBI and psychiatrist team. Hannibal Lecter is narrated doing all criminal actions alone. He also has no partner that could hide him from police chase. On the other side, police force and mental health institution are in unity to arrest Hannibal Lecter. They have a team that comprises some experts such as forensic team, psychiatrist and FBI agents.

Through the novel series, Hannibal Lecter is not also depicted as high intelligent man but also as the strong man. Depiction of him as being strong can be seen in portrayal of Hannibal Lecter as violence performer. Four of the novels depict Hannibal Lecter as performer of punching, beating and stabbing. In *Hannibal Rising* (2006), it is narrated that Lecter often performed violent actions that he was known as rebel and a bully. Such performance of violent actions enable Hannibal Lecter to be perceived as being strong.

More specifically, in Hannibal Lecter novels, this depiction of being strong is seen through Hannibal Lecter's ways of killing. Besides showing murder as action that needs intelligence, Hannibal Lecter also shows murder as actualization of physical strength. Hannibal Lecter is never narrated using riffle or gun. He uses usual equipment that needs lots of physical strength such as rope, dagger or stick.

This depiction of Hannibal Lecter as the strong man is also accompanied by description of him as being lack of emotional feeling. Through the series, Hannibal Lecter is never narrated as being emotionally driven in killing or cannibalizing his victims. He is portrayed as tough man that commits killing and torturing without any fear or nervous. For example, Hannibal Lecter is narrated being calm while striking the nurse who tries to examine him. "He broke her jaw to get at her tongue. His pulse never got over eighty-five, even when he swallowed it" (Harris, 1988, p. 7).

Another aspect that shows characteristic of being strong is the record of victims and cannibal practice. In sum, Hannibal Lecter's victims are sixteen, as follows; two in *The Red Dragon* (1981), five in *The Silence of the Lambs* (1988), two in the *Hannibal* (1999) and seven in *Hannibal Rising* (2006). Meanwhile, Hannibal Lecter's record of cannibalism practice is that about five times throughout the novel. This human organ is considered as the trophies that it indicates Hannibal Lecter advancement for being killer.

Portrayal of Hannibal Lecter as intelligent and strong man implies that conventional depiction of white male as having physical and intellectual strength remains valid in society. This white male depiction circumscribes other non-white male groups like woman and non-white race to be portrayed as serial killer. Some serial killer

fictions that are deviated from this conventional depiction are not successful in their sale records, for example, *American Psycho 2* (2002). The film portrays Rachel Newman, a university student with tall-slim body and beautiful face as the killer of men from different ages with different profession such as university students, politician, detective etc. However, the film is deviated from other serial killer fiction that it narrates woman as its protagonist. In fact, the novel is deemed as the unrecommended thriller films due to bad ratings.

This conventional depiction also circumscribes white male serial killers that do not resemble the characteristic of having physical and intellectual strength. This can be seen in portrayal of Patrick Bateman in *American Psycho* (1999). Bateman do not resemble other characteristic of white male as having intellectual strength. He merely shows killing and torturing as brutal actions. As the result, Bateman never gain good record in its sale and receives negative critic. The horror magazine *Bloody Disgusting* (2000) ranked the novel at no. 19 in its list of the top 20 horror book of the decade.

Hannibal Lecter Depiction as Deviation

It is previously stated that a successful work must have certain characteristics that are different from other works. These characteristics in which Cawelti (1976) defines as invention are embodied in the intrinsic unsure in the story become the certain appeal of the work. In this way, Hannibal Lecter depiction comprises some characteristics that make the series become more appealing than others. These characteristics can be measured through the portrayal of serial killer that is mostly seen in other works.

Most of serial killer stories narrate the protagonist as the villain character. This can be seen from the depiction of their victims. Victims are often depicted as innocent people that they have no records in criminal action. They are people who purposely selected because they match to the pattern that the killers use, for example, depiction of victims in *Exquisite Corpse* (1996). The victims are depicted as two families from upper to middle class. They were selected based on the spesification of economic and profession background that the killer cannot afford.

Description of victim as seen in serial killers portrayal is the foremost thing that determines legality of killing they do. Adi (2008) states that killing and torturing are perceived as act of evil when it comes to innocent people. On the contrary, killing can be considered as good actions when it happens to villain. So to speak, crime is defined by the quality of its victims. Hence, character that performs violence to bad people cannot be considered as criminal but rather as hero.

In victimizing those innocent people, serial killer uses their own method of killing and torturing. Simpson (2000) calls this specific method as signature of the killer. Hence, every serial killer must has its own spesific signature, some of them practice monstrous characteristics like biting, and cannibalism, for example, depiction of cannibalism in *American Psycho* (1991). The novel depicts cannibalism through narration of protagonist, Patrick Bateman. Bateman is narrated eating the fleshy meet

and the brain of the girl that is previously killed and tortured.

Another aspect that is associated with serial killer depiction is that description of misogynist. Many serial killer fictions depict the protagonists as the woman hunter. Serial killers are often narrated performing rape, torturing and killing towards woman. This characteristic somehow becomes the inherent portrayal of serial killer fictions in twentieth century. Jane Caputi (1999) states out of ten serial killer novels, eitght of them narrates the story of woman victimization.

Beside killing and torturing, serial killer is also commonly depicted as being hateful to women. For example, John Felton in *Crimson Joy*, (1988) is so hateful to his mother that he calls her as blacky. This hatred actually comes from the traumatic chldhood that caused by troublesome mother as he is child. Many serial killer novel and films narrates woman as aunts, mother, or grandmother that torture their relatives or children physically and psychologically that it leaves the trauma.

Serial killer fictions also depict its protagonist as anti-social character. This can be seen from the portrayal of serial killer as being excluded from the society where they live. Their habitation is often narrated in such remote place; far away from most general people live, for example, depiction of Norman Bates habitation in *Psycho* (1959). Bates lives in the area of lonely roads where mostly people do not pass by.

This characteristic of anti-social person makes serial killer to be unknown. None of serial killers like Norman Bates, Thomas Ripley and John Felton have popularity among people. These serial killers are depicted as general people with no reputation in his society, for example, Norman Bates is only known as the owner of the motel, while John Felton is known as football coach.

Since those serial killers are not accustomed to gather with community, they take a little care to their looks. Many novels depict serial killer as person who does not bother with their outfit, for example, John Felton in *Crimson Joy* (1988). The novel depicts Felton as an ignorant man who wears training trousers with sport jacket and a baseball hat on everuwhere he goes.

Invention of Serial Killer Depiction

Hannibal Lecter shows the contradict characteristics that mostly seen in portrayal of serial killers like John Felton, Thomas Ripley and Francis Dolorhyde. Contrast those serial killers that is depicted as villain, Hannibal Lecter is depicted as hero. This can be seen from description of Hannibal Lecter's victims. Those who are victimized by Hannibal Lecter are categorized as bad people. For example, Nazi ex-soldiers who do harms to his family and cannibalize his sister, Mischa Lecter.

Second category of people that victimized by Hannibal Lecter are those who do not practice politeness especially towards women he respected. For example, it is narrated that in *The Silence of The Lambs* (1988), Lecter kills Miggs, the imprisoned patient next to him, because he threw cement to Clarice Starling, an FBI agent whom Lecter respects.

The last category of Hannibal Lecter's victim is that people who gives the hard times to woman he loved, Clarice Starling. They are depicted as the character that only take an advantage of Starling's investigation in finding Hannibal Lecter. Starling's senior partner, agent Kendler is portrayed as bossy man who always tries to interfere with Starling's career in the Bureau. Another example is that depiction of Dr. Chilton, the head of mental health hospital in Baltimore. Dr. Chilton is portrayed as man with popularity obsession that he makes use of Starling's investigation on Buffalo Bill case.

Commit killing towards bad people indeed makes Hannibal Lecter diverge from other serial killers. However, there are other specific aspects that enable a character to be perceived as hero. In *Mitos Film Laga* (2008), Adi (2008) explains the characteristics of hero as follows, *1) tidak pengecut, 2) pemberani, 3) memilki motif kemanusiaan yang kuat, 4) membunuh karena terpaksa, 5) penyendiri, 6) tidak dinamis, 7) memiliki integritas yang tinggi dan 8) mampu mengendalikan pikiran, kemampuan dan perasaannya* (p. 102-106).

Based on the definition above, Hannibal Lecter depiction as serial killer does not belong to the characteristics of hero. He is depicted as mentally ill that he kills his victims without remorse and guilt. As the result, Lecter does not have control to hold the urge in killing and torturing people. In *Hannibal Rising* (2006), Hannibal Lecter is asked by lady Murasaki to hand the killer of his sister to the police but he did not listen that he keeps torturing his victim.

In some occasion, there is depiction that Hannibal Lecter kills his victims joyfully. Hannibal Lecter is narrated playing musical instrument or singing while he kills his victims. Hannibal Lecter listened to a classical music, Glen Gough Variation, when he dissects agent Kendler's skull (*Hannibal*, 1999). Lecter also plays a lute before he slashes Paul Momund into pieces (*Hannibal Rising*, 2006).

Hannibal Lecter depiction as mentally ill is deviated from the convention of hero. In many films and novels, depiction of mentally ill precisely can be seen in portrayal of villain. Villain, according to urban dictionary, is a character tends to have a negative effect on other character. More specifically, Adi (2008) stated the characteristics of villain as; *1)mencari kekayaan 2)mengganggu masyarakat 3)memaksakan ideology 4)kecewa terhadap kenyataan dan 5)mencoba mengubah nilai* (p. 106).

Hannibal Lecter does not belong to those characteristics. Lecter depiction as the killer of bad people has positive effect to other characters like Lady Murasaki and Clarice Starling. By killing bad people, Lecter facilitates the safety of women he loves. Through this depiction, it is clear that Lecter's crime is not motivated by richness or power and neither had he had the primary goal to change social value.

It can be stated that though Hannibal Lecter is depicted as mentally ill, he cannot be perceived as villain. This depiction of serial killer can be considered as the changed conception of hero. It explains that there is alteration in conception of hero in society. Adi (2014) in *Anakronisme Dalam Serial TV Dexter*

has previously stated the similar thing in analyzing depiction of serial killer, Dexter Morgan. In television series *Dexter* (2003-2013), Dexter Morgan is depicted as the protagonist who killed bad people. Dexter is a mental illness sufferer that his motive of killing is actually based on his psychological need in seeing tortured bodies and blood. Adi (2014) states Dexter Morgan portrayal as anachronism of hero depiction.

This depiction of serial killer as hero is actually associated with dramatization between evil versus good. In crime narratives, dramatization between good and evil is performed by the punishment of the bad guy. Raney (2002) states that depiction of punishment in which called as retribution is crucial that it brings sense of justice to the reader. "Criminal suspects being murdered is typical of retribution that makes statement what is fair and appropriate retribution in which by means conveying the sense of justice to the reader" (p. 30).

In this way, hero becomes the agent that serves punishment for the bad guys. Therefore, how hero wins the battle over the villain becomes matter since it deals with the measurement of reader's enjoyment. "*Si pahlawan harus membalas kejahatan yang dilakukan antagonis dengan setimpal dan cara apapun jika diperlukan dengan cara yang lebih kejam daripada tindakan penjahat itu*" (Adi, 2008, p. 111).

Hannibal Lecter's depiction as psychopathic serial killer enables him to intensify enjoyment by his capability in doing sadistic action. Being lack of remorse and guilt, Hannibal Lecter

performs punishment of bad guys in more painful ways. For example, five of ex-Nazi soldier who kidnapped Lecter's sisters are tortured in different ways that they died wretchedly.

Another invention found in Hannibal Lecter series is that performance of cannibalism practice as artistic action. Hannibal Lecter is depicted as serial killer who practices cannibalism towards his victims. He cooks human organs such as livers, lungs or stomach with some proteins like eggs. Sometimes, he also marinates them with some herbs such as chianti and amarone. "A census taker tried to quantify me once. I ate his liver with some fava beans and a big Amarone" (Harris, 1988, p. 14).

Hannibal Lecter also treats food in best way. Lecter used to show appreciation toward food that he serves them as masterpiece. This can also be seen through Hannibal Lecter way in selecting people who taste his dishes. Hannibal Lecter invites respectable and famous people only to his banquet, for example, in *The Silence of The Lambs* (1988). He fetes the dinner to president and conductor of the Baltimore philharmonic.

Beside showing cannibalism as aesthetic action, another invention aspect found in Hannibal Lecter is that depiction as woman lover. This can be seen through description of his victims that are identified as men. As previously stated, Hannibal Lecter has record of killing about fourteen. The thing is that none of his victim is identified as woman. Other than that, Hannibal Lecter is never narrated torturing woman. Other aspects that show Hannibal Lecter as woman lover is his attitude in treating his

lover. Often, Hannibal Lecter shows protective actions to his little sister, Mischa Lecter. For example, when he and his sister are left alone by the death of their parents, Hannibal Lecter protects his sister from the strangers that entered their lodge to take a shelter (*Hannibal Rising*, 2006). This depiction of woman lover is also seen through Hannibal Lecter's romantic expression towards his aunt, lady Murasaki. It is verified through his way in calling lady Murasaki as my lady. In one occasion, Lecter also shows his affection by sending her flowers. "Hannibal would certainly bring flowers. Hannibal brought flowers. Tulips and Casablanca lilies and ferns in a tall arrangement sticking up from the pillion seat of his motorcycle" (Harris, 2002, p. 154). Hannibal Lecter also shows supportive actions to woman. This can be seen through his support to Clarice Starling's career as FBI agent. Lecter states his admiration of her spirit to survive in Bureau that filled with hypocrite men.

Unlike other serial killers that are hateful to woman, Hannibal Lecter is depicted as having warm feelings. This can be seen through his attachment to his sister, Mischa Lecter. Hannibal Lecter is so attached to Mischa that he feels so loss for her death. In his adult years, Hannibal Lecter often imagined his togetherness with Mischa. "..For years Lecter had teased the problem, wanting very much for Hawking to be right the first time, for the expanding universe to stop, for entropy to mend itself, for Mischa, eaten, to be whole again. Time" Hannibal, 2002, p. 268). In other ocassion, depiction of having warm feeling is also seen in his admiration of Clarice Starling. It comes from Lecter's failure in replacing the image of Mischa into Clarice Starling. In Hannibal (1999), Lecter uses drugs and hypnotic therapy to instill the image of Mischa in Starling but it did not work.

Hannibal Lecter's behavior and feeling about woman actually comes from women figures in his young age. Hannibal Lecter is raised by merciful women like his mother, and lady Murasaki. These women treat Hannibal Lecter kindly that it does not leave trauma for him. Hannibal Lecter's mother is depicted as respectable woman who raises children lovingly (*Hannibal Rising*, 2004). It is same with lady Murasaki. She teaches Lecter many things like art, language, fighting and men's etiquette.

The last thing found in Hannibal Lecter depiction is that description as sociable man. This can be seen through depiction of him as participant of different communities in society. In *The Red Dragon,* (1981), Hannibal Lecter is narrated attending orchestra and opera regularly that he made his own community with the fellow audience. Besides, Hannibal Lecter is also depicted taking part in educated and respectable circle like lecturer and professor. He used to arrange some lecture in front of Studiolo, it is the name for an ornate private study that often met in the Palazzo Vecchio. One of Lecter's acquaintances, professor Sogliato asks him to do lecture on Dante, "He is such an expert on Dante, let him lecture on Dante, to the Studiolo. Let him face them extempore" (Harris, 1999, p. 86).

Depiction of Hannibal Lecter as sociable man enables him to take care of his appearance. It can be seen through Hannibal Lecter depiction who always wears nice suits when he was outside the

jail. "His dark clothing is beautifully cut, even for Italian" (Harris, 2000, p. 208).

Conclusion

Hannibal Lecter novel series comprises general standardization and unique qualities that enable them become popular in American society. This general standardization serves sense of familiarity that it makes the series acceptable in society. It is comprises two aspects; first, archetypal pattern that enables the work to be known in many different society. Second, cultural pattern that makes the series acceptable in certain society.

Hannibal Lecter comprises cultural pattern of serial killer genre by depiction of serial killer as white intelligent man. It can be seen through; Hannibal Lecter use of intrigue in escaping from jail. Hannibal Lecter also comprises the conventional attribute of white man as being strong. This can be seen from depiction of Hannibal Lecter as violent man. He also shows the record of killing and cannibalism practices.

Hannibal Lecter also comprises some characteristics that are deviated from most of serial killer depiction. These unique characteristics enable the novels to be more appealing than others. These inventions consist of; first, depiction of Hannibal Lecter as hero, second, depiction of cannibalism practices as artistic actions not monstrous action. Other two aspects that are identified as serial killer invention in Hannibal Lecter depiction are; portrayal of serial killer as sociable man, not anti-social person, the last, depiction of serial killer as woman lover, not a misogynist.

These depictions of serial killer as seen in Hannibal Lecter series show the existence of stability and alteration in society. Depiction of Hannibal Lecter as intelligent and violent man shows that stereotype of white male as having physical and intellectual strength is still valid in society. Meanwhile, depiction of serial killer as hero implies that there is alteration about the concept of hero in society.

References

Adi, I. R. (2008). Mitos Di Balik Film Laga Amerika. Yogyakarta: Gadjah Mada University Press.

_____. (2011). Fiksi Populer: Teori dan Maatode Kajian. Yogyakarta: Pustaka Pelajar.

_____. (2014). Anakronisme dalam Serial TV Dexter. LITERA, 13 (1). 29-42.

Alsford, M. (2006). Heroes and Villains. United States of America: Baylor University Press.

Bloch, R. (1959). Psycho. United States of America: Simon & Schuster.

_____. (1982). Psycho II. United States of America: Simon & Schuster.

Brite, P. Z. (1996). Exquisite Corpse. United States of America: Touchstone Press.

Cardey, L. (2013). Hollywood Whiteness and Stereotypes. Atlantis, Vol. 12, no. 3. 18–19. Boulder: University Press of Colorado.

Cawelti, J. G. A. (1976). Adventure, Mystery and Romance. London: University of Chicago.

Creswell, J. E. (2009). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. 3rd Edition. SAGE Publications, Inc.: Los Angeles, London, New Delhi, Singapore.

Ellis, B. E. (1991). American Psycho. New York: Vintage Books.

Freccerò, C. (1997). Historical Violence, Censorship, and the Serial Killer: The Case of American Psycho. Diacritics: a Review of

Contemporary Criticism, 27(2), 44-58.

Harris, T. (1981). The Red Dragon. New York: St. Martin's Press.

_____. (1988). The Silence of The Lambs. New York: St. Martin's Press.

_____. (1999). Hannibal. New York: St. Martin's Press.

_____. (2006). Hannibal Rising. New York: St. Martin's Press.

McDowell, T. (1948). American Studies: Time and Colleges. Minneapolis: The University of Minnesota Press,

Parker, R. B. (1988). Crimson Joy. United States of America: Delacorte Press.

Random house. Silence of the Lambs. June 9 2014. Web. July 4. 2014. http://www.randomhouse. com/trade/publicity/silence of the Lambs.

Simpson, P. (1964). Psycho Paths: Tracking The Serial Killer Through Contemporary American Film And Fiction. USA: Southern Illinois University Press.

Storey, J. (2009). Cultural Theory and Popular Culture: An Introduction. Pearson, Longman.

Tithecott, R. (1997). Of Men and Monsters; Jeffrey Dahmer and The Construction of The Serial Killer. Winsconsin: The University of Winsconsin Press.

Thompson, J. (1952). The Killer Inside Me. United States of America: Fawcett Publications.

Wood, R. (1986). Hollywood From Vietnam to Reagan And Beyond. New York: Columbia University Press.

Woods, S. (1981). Chiefs. United States of America: Norton.

Formulating Black Womanhood: A Study on Beyoncé's Hip-Hop Song Lyrics in *Beyoncé Platinum Edition Album*

Ika Ayu Larasati
ika.ayularasati@yahoo.com

Abstract

This article aims at understanding the Black womanhood concept through Hip-Hop song lyrics, since song lyrics are not only a part of art but also a media to express people's feelings, education, therapy and entertainment. This article also helps the readers to understand that sexuality portrayed in Hip-Hop song lyrics stands for something and has a function because music is related to the social background, message, function, and effect generated from the artwork.

The qualitative method and interdisciplinary approach are used in conducting this article, which involves the literature, history, culture, sociology, and to enhance the understanding of multi-ethnic America, especially about Black womanhood. The article starts with introduction, a discussion about African American culture in general. To produce an up to date writing, the article choses the recent popular singer, Beyonce. In finding Black womanhood concepts in Beyonce's lyrics. One thing that also needs to be highlighted is Black women's sexuality.

The findings are about Black womanhood from Beyonce's standpoint, such as the Black woman's self-definition, the sisterhood, the relationship between mother and daughter, and the relationship with Black men. In addition, since it highlights the Black woman's sexuality in Hip-Hop that is based on Beyonce's songs, it indicates that recently Black women began to realize that they have power over their own body.

Keywords: Black womanhood, sexuality, Hip-Hop music, Lyrics

Introduction

Hip-Hop emerged in the 1970s when the term *Black* was booming and it is one of the ways to demonstrate the existence of African Americans. The term Black is also connected with the study of Womanhood, which is an effort of African American women to define their identity, quality, and their distinctiveness in America. The first music that emerged among the slaves that was acceptable and encouraged by slave owners was the spiritual song (Gospel song), for Whites, they who were converting to Christianity and singing the praises of their religion-represented submission to European ideology.

The Black musical style is a combination of elements from African and European tradition; since Americans were Europeans who brought about their cultural heritage, including music. After Gospel, Blues was sung by individuals, who accompanied their own voices with guitar-Love, sex, betrayal, poverty, drinking, bad luck, and an itinerant lifestyle were its themes. Afterwards, it expanded to another popular genre, jazz, with its swing danceable beat. Through the late 1960s and 1970s, there was a Soul and

soon it moved to songs of political awareness and protest. Along with the *Aesthetics Movement*, the *Black Arts Movement* by Amiri Baraka was the period of artistic and literary development among Black Americans culture and life in the 1960s and early 1970s. The *Black Arts Movement* was a medium to facilitate Blacks' ideals, solidarity, and creativity. This movement contributed to the multiculturalism movement that persuaded people, especially minorities to show their voice, background, and history.

In the 70s and '80s, Hip-Hop came out of a dance party and club milieu overseen by a DJ, or Disc Jockey, who spun records. The MC, or Master of Ceremonies, was the key figure in early Rap, a rapid music of rhymed phrases. Rap came out of "African derived oral traditions of storytelling, 'boasting' (self-aggrandizement), 'toasting' (long narrative poems) and 'playing the dozens' (competition of verbal insults)" (Norfleet, 2006, p. 353). Over the past three decades, Rap has been a part of popular culture, an important source of ideas has shaped people's perceptions of themselves and other people; and it has had and continues to have great influence on adolescents as they employ it for self-identity formation (Collins, 2006, p. 39). Rap has functioned as an immensely profitable component of the popular culture apparatus and as an attempt to block progress toward gender equality.

In African American society, Black men and women both have different levels of oppression. Technically, Black men experience racial and economic oppressions. From this, Black men have the possibility to show their power over Black women, the only group left in society that experiences many inequalities. While, being both Black and a woman presents particular difficulties to must be faced social, economical, political and cultural situation. Black women belong to the minority group that is oppressed by White men, White women and also Black men. As stated by Ward and Herndl (1997) stated, "these women are 'doubly marginalized'-they are victims of sexism, racism and classism (p. 34). Alongside of this problem, Black women voiced their situation through many ways; one of them is through Rap.

Lately, Hip-Hop has become more and more explicit and vulgar, hence the double standard of lyrics cannot be avoided. Double standard here means different sets of principles for similar situations, it could be a word, phrase, social norm, or rule. Double standard can be explained as a biased of treatment; for example, in Hip-Hop music, there are male rappers degrade women for their sexuality while society seems to ignore it-in reverse, when female singers expose their body, wear seductive clothes and use harsh words, it creates a polemic. The impact of the emergence of this issue is the negative label received by the female singer, but since there are a lot of Black women in Hip-Hop. This image continues to accumulate and affects the public's opinion toward Black women in general.

It is important to note that within the Hip-Hop music universe, women have never taken their abuse lightly. This case is one of the reasons why Black women need to define their own womanhood, once in the slavery

era. Black women had been exploited by Whites and this situation caused the controlling images toward them. From this, it can be seen that shaping Black Womanhood cannot be separated from the sociocultural and historical factors, and it is depicted in Hip-Hop lyrics.

Lyrics are frequently connoted with poetry, and always relate to the category of poetic literature that is distinguished from narrative and dramatic tale; they are most representative in their sound patterns and are generally characterized by subjectivity and sensuality of expression (Grolier, 778). Therefore, lyric as literature has an important role in society. Through lyrics, Black womanhood and Black women's sexuality is delivered. On November 24th, 2014, Beyoncé launched her new album entitled *Beyoncé Platinum Edition,* and it was huge. Beyoncé is a prominent figure in R and B. In addition, she has sold 800,000 copies of her new album in the first three days even without teaser and promotion, and, in this album, she presents many shades of Black Women's experiences from her personal standpoint. That is why her latest album has been selected to be the material object of the study.

Methodology

This study is a library research and it uses qualitative method to find the concept of Black womanhood and Black women's sexuality in Hip-Hop lyrics. It is an appropriate method since the qualitative method is a form of thick description and explanation in investigating the meaning of the lyrics. In addition, Denzin and Lincoln (2005) confirmed that,

> A qualitative research is an activity that consists of a set of interpretive materials that makes the world visible by series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self; to interpret phenomena in terms of the meanings people bring to them. (p. 3).

Whereas, library research here is a research that is based on any literature from the library or internet as well; collecting and documenting information from textbooks (journals, articles, magazines, newspapers, lyrics).

Furthermore, Creswell (2009) cited some characteristics of qualitative method, "specifically qualitative research is descriptive that the gathered data encompasses transcript, interview, photograph, field notes, video and other notes" (p. 37). This research tends to analyze data inductively – it enables researcher to identify key themes in the area of interest by reducing the material to a set of themes and categories. To conduct the research, there are three steps taken, namely:

a. Collecting data, in this research, the data used are documents such as lyrics, journals, articles, script of interviews, books, and visual materials such as photographs and captures from video to support the analysis. Thus, data were taken from Beyoncé's newest album entitled *Beyoncé Platinum Edition* album that released at 24th November 2014.

b. The second step is categorizing data. Here, open coding is needed to uncover and develop concept through the text and expose the thoughts, ideas, and meanings contained therein (Strauss and Corbin, 1998, p. 102) corresponds to the concept of Black womanhood.

c. The third step is analyzing data. First, those data will be analyzed using semiotic theory by Barthes; by using a sign system to find the connotative and denotative meaning conveyed in Beyoncé's song-afterwards, it is necessary to understand the socio-cultural background of Blacks American especially about Hip-Hop and also Black womanhood. In this step, the first research problem will be answered, the formula of Black womanhood found in Beyoncé's songs. For the next steps, it focuses on the Black woman sexuality expressed in the lyrics. It requires the captures of Beyoncé's video clip to support the analysis as well as any additional information from other sources.

Findings

In discussing the view of womanhood, it refers to beliefs, notions, and ideas about women in terms of what they represent in their relationship to society. Typically, people tend to give an expectation about appropriate female roles that culturally constructed.

As mentioned before in the earlier chapter that Black women had a hard time since the beginning of their arrival as slaves, and it affirms by Hooks (1992) said that Black women were taught to override their womanhood since the racist and sexist society had conditioned them to devalue their femaleness, "… we were asked to deny a part of ourselves - and we did" (p. 1). Thus, it arouses some controlling images toward Black women that were the reversed idea of White Womanhood such as mammy, jezebel, matriarch, sapphire, etc.

Black Woman and the Importance of Being Herself

Women certainly associated with beauty. Beauty is considered very important since pretty face and nice body support their appearance. If a woman has such qualities, it shows that the person is good at taking care of herself. Unfortunately, because of this view point, many women feel insecure and inadequate, as these beauty images make them trying to meet the unreachable beauty standards.

The United States is inhabited by people of various races and ethnic groups, one of which is the Black women. Black women are considered an inferior group and alienated because of their race and gender.   The view that Black women are inferior often lowers their self-esteem.

Since the time of slavery, Black women image has been devalued by their White masters, which then gradually constructed Black women perspective to believe that they are imperfect and unacceptable the way they are. That statement is also in line with Taylor (1999) that "the White as the dominant culture has racialised beauty; a beautiful woman according to the Whites is a woman who has features such as fair skin, thin body,

light eye color, straight and light-colored hair, small nose, and slight bone structure" (p. 17). These standards are certainly contradictive to the Black women's body type which is characterized by dark skin, broad noses, full lips, and kinky hair. This is has affected Black women body satisfaction.

Despite it is no longer the days of slavery, the construction of White beauty is still strongly reflected in media and social interactions such as in magazines, television, movies, and advertisements. Nowadays, White beauty is still an issue for Black women and it is internalized in everyday life. One example of that matter is the depiction of beauty in a song entitled *Pretty Hurts* (2013). In this song, Beyonce shows that having a good look is a must in society, "Mama said, "You're a pretty girl/ What's in your head, it doesn't matter/ Brush your hair, fix your teeth/ What you wear is all that matters" (Beyonce, 2013, line 6-9). White beauty traits, as mentioned y Paul V. Taylor's writing in the previous paragraph is certainly contrary to Black women's body features such as dark skin, broad noses, full lips, and kinky hair (as cited in Collin, 2006, p. 89). In this song Beyonce described her efforts to achieve White beauty standard by straighten her hair which was originally curly, then to get a perfect smile, Beyonce also had to have the dentist fix her teeth. The lyrics described that a mother would always remind her daughter to always look pretty and attractive, no matter if the girl was intelligent or talented. Beyonce, in one of her interview videos entitled "Self-Titled 2- Imperfection" about her newest album, tells how she spent her childhood struggling, to practice singing, and dancing, and also participating beauty

contests. Although she was fairly successful, now she often feels tired, remember that she spent her childhood like that.

> "I have this image of trophies, me accepting the awards, kinda a training myself to be this champion. And at the end of the day when you go through all of the things, is it worth it? When you get the trophy and you like... I basically starved, I have neglected all of the people that I love, I confront to what everybody else thinks I should be, and I got the trophy. What is that mean?" (02:37 – 03:02)

In the video clip of *Pretty Hurt*, Beyonce appears as a Black woman who a joins beauty pageant. Here, a beauty pageant is a symbol of a place where people can judge a woman by several standards. During the quarantine, all contestants force themselves to maintain perfect appearance. The contestants compete with one another to be the most attractive woman, the way the contestants maintain their body is not by exercising only, but also through strict dieting, cosmetic surgery, and consuming pills. In fact, according to Greer (1999),

> every tribe in the world has a different beauty standard, for example, the Karenni women from Burma who wear layers of neck rings which permanently elongate their necks, and also in the Mursi tribe in Africa, there is a practice of lip stretching for women because the bigger the lip, the more desirable the woman becomes and the more eligible she becomes for marriage. (p. 56)

Hence, the contestants' desire to win this contest shows that there is a generalization in beauty standards, which means women 'must' change their appearance.

The White version of beauty is deeply embedded in society. Beyonce in this case shows the fact that in beauty pageants, she got same expectations about beauty standards, "Blonder hair, flat chest/ TV says, "Bigger is better."/ South beach, sugar free/ *Vogue* says, "Thinner is better." (*Pretty Hurt*, 2013, line 18-21). In fact, for Black women it is hard to define their beauty if the standard of society is based on White people's perspective. In line 18-21, the value of 'pretty', which means to have blonde hair, thin body but large in certain body parts is often the demands of Television and also *Vogue*. Television and *Vogue* magazine are the forms of media that have very important roles in defining prettiness. In general, women's magazines are intended for all people but when they are viewed closely, magazines do not accommodate darker women enough. On the front covers of many popular fashion magazines, Black models are rarely used; except like *Essence* magazine that is intended for Black Women. For *Vogue* magazine itself, which already appeared in the 19th century, the first Black cover girl was Beverly Johnson in 1974[1]. Beside the cover magazine, to the beauty pages, the majority of the beauty tips given are also for people with lighter skin and long straight hair.

Then, besides the magazines, in the lyrics above (*Pretty Hurt*, 2013, line. 18-21), there is a "Television" which also plays an important role in broadcasting a wide range of beauty information. Sadly, different forms of mass media have different standards of beauty, for instance "TV says bigger is better, but Vogue says thinner is better". As mentioned before that a woman who has light skinned, long hair and a skinny body is considered to be a beautiful woman, but according to Sewel (2013), "with the number of mixed race then, women who have curvaceous body (big breast, narrow waist, and big buttock) is also considered as an attractive woman" (p. 58). Thus, because of the unlimited standards of beauty, women might just decide to take diet pills or get liposuction, wear a lighter shade of foundation or even bleach their skin.

From *Pretty Hurt*, it shows that self acceptance is very important for Black women, considering that beauty standard in society are impossible. When Black women realize that they are beautiful in their own way, this is the time for Black women to find their self-definition. Actually, the idea of Blacks natural beauty had been proclaimed by Black activists in 1969 as the part of civil rights movement. Black women should be just the way they are in finding beauty, their own identity, without worrying certain standards that make them uncomfortable. Just because a woman is black, according to the present writer's opinion, it does not mean that she cannot wear nice clothes and makeup, she can-as long as she does that for herself, for her happiness. In the end of the *Pretty Hurts*, Beyonce wrote, "When you're alone all by yourself (pretty hurts, pretty hurts)/ And you're lying in your bed (pretty hurts, pretty hurts)/ Reflection stares right into you (pretty hurts, pretty hurts)/ Are you happy with yourself" (*Pretty Hurt*, 2013, line

1 Retrieved from http://www.bbc.com

42-45). Hence, the Black woman's struggle of being pretty is not because of the pressure by some beauty standards in society, but to make the Black woman herself look good, boost her self esteem and feel confident. Just like in her song ***Flawless*, Beyonce shows that being a flawless person is possible for anyone at anytime. This song empowers women to be better people started from the simplest things, as the lyrics below stated:

> You wake up, flawless
> Post up, flawless
> Ridin' round in it, flawless
> Flossin' on that, flawless
> This diamond, flawless
> My diamond, flawless
> …
> I woke up like this, flawless
> *(***Flawless*, 2013, line 53-66)*

There is no need to worry about other people's opinions. If there are bad images of Black women such as the controlling images, then Black women themselves are the ones who must change it, Black women must be tired of being defined by others. It was affirmed by Collin (1991) that, "most Black women are disagree to define themselves as mammies, matriarchs, welfare mothers, mules, or sexually denigrated women" (p. 99), hence, these songs help Black women to rethinking the hegemonic objectification to them as the minority in the society by accepting their situation but did not remain silent and follow the controlling images.

Sisterhood in Beyonce's songs

Black women experience oppressions in various areas, such as in employment, education, public facilities, and politics.

Unfortunately, these oppressions are performed by Whites, as well as the Black man. Thus, for a Black woman, the only place to survive is within the scope of Black women themselves. Black women build relationships with one another as an effort to reconstruct other party's views and perspectives toward them. Sisterhood here is a bond among women that is not always related by blood, but the solidarity that based on shared experiences or concerns. As Michie (1992) explored that, "the term 'sister' shows the complex quality of women's relationships to one another (siblings or companion), which basically the ideal of sisterhood suggests a close-knit bond between women united against patriarchy and provides a safe space for them" (p. 7). Thus, such friendship helps women to fight against patriarchy perspective, such friendship as a shelter, and a place to 'heal' them. In the process, Black women learn to love, support, and understand other Black women so that they can live and work in solidarity.

Black women have realized that they must unite in harmony to achieve their dream to have equality in society. Even though their lived experiences are unique and individual, there are commonalities among their experiences of living in America. They share a history and a culture. Thus, if one problem is seen with many different perspectives of Black women, then the benefit is not just for one person only but for all Black women. In Beyonce's song entitled *Flawless*, there is a line "my sister told me I should speak my mind" (***Flawless, 2013, line 73). Although the line is quite short but it clearly shows that the role of a sister is very

important for Black women. In this section, Beyonce is talking about her sibling, Solange, who inspired her as a Black women to speak her truth. Although Solange is Beyonce's younger sister, she has an important role in Beyonce's survival as a Black woman by giving emotional support and friendship.

From this, it can be seen that childhood, past experiences helped to shape a Black woman and make her into who she is now. The bad experiences in her childhood could not preclude Beyonce to strive to become a successful singer. Being an honest Black woman who shares her experience and opinion is one of the benefits of sisterhood. Sisterhood is useful for a Black woman when it feels like the world is against her. True sisterhood loves, teaches, and encourages its members to strive for the best with a connection to self-balance; a spiritual connection to the past, present, and future (William, 2015, p. 1).

The past shaped Black women today and what happens today affects Black women in the future. Hence, it is important to see the development of Beyonce as a Black woman in sharing her experiences with other Black women. In sisterhood, learning about another Black woman's life can be comforting, supporting and even freeing for other Black women.

Mother-Daughter Relationship in Beyonce's songs

The mother-child relationship is one of the most vital of all human relationships. A mother has the ability to give birth to continuously regenerate the world. The relationship between a mother and her children is very important, since a mother has social and emotional attachments to her children as a form of bonding, affection, and protection; such a relationship shapes children's patterns of attitudes and behaviors in the future. For daughters, mothers serve as their first teachers and friends who provide vital sources of material and emotional support. To strengthen their relationship, communication is vital to them, as Penington (2004) stated that, "when parents demonstrate a willingness to listen to their child, the child in turn, may demonstrate a willingness to listen in other interpersonal situations" (p. 17). A mother is not the only person whose role is to advise her daughter, but on the one hand, a daughter can give her opinion to resolve problems that occur in a family.

This situation is seen in Beyonce's song entitled *Ring Off*, basically it focuses on Beyonce's parents' relationship. In this song, there is a 'dialogue' between a daughter and a mother about the process of healing from a failed relationship,

> Mama, I understand your many sleepless nights,
> When you sit and you think about father,
> Or how you tried to be the perfect wife
> You used to dress and fix your hair
> Then you smiled through your tears"
> (*Ring Off*, 2014, line 1-5)

From that lyric, there is a connection between Beyonce and her mother, Tina Knowles. It figures her out that Tina has qualities as a Black Superwoman; that she

has her own hair salon and business, she takes care of her children, she maintains her appearance, and she tries to be a perfect wife, even if trying to be a perfect wife led her to many sleepless nights. Beyonce's father, Mathew Knowles had some public affairs and faced multiple paternity claims. Tina Knowles tried to smile behind her tears. This is similar to the image of a superwoman who is "not allowed" to show her grief, fear, and weakness.

However, Beyonce as a daughter is aware and she understands her mother's situation. Here, just like what Pluhar and Kuriloff (2004) found, "a communication increases trust in the mother-daughter relationship" (p. 310), we see that communication in such relationship plays an important role. Communication expresses the importance of listening and supporting in a daughter-mother relationship, so that they can make a solid bond between them.

There are some behaviors to respond to the divorce situation, and it is depends on the individual's perspective, on his or her own lifestyle; but according to Livingstone (2012), "behaviors such as denial, bargaining, anger, depression and acceptance" (p. 5) are the most common phases that are experienced by a person during the post-divorce period. In the beginning of the song, there is a situation on how unready Tina was about the divorce,

> In the mirror you would stare
> And say a prayer
> Like, "I wish he said I'm beautiful
> I wish it didn't hurt at all
> I don't know how I got here

> I was once the one who had his heart
> (*Ring Off*, 2014, line 6-11)

The prayer of Beyonce's mother is a reflection that she was under pressure in the relationship due to Beyonce's father's affairs. Afterwards, the content of Tina's prayer is "I wish… I wish…I don't… I was..", she uses a lot of 'I' as the first person point of view, that it shows how she tried very hard to be a perfect woman, perfect wife, but then the result is not what she expected and it makes her suffered in her marriage. Actually, after Mathew's affair, he and Tina decided to divorce at 2009. This fact is supported by her speech about Tina's personal story in *the International Women & Money Leadership* in Houston that was held on October 2014, she said:

> "One day my world just exploded and I knew that I had to get a divorce. And at 58 years old, that's a very hard difficult thing. It does something to your whole self-esteem and psyche, because I had been married for 33 years. I have nothing else, it was almost impossible to untangle everything. I knew that I didn't have a choice but to do that. It was a very hard time. I was very sad". (Tina, 2014, 17: 59 - 18: 49)

After the post-divorce depression, poor health, loneliness, and even work inefficiency, the resolving grief is an important part of the process. Working through the stages of grief will affect the person's lifestyle and also the entire family.

Thus, Tina believed that it was never too late to be happy (again), and as a mother, her courage of going through this situation cannot be separated from her daughters' role

of help and support. Meanwhile, Beyonce as a daughter supported her mother, even when her mother decided to take some 'vacation' to find her passion and purpose in life (after the divorce), and also supported Tina in the decision to get married again.

Based on the song and the real experience of Beyonce's mother, breaking up or divorce is not the end of the world; in fact, it is the time for all women to choose their next move by themselves. It is possible that both sides have different perceptions about something, and then it is important for a mother and a daughter to share their thoughts; from that, both parts will learn something reciprocally.

Thus, a relationship with a mother helps a daughter to develop a sense of self awareness, pride, and identity. Beyond that, for Black women, mother-daughter relationships help them to see, shape, and undergo their womanhood.

Love Relationship in Beyonce's songs

In America, Black men's and Black women's problems in relationship are more highlighted than the counterpart, the relationships between White Men and White women. This statement is in vein with Muhammad's statistic on marriage in the United States (2011) that focused on Blacks, Latinos, and Whites. It said that,

> since 1960 until 2007, there is a declined as much as 22% in the numbers of Whites marriages, while the Latinos' has decline number around 30%, whereas Blacks marriages' decline is amount 34%. Such decline in Blacks marriages, as stated on the article is due to two

things, one, there are many unwed professional Black women and second, a lot of imprisoned Black men that time[2].

This situation is also related to the historical background in America, because the slavery era affected the role of each gender. Young Black boys were taught to be as tough as possible; they had to stand on their own feet to strive toward their rights and life. While for young girls, besides having to work as hard as the Black boys, they were also encouraged to rely on their own achievement, and Black girls had to be resilient to face various oppressions.

Then, Black love or romantic relationship means a relation between a Black man and a Black woman that is more than a physical intimacy, but also compassion, love, and responsibility. The relationship between a Black man and a Black woman is important because it is closely related to their status toward their Black friends, family, community, and also their past. Here, the central discussion is about a Black man and a Black woman since this relationship heals and helps the whole group to become a stronger community.

Black man and Black woman stereotypes play important role in Blacks romantic relationships. This statement is supported by

2 Muhammad, Starla. *Broken Black Relationship: where is the love?*. Retrieved from http://newamericamedia.org/2011/09/broken-black-relationships-where-is-the-love.php on June 3th, 2015, 6: 39

Dickson (1993) that, "…we cannot ignore the impact of socialization within the Black family, stereotypes about Black men and women that are perpetuated within the Black community…" (p. 480). Blacks stereotypes or controlling images are received from the dominant society, and it does not mean that the minority should take all of the opinions without any attempt to counter it. Minority groups have significant role in defining themselves in society. As said by Pinderhughes (2002), "Black men play a powerful role in maintaining their status in the social system, and therefore play a part in the problem between men and women" (p. 274). Even in society there are a lot of bad images of Black men, like a notion that black men cannot hold onto a relationship, Black women address such problems not by attacking the Black men but embracing them (Collin, 1991, p. 11). Beyonce has many songs about love relationship that are made to inspire Blacks to build a good relationship out of the stereotypical bad Black relationships. For example in a song entitled *Superpower*, it can be seen that when a Black woman loves Black man, then the man should treat the woman fairly to build a positive relationship,

> When the palm of my two hands, hold each other
> That feels different
> From when your hands are in mine
> That's just the way it is, hmmm
> …
> And when I'm standing in this mirror, after all these years
> What I'm viewing is a little different
> From what your eyes show ya
> I guess I didn't see myself before ya, moving forward

(*Superpower*, 2014, line 1-14)

Those lyrics show the state of a person who feels the differences between being single or in a relationship. Beyonce here as a Black woman points out that her partner helped her to see and to solve some particular problems in life, while the line, "I guess I didn't see myself before ya" indicates that the narrator finally finds herself along with her partner's guidance. By staying in a relationship, she feels stronger and believes in herself again after some pressures that happened in her past time and is ready to move forward.

In fact, to support this notion, it is important for Black men and Black women to help each other, Beyonce and her husband Jay-Z, a Black rapper, are considered a power couple due to their success in the American entertainment industry. This predicate could not be separated from the fact that as a couple they are known as a very solid couple that supports one another. Besides their awards and money, their strong bond as a family plays an important role in gaining people's (especially Blacks') attention.

A relationship requires hard work, and Beyonce shows that no relationship is perfect. In the same song, it is also shown that even Beyonce and Jay Z have particular fears that could affect their relationship. Each individual's past time could affect the current situation. Jay Z for example, when he was a kid, felt the absence of a father, this is revealed in one of his songs, "Father never taught me how to be a father" (Jay Z, *Blue*, 2013, 40). His fear of fatherhood was even bigger when he realized that he was going to be a father too. Whereas Beyonce has a fear

about divorce; it is associated with Tina Knowles failed relationship with Mathew Knowles after thirty years of marriage. Beyonce's fear of divorce is explained by Wanzo (2011) that, "Blacks, especially Black women usually have poor relationships with their fathers and unconsciously it leads these women to choose their partner recklessly" (p. 8). But, in this case, both Beyonce and Jay Z are still working on their relationship until now.

In the real life, Beyonce and Jay Z are frequently called a power couple because both are equally successful people in music industry. Jay Z is an undisputed king of rap world with a net worth of $500 million in 2013 with 6 Grammys. According to CelebrityNetWorth.com, while Beyonce in same year, she had a net worth of $350 million with seven Grammys. From this it can be seen that Beyonce as a Black woman is a very successful person and certainly able to finance her own needs; and also her daughter's needs. Hooks (1992) once said that, "…if a woman has access to economic self-sufficiency, she is more likely to leave a relationship where male domination is the norm; she chooses liberation. She leaves because she can" (p. 49). But so far, even Beyonce is successful financially; it does not make her leaves Jay Z. It shows that a better Black relationship is also supported by a better partner. Jay Z may be more successful than Beyonce, and the fact that he is the King of Rap and also had a difficult past time, he probably has a tough side to him. In this case, Beyonce's success does not threaten her husband's ego, instead, they are working together to build a strong household.

So far, Beyonce and Jay Z's relationship is very significant, especially for Black women because the couple could counter the stereotypes that exist in society. It shows that it takes mutual care and support from both sides that help Blacks to improve the quality of the individuals and then in turn they can work on the relationship properly.

Women's Sexual Subjectivity in Beyonce's Songs

To reveal the importance of women's role in hip-hop and in the community, it is necessary to review Black's history in America. Since slavery, images of Black women's deviant sexuality have been used to justify their sexual exploitation; from asexual mammy to hypersexual jezebel. As written by Marshall (1996), that "Black [woman] sexuality was associated with earthiness, impurity, indecency and corruption and as such represented the antithesis of the ideal of English sexual mores" (p. 8). In response to this portrayal, Black women have been silent for a long time and this is due to the lack of access to speak in social institutions.

Conrad et al. (2009) discovered, "Black female characters often were in positions of submission when compared to male characters" (p. 140). This finding was also supported by the fact that in some hip-hop videos, Black women are portrayed as sex objects by the use of revealing clothing. Moreover, the female models in such videos are valued for their ability to use their bodies to be sexually alluring; for example, as stated by Sommers-Flanagan and Davis (1993), "like lip licking, stroking one's body, and pelvic thrusting" (p. 746). Black male rapper

video presents the "ideal" masculine lifestyle-that one must have certain brands, big mansions, nice cars, expensive drinks, and jewelry; and if the video cannot fulfill the 'dream' of its audience, then the rapper is considered unattractive.

There are a few examples of some male hip-hop rappers who frequently use Black women's bodies in their songs, either from the lyrics or videos. The first example is a song entitled *Baby Got Back* (1991), sung by the controversial Sir Mix-a-Lot who raps, "I like big butts and I cannot lie" (line 9). The song celebrates black women's voluptuous butts as symbols of desirability,

> I like 'em round, and big
> I just can't help myself
> I'm actin' like an animal
> Now here's my scandal
> I wanna get you home
> And ugh, double-up, ugh, ugh"
> (*Baby Got Back,* 1991, line 42-47)

The lyrics above show that this song emphasizes the objectivity of Black women's bodies. In fact, its video shows the round posteriors of black women dancers and enormous sculptures of women's buttocks in the whole video. There are two Black women dancers who dance in a sexy way, while the camera focuses on their posteriors, while there are some men and women look at or admire the dancers' bodies. So it can be said that *Baby Got Back* is a form of male domination over women's bodies. Women's bodies are explored by the male gaze.

These Black women that are represented in the video are the development of the controlling image of the Jezebel in the slavery era, and the Jezebel image serves as the hypersexual construction of Black women. The image of the jezebel is known as the sexual object and not a subject of her own sexual desire. From Black Jezebel, it turns into The Gold Digger image that depicts a woman who is consciously aware that her sexuality can be used to gain economic rewards (Ross and Coleman, 2011, p. 160).

From here, according to the present writer, there are two ways to refuse the objectification of Black woman body. One is by making different beauty standard to counter negative images, just like Missy Elliot, or there is another example by India Arie with her song entitled *Video*,

> I'm not the average girl from your video
> And I ain't built like a supermodel
> But I learned to love myself unconditionally
> Because I am a queen
> I not the average girl from your video
> My worth is not determined by the price of my clothes
> (*Video*, line 5-10)

The lyrics above are a form of protest from India Arie about standards or labels that are given by society to Black women who have always been associated with hyperexuality.

While the second way is by reclaiming and revising the controlling images by expressing sexual subjectivity; that Black women's sexuality is positive and enjoyable, exemplified by Beyonce. She is consistently

challenges notions of what it means to be a woman even since her first album, *Dangerously in Love* album that actually functions as her first step toward a "new liberated image" for her to claim of subjectivity by asserting her sexuality on her own terms. For example in her *Baby Boy* lyrics,

> Baby boy, you stay on my mind
> Fulfill my fantasies
> I think about you all the time
> I see you in my dreams
> Baby boy, not a day goes by
> Without my fantasies
> (*Baby Boy*, line 7-12)

Beyonce as a Black woman singer rejects the notion of women as merely sexual objects in hip-hop by expressing her own sexuality. In *Baby Boy*, Beyonce shows the Black woman's sexuality by discussing her fantasies and desires towards the male partner, rather than being submissively objectified. For another example in her song entitled *Rocket*,

> Let me sit this ass on you
> Show you how I feel
> Let me take this off
> Will you watch me?
> That's mass appeal
> Don't take your eyes off it
> Watch it, babe
> If you like you can touch it, baby
> Do you, do you wanna touch it, baby?
> (*Rocket*, line 1-10)

The lyrics above shows how a woman sees sexual activity, how a woman wants to be equal in getting pleasure. A woman does not mean to be passive and submissive to the male partner, in fact Beyonce as the singer shows that she gives an instruction to her male partner to get sexual pleasure. Mostly, though there are some women who are not passive, most of them will let their male partners initiate the 'action', but there are also women who have different tastes in getting pleasure, so that they are more frequently start and give instruction on the 'action'; as shown in the above lyrics.

Previously said that when a woman's body is explored by a man's gaze, it leads to objectivity. Now, when women begin to explore their own bodies, then it is called sexual subjectivity. As mentioned by Martin (1991) that, "sexual subjectivity is important for Black woman because affects her ability to act in the world, and to feel like she can do anything and make them happen." (p. 10). Women's sexual subjectivity contrasts the patriarchal objectification that sees or even commodifies women's sexuality for men's satisfaction.

The idea of women's sexual subjectivity appears in response to highly repressive discourses of sexuality, and as stated by Glick (2000) that this notion is related to "Sex Positivity movement" (p. 20). According to Fahs (2014), "the sex positivity movement happened around 1980s, 'where feminists battled about pornography in response to the pro-censorship notions from radical feminists'" (p. 272). In other words, Anti-pornography feminists saw pornography as a tool of patriarchy used to promote male dominance over women. However, not all feminists at this time felt the same way. Sex-positive feminists hold the view that there is nothing wrong with any

sort of sexual activity between adults, and that sexual freedom is essential to women's liberation.

From those songs that talk about sexual pleasure, all of them have video clip but unfortunately do not explicitly depicts a sexual activity; even though from those three video clips, Beyonce is totally exploring and exposing her body. For example, *Rocket* with its very sensual lyrics, has a black and white themed video that stars Beyonce herself, without the male partner actor. Beyonce is shown as a woman who narrated her experience and imagination to achieve satisfaction. The video setting is a house, while Beyonce wears sexy clothes and moves sensually to every corner of the building such as the bedroom, bathroom, kitchen, and living room. It suggests that Beyonce as a Black woman has full power of her body and her imagination. In making a sensual imagination for her male partner, Black woman can make her own erotic scene and makes the male partner to follow it so both the Black woman and man get a pleasure.

Based on the entire explanation above, it can be said that sexuality is most often highlighted in hip-hop; especially if it is associated with a Black woman. Besides because sexuality is a very private thing, the influence of historical background and the intersection of class, race, and gender politics makes sexuality become an important issue to be discussed. Then, Black women artists that were mentioned above, especially Beyonce encourage Black women to embrace their sexuality and personal expression. Black women were not given the

right to body autonomy or sexual freedom, and then by embracing their sexuality, Black women have power over their own bodies without any interference or particular standards made by other people or other groups.

Conclusion

Having analyzed Beyonce's songs in her latest album entitled ***Beyoncé Platinum Edition Album***, it can be concluded that there are some concepts of womanhood shown by Beyonce. First of all, the importance of being oneself, the important to improve Black women solidarity to fight against patriarchy, the importance of the mother and daughter relationship, and subsequently, Beyonce's indication that a love relationship with a Black man can improve the quality of Blacks because to be a solid group within the society, Black women and Black men must be united.

For Blacks, Hip-Hop plays an important role for them, but in some cases, by embracing their sexuality, Black women have power on their own bodies without any intervention or particular standards by others. It is considered as objectifying Black woman's body, Beyonce tries to encourage Black women to embrace their sexuality and personal expression.

References

Collin, P. H. (1991) *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment.* New York: Routledge.
_____. (2006) *From Black Power To Hip Hop*. Philadelphia: Temple University Press.

Conrad, K. D., Dixon, T. L. & Zhang, Y. (2009). Controversial Rap Themes, Gender Portrayals And Skin Tone Distortion: A Content Analysis Of Rap Music Videos. *Journal of Broadcasting & Electronic Media, 53, 134-156.*

Creswell, J. W. (2009) *Research Design Qualitative, Quantitative, And Mixed Methods Approaches*. London: Sage Publications Ltd.

Denzin. N. K., and Lincoln, Y. S (2005) *The Discipline And Practice Of Qualitative Research*: Handbook of Qualitative Research (3rd ed.). California: Sage Publisher.

Dickson. L. (1993). The Future Of Marriage And Family In Black America. *Journal of Black studies, 23. 4. 472-491.*

Fahs, B. (2014) 'Freedom to' and 'freedom from': A new vision for sex-positive politics. *Sexualities. Vol. 17(3) 267–290.*

Glick, E. (2000). Sex Positive: Feminism, Queer Theory, and the Politics of Transgression. *Feminist Review, No. 64, Feminism 2000: One Step beyond?. Spring, pp. 19-45.*

Greer, G. (1999) *The whole woman.* Transworld Publishers: London

Hooks, B. (1992) *Black Looks: Race and Representation*. Boston: South End Press

_____. (2000) *Feminism is for Everybody: Passionate Politics.* Cambridge: South End Press

Livingstone, R. M. (2012) *Grief And High Conflict Divorce*. Chicago: Adler Graduate School

"Lyrics". (1997). *Encyclopedia Americana* (Vol. 16,. 778). Danbury: Grolier, Inc..

Marshall, A. (1996) *Reconstructing Womanhood, Reconstructing Feminism: Writings on Black Women*. London: Routledge.

Martin, B. L. (1991). From Negro to Black to African American: The Power of Names and Naming. *Political Science Quarterly Vol 106, No. 1 (Spring). pp. 83-107. The Academy of Political Science*.

Michie, H. (1992) *Sororophobia: Differences among Women in Literature and Culture*. New York: Oxford University Press,

Muhammad, S. (2011). *Broken Black Relationship: where is the love?*. Web. http://newamericamedia.org/2011/09/broken-black-relationships-where-is-the-love.php. Retrieved on June 3rd, 2015, 6: 39

Norfleet, D. M. (2006) *Hip-Hop and Rap. African American Music: An Introduction*. In M. Burnim & P. Maultsby. New York: Routledge.

Penington, B. (2004). The Communicative Management Of Connection And Autonomy In African-American And European-American Mother-Daughter Relationships. *The Journal of Family Communication, Vol. 4, no.1, pp. 3-34.*

Pinderhughes, E. (2002). African American Marriage in the 20th Century. *Family process, Vol. 41. No. 2. 269 – 282.*

Pluhar, E. I. & Kuriloff, P. (2004) What really matters in family communication about sexuality? A qualitative analysis of affect and style among African American mothers and adolescent daughters. *Journal of Sex Education, Vol. 4, no. 3, pp. 303-321.*

Ross, Jasmine N. and Coleman, N. M. (2011). Gold Digger Or Video Girl: The Salience Of An Emerging Hip-Hop Sexual Script. *Culture, health,*

27

& sexuality. Vol 13, no. 2, February,
157 – 171.

Sewell, R. (2013). What is Appealing?: Sex And Racial Differences In Perceptions Of The Physical Attractiveness Of Women. Undergraduate research journal. Vol. 6. No. 2. 56-70.Florida: The University Of Central Florida.

Sommers-Flanagan, R., & Davis, B. (1993). What's Happening On Music Television? A Gender Role Content Analysis. *Sex Roles, 28, 745-753.*

Strauss, A. L. and Corbin, J. M. (1998). *Basics of Qualitative Research: Technique and Procedures for developing grounded theory.* California: Sage Publication, Inc..

Taylor, P. C. (1999). Malcolm's Conk and Danto's Colors; or Four Logical Petition Concerning Race, Beauty, and Aesthetics. *The Journal of*

Aesthetics and Art Criticism, VOl. 57, No. 1. Pp. 16-20.

Wanzo, R. (2011). Black love is not a fairy tale: African American women, romance, and rhetoric.

An interdisciplinary journal of rhetorical analysis and invention. No. 7. Vol. 2. 1-18.

Ward, R. R. & Herndl, D. P. (1997) *"Ethnicity." In Feminisms. An Anthology of literary theory and criticism.* New Jersey: Rutgers University Press

Williams, C. I. (2015). *Sisterhood in Action: What It Means for Black Women to Really Take Care of Each Other*. Retrieved from http://www.forharriet.com/2015/04/sisterhood-in-action-what-it-means-for.html#ixzz3WRZwsTmr oApril, 4th 2015, 13:40

HIP HOP AS A REFLECTION OF AMERICAN VALUES:
A SEMIOTICS ANALYSIS ON *SAVE THE LAST DANCE* AND *STEP UP* MOVIES

Naris Eka Setyawati
e_naris@yahoo.com

Abstract

This study examines seven movies that are based on characters created by Duane Adler. They are two *Save the Last Dance* and five *Step Up* movies. This discussion is a library research which is conducted within the framework of American Studies approach under the scope of history, social, and culture. This research uses Barthes' semiotics theory on myth to analyze the depiction of American phenomena in the movies.

The objectives of this study are to examine the portrayal of Hip Hop in United States of America and to analyze the reflection of American values through movies. The discussions on the topic reveal that Hip Hop becomes the source for movies' narratives. It is manifested in hip hop related scenes of the movies. They portray *signs* of rebellion and juvenile delinquency in the *first order-semiological system*. These portrayals reflect American values of rebellion and freedom. Moreover, life struggle and American belief in the land of opportunity play the *signs* in Barthes' *second order-semiological system*. The American values reflected through the discussions are competitiveness, hard work, determined, optimism, and materialism.

Keywords: Hip Hop, hip hop, popular culture, semiotics, American values

Introduction

United States of America with its predicate of the "melting pot" society and its promising "land of opportunity" attracts immigrants to come to this land. They hope for betterment by seizing opportunity for their rights to achieve success and happiness in the middle of multiculturalism.

The immigrants have created America as it is today. They have contributed for the development of American culture. It includes African American as one of the biggest populations in America. One of African American contribution in giving color to the American culture is seen from Hip Hop.

The development of Hip Hop in America cannot be separated from the history of the country. Hip Hop was a subculture but it is already acknowledged as a culture now. It was not popular among larger society in the 1960's. However, entertainment industry sees it as a profitable product to explore.

Save the Last Dance and *Step Up* movies are some of profitable movies that portray Hip Hop in the narratives. Most of the movies used in this research gained financial success with box office earnings of more than $35 million in America

(www.imdb.com). The success of these dance movies shows audiences' interest in watching such kind of movie. Despite their interest in the dance movies, they usually take the depiction of Hip Hop for granted. In fact, the producers create a product which reflects the society and introduce values (Nachbar, 1992, p. 6). There is an interwoven relation of popular culture product and the society.

Regarding the explanation, this research writer sees the relation of Hip Hop in American society and hip hop as product of popular culture. This relation leads to awareness toward the portrayal of Hip Hop in American dance movies. This study is done to highlight social issues through American popular movies. To be more specific, it is to examine the depiction of Hip Hop in United States of America to reveal the reflection of American values.

Hip Hop in the United States of America

Unaware of the fact that Hip Hop is a culture, some people take the term "hip hop" and other related terms to it for granted. However, this research distinguishes some terms related to the culture and the product of popular culture. The people who are related to Hip Hop as a culture will be called as hiphoppa. Hip Hop elements are emceein-the utterance in music area, deejayin-the act of manipulating sound, graffiti art-the art of symbol writing, and breakin-the dance. Whereas hip hop, hip hopper, rap, DJ, graffiti and break dance are used to mention something related to the products of popular culture.

Hip Hop early existence has a close relation to American marginalized

societies. Neglected in the ghetto, minorities in the South Bronx area developed breakin, emceein, deejayin, and graffiti art. They grew stronger as block parties were popular in the 1960s and 1970s.

The block parties' phenomena created four basic elements that marked the existence of Hip Hop—coined by Lovebug Starski and Afrika Bambaataa popularizes it (www.zulunation. com). The parties that were held by blocking the street were mostly held by DJ Kool Herc, Grandmaster Flash, and Afrika Bambaataa. They are some Hip Hop pioneers who are mostly former gang members (Watkins, 2005, p. 22). However, these pioneers used block parties to change the negative thing to a positive one (Watkins, 2005, p. 23).

Block parties were not just a place where youngsters performed creativities. The parties along with Hip Hop were used as ways to "channel the anger of young people in the South Bronx away from gang fighting" (Lipsitz, 1994, p. x). It is hoped that African and Latino descent could get away from the negativity—gang violence, drug abuse, self hate, violence—that was plaguing our streets (Bambaataa, www.zulunation.com). The main goal of Hip Hop was to keep the youngsters away from the gang life and change the Bronx neighborhood to be more positive one.

The positive purpose shows Hip Hop flexibility to adjust itself to the development of American society. This ability causes its elements to gradually improve. Motley and Henderson (2008) stated that, "the elements "can be combined by limitless factors to create culture and community" (p. 246). Knowledge holds emceein, graffiti art,

deejayin, and breakin together (Bambaataa: www.zulunation. com).

Hip Hop's creative contributions in music, dance, art, poetry, and fashion has influenced entertainment world within the past 20 years (Bambaataa, www. zulunation.com). It makes Hip Hop to be more popular and change it from subculture to culture. Brent D. Glass, director of the National Museum of American History, believes that "hip-hop —the music, dance, and art—is now an important part of American culture."[1]

The struggle to be called as a culture can be traced back through the development of Hip Hop's popularity. It was first popularized by the works of emcees and deejays that flourished through radio. The success of Hip Hop on the radio made music industry try to extend its profitable business through visual media. In the 1980s, MTV telecasted black music video and gained huge popularity of American society. Richardson (2002) believed that this phenomenon "is widely viewed as a turning point in hip-hop and rap music video access to mainstream media" (p. 183).

The success of black music video in 1980 led Hip Hop to become hip hop, emceein to rap, deejayin to DJ, graffiti art to graffiti, and breakin to break dance. The online media that the Zulu Nation has managed strengthen it by saying "from the 80's on, the Rap industry and media have helped to make the terms "Hip Hop" and "Rap" synonymous, leaving out the other elements included in the culture".

1 Retrieved from
http://americanhistory.si.edu/

Music industry shifted Hip Hop as culture to hip hop or rap. It applied a business model that only promoted the most commercial one. The most marketable themes of hip hop are dominated by violent, rebellious and highly sexual content (Adaso, 2007, p. 6). Music video exposes pictures of sexuality, luxurious life, alcoholic consumption, gang fighting, and drug dealing.

Hip Hop through hip hop transforms its focus from creativity to marketable industry. It made Hip Hop to be connected to negative image and became "underrepresented in mass media as the commodities of gangster, ghetto, violence, drug dealer, and misogyny" (Hart, 2009, p. 10). Regardless to the phenomena, hip hop became one of the economic staples of the music industry in 1990s (Cruz, 1999, p. 888). Entertainment industry takes any chances for the sake of profit. The profit does not only come from music videos but also from the extension of the business to movie on television and in cinema.

Hip Hop through audio visual media has come to the stage of popular culture since it is "…widely shared among the population" (Mukerji and Schudson, 1991, p. 3). As Storey stated that, "[its] widely favored or well liked by many people" (as cited in Edensor, 2002, p. 14) make the industry to produce hip hop related movies until the new millennium. Among the popular movies during 2001 to 2014, there are several popular dance movies which based on characters created by Duane Adler. Their popularity can be seen from the series of the movies started from *Save the Last Dance* (2001)*, Save the Last Dance* (2006)*, Step Up* (2006)*, Step Up: the Streets* (2008)*, Step Up 3D* (2010)*, Step Up: Revolution* (2012), and *Step Up:*

All In (2014). Thus, most of them gained financial success with box-office earnings of more than $ 35 million the United States alone (www.imdb. com).

The movies which based on characters created by Duane Adler are chosen as the objects of this study. The writer sees possibility of these popular culture's products in giving point of view toward American society and culture that reflects American values. These movies do not only produce profitable amount of money for the makers but also provide sources for this research writer.

Hip Hop as Signifier of American Liberty

In some studies, the term liberty and freedom are used interchangeably. However, this study distinguishes them based on the relationship of three charters of freedom. Those three documents are the United States' Declaration of Independence, Constitution, and Bill of Rights. The correlation between the three American documents shows that liberty covers freedom. Through liberty, Americans can exercise freedom. The freedom includes freedom of expression that covers freedom of speech (Paul, 2011).

In practicing freedom, good character of the society is needed. Responsibility toward the practice of freedom is important otherwise it can result to disorder and chaos (Paul, 2011). These problems can happen since the practice of freedom can turn to whether positive or negative.

In the sphere of American society, the phenomenon of Hip Hop is also seen from positive and negative perceptions. Some see it as the practice of freedom that gives positive effect to the society. Others think that it closely relates to bad things. The depiction of Hip Hop in the *Save the Last Dance* and *Step Up* movies can explore these two perspectives in the society. This phenomenon can be seen in these artifacts since movies may reflect the society and introduce values (Nachbar, 1992, p. 6).

Considering the depiction of Hip Hop in movies, negativity is more related to it. It happens because mainstream media exposes more to it (Hart, 2009: 10). The exposure is more to violent and rebellious as they are the most marketable themes (Adaso, 2007: 6). Regarding these phenomena, the hip hop theme that is portrayed in *Save the Last Dance* and *Step Up* movies follows the view of the marketable aspects. The violent, rebellious behavior and glorifying gangster life are portrayed in the movies (Adaso, 2007, p. 6).

The first *Save the Last Dance* portrays the phenomena of gang life through the depiction of Malakai. He gets involve on drug dealing, gun owning, and gang fighting (*the Last Dance*, 2001: 00:45:20-45:54; 01:33:40-36:57). Similar portrayal on gang life can be seen through PJ in *Step Up*. It portrays in the scene when PJ shot Skinny because he stole PJ's car (Step Up, 2006: 01:23:10-01:26:29). These things confront law and are regarded as "wrong." They are usually done by youngsters and are called as juvenile delinquency—represents behavior that run counter to law and opposed to those of the dominant social order (Matza, 1999: 712).

The narratives of breaking the law also can be seen in *Step Up: The Streets*. It reveals vandalism—includes breaking, destroying public facilities, and painting graffiti on a property that does not belong to the artist (by National Crime Prevention Council, p. 2). All of those vandalism are portrayed when 410 Crew broke, destroyed, and write graffiti on MSA's dance studio (Step Up: The Streets, 2008, 01:04:00-01:05:08). The rebellious vein inherent in Hip Hop culture (Forman and Neal, 2004, p. 342) also can be seen when 410 vandalizes a subway train and a station (Step Up: The Streets, 2008: 00:00:41-03:56).

Rebellious action is not only connected to violating law but also in the form of violating moral value in the society. It can be seen in *Save the Last Dance* through Chenille. She is described to be a student who has already had a baby. This condition surprises Sara, a white girl who has just moved in to ghetto (Save the Last Dance, 2001, 00:25:10). This discrepancy of point of view toward unwed mother shows that the portrayal in the movie indicates violation of moral value of larger society.

Another form of rebellious is portrayed through the depiction of breaking the rule. The portrayal can be seen from the narrative of the second *Save the Last Dance*. It happens when Mrs. Delacroix warns Marcus because of his inappropriate clothing in ballet rehearsal (Save the Last Dance, 2001, 00:11:23-00:11:45). The characteristics of being obedience and rebellion is measured from how someone behaves toward the way he dresses up.

Simmel explained the situation of rebellion by saying that, "clothes can serve as triggers". It triggers identification of an individual based on how they look since fashion symbolizes the self as the cultural extension of oneself (as cited in Baxter and Marina, 2008, p. 105). It implies that an individual's characteristic can be determined based on his appearance and his attitude toward the appearance.

Dance as a strong element of Hip Hop can also be another aspect that is considered to represent rebellion. This view can be traced back to the time when breakin was still a street form that, in the eyes of the authorities, too closely resembled stylized gang fighting (Perkins, 1996, p. 60). This gang fighting thing resembles rebellious behavior.

The phenomenon of rebellion that is seen through dance is portrayed in *Save the Last Dance*. It tells about Sara, a ballerina, who secretly choreographs for hip hop beat (*Save the Last Dance*, 2006, 00:53:41-00:54:29). Other portrayal is seen in Tyler's rehearsal scene when he calls ballet as boring and stiff (*Step Up: The Street*, 2006, 00:32:10-00:32:28). Similar portrayal on unexciting ballet movement can be seen in Chase's narration on the MSA audition scene (*Step Up: The Street*, 2008, 00:16:09-00:16:20). Thus, Emily mentions her ballet movement "kinda boring" (*Step Up: Revolution,* 2012, 00:21:25). Ballet movement feels stiff and boring for hiphoppers since the dance in hip hop involves a quick wit on a physical level (Huntington, 2007, p. 40). Break dance requires quick thinking and action toward the beat and toward other opponents' movement especially in dance battle.

The discussion shows actions and expressions of youngsters in the movies that expose rebellion. This rebellious

behavior is achieved through the depiction of hip hop related scenes regardless to the knowledge beyond the portrayals. The rebellion plays the role of *sign* in Barthes' language meaning. Concerning historical knowledge on social and cultural, another level of understanding meaning can be achieved (Barthes, 1991, p. 116, Edgar-Hunt, et al, 2010, p. 70, and Stam, et al, 1992, p. 225). It happens because experiences in the American history can be the starting point to understand the phenomena in movies (Adi, 2003, p. 242).

It is known that Hip Hop was born in the late sixties. It was the time when Americans challenge many traditions as the legacy of counterculture. Anderson states that juvenile problems such as delinquency, crime, violence, and unwed mothers are more likely to be seen in this era rather than in the previous generation. It can be seen that youngsters of this era, especially seen in ghetto, began to express their own values. It is seen as cultural rebel by elder generation (Anderson, 2012, pp. 50-185). However, the cultural rebel fought for something more than violation to the old value. They tried to liberate themselves from the domination of the majority.

The groups who fought for rights were the minorities such as African and Mexican American (Hirschman, 1983, p. 416). It happens because they were put aside by the dominant. They "were not considered to be fitted to the melting process" of the melting pot (Abrahams, 1971, p. 119). The peak of this discontentment happened in the sixties when the minorities rebelled to be free from the domination. Civil rights movement marks this demand. Through this movement, the minorities wanted to

change the assimilation to be integration. This is the time when those people become the agent of social revolution and mark the existence of multiculturalism (Anderson, 2012, p. 192, Owen, 2005, p. 2). One of the products of what multiculturalism achieved is Hip Hop. It is "the future of language and culture in the multicultural society" (Hoch, 1993, p. xvii).

The explanation on American experience in the sixties shows that Americans faced social challenges. One of them is the problem of being a single parent in a teenage year. The understanding on unwed mother portrayed in the first *Save the Last Dance* is seen as the result of historical event in the sixties. Chenille's portrayal of rebellion is part of practices freedom from an old value. It shows an attempt to liberate from older generation's sexual mores that glorify Puritan values (Anderson, 2012, p. 122). It reveals social condition in the society that youngster was no longer wanted to be bond to the value of preserving sexual intercourse for marriage.

The freedom that teenager believed to be liberation, is part of the rejection on the idea of society's assimilation. It reveals the failure to preserve the dominant's place in the melting pot image. Thus, it helps to see multiculturalism in American society. Process to gain freedom in the multicultural society is reflected in rebellion.

There are some more rebellious behaviors in the movies that can be discussed. The first *Save the Last Dance* portrays juvenile delinquency through Malakai, the first *Step Up* movie through PJ, and the *Step Up: The Streets* through 410 Crew. The

portrayal in the movies leads to grasp rebellion image. It happens because they are obviously displayed in the movies as actions that breaking the rules and laws. However, these depictions give opportunity to grasp another meaning regarding the social condition in the sixties.

The sixties was the time when American society faced social revolution. It was a result of minorities in questioning the melting pot image. African American as one of minorities group other than Mexican American was the prominent one who fought for their rights. The dominant society regarded their attempt as rebellion. However, the younger generations regarded this effort to achieve social change.

The social change in the sixties is the result of discontentment of those minorities who were neglected and isolated to the ghetto. They were not considered to be able to blend in to the advancement of their life. They were forced to live in the place where economic growth was hard to achieve. Furthermore, self expression was trifle thing to be respected. Accordingly, it was a place where hostility most likely to happen.

The way of life in ghetto shows an effort to be liberated from economic condition that was suppressed by the dominant. Youngsters started to create groups known as gang that gave them access to gain income. The gang division created conflict of territory to earn a living. It then led the gangs to defend on their possession by marking their territory with their artistic expression.

There is no surprise that the gang members who got involve to the gang activities did an action that violated rules and laws. Fighting among gang members were common thing to happen in ghetto (Watkins, 2005, p. 22). It did not only involve physical contact but also involved shooting. It makes sense that those people owned guns whether to attack others or even to protect themselves.

The historical background reveals an attempt to gain freedom from dominant's limitation. The portrayals of breaking the laws as glorifying gangster life through Malakai and PJ demonstrate the only option that was provided. The gangster life became an effort to be free from economic boundary. It happens as they are minorities who have no access to the economic assimilation.

Vandalism illustrates through 410 Crew is seen as liberation reaction toward inadequacy on public facilities' access. This phenomenon is part of the unequal distribution of assimilation for minority because socioeconomically advancement was limited. Vandalism is also part of minorities' effort to defend what they have. 410 Crew assumes that The Streets belongs to ghetto society. They wanted to preserve their freedom of expression through artistic expression in The Streets Competition.

The artistic expression includes fashion. It is portrayed through Marcus in the second *Save the Last Dance*. However, this artistic expression is portrayed through clothing conflict. Marcus is labeled by his lecturer as a rebel because he wears trousers that are inappropriate in ballet rehearsal. His being rebel is determined based on his appearance since fashion symbolizes the

self as the cultural extension of oneself (Simmel as cited in Baxter and Marina, 2008, p. 105).

The different culture that enables someone to be identified in the multicultural society is blocked by the view on rebellion. This perspective prevents the artistic expression to be seen. The aspect of minority does not fit to the melting pot emphasizes in this point of view. Thus, freedom of expression that youngster does cannot be obviously seen.

The rule that makes people see rebellion on fashion also applies to other form of artistic expression, dance. Some of the portrayals of rebellion on dance reveal youngsters' rejection on the stiff and boring movement of ballet (*Step Up*, 00:32:15, *Step Up: The Streets* 00:16:09, *Step Up: Revolution* 00:21:25). Those youngsters try to modify ballet movement to a more danceable tune. A stronger attempt to alter the movement can be seen in the second *Save the Last Dance*. This movie describes a ballerina who does not only modify ballet movement but also choreographs for hip hop music. These depictions are seen as youngsters' attempts of shifting the movement from the existing rule.

Youngsters' effort to modify and adjust dance movement to danceable beat was considered as rebellion. The rebellious image is embedded in the break dance since its early existence. Perkins (1996) stated that break dance "in the eyes of the authorities, too closely resembled stylized gang fighting (p. 60)." Furthermore, the emergence of music also influence dance's image. Music was used as a way to depict social condition by the minority. In the sixties, "some rebels created music to deliver their values and views (Anderson, 2012, p. 117)." It can be seen that music was created to deliver message. In contrast to rebellion image, this statement gives different point of view toward what youngsters do.

A more danceable music influenced youngsters in the ghetto to expand their ability in dancing. They increase their capacity to synchronize movement with the beat. They have freedom toward themselves through this process. It can be seen that they are practicing their right to perform their talent as expression of freedom of speech. This right makes those youngsters to be liberated from limitation to their movement. It gives them chance to be free from the rigidity and getting away from the boundary of their talent. However, their voice cannot be well delivered as they perform it to the existing formal rules of movement.

Similar portrayal on the dance as rebellion is depicted in *Step Up: The Streets, Step Up 3D*, and *Step: Up Revolution*. These three movies describe youngsters' who perform their dance in public facilities such as in a park, streets, subway train, and even in an event. Their performances are considered to be disturbance for the society. However, this phenomenon happens for a reason. The history behind it can explain the reason why.

Looking back to when subculture began, artistic expression was used as a way for youngsters to be recognized. They want to be acknowledged by larger society, yet there was no facility to support their capacity. As a consequence, subculture like Hip Hop was born on the street through

block party. It is a place where youngsters can express their creativity through dance and music. Moreover, graffiti art was expressed on the train so that people could see their existence. Yet, it was also used by gang members to mark their territory (Price, 2006, p. 28). These phenomena on Hip Hop are depicted in movies in a more rebellious way rather than the artistic expression of practicing freedom.

This discussion reveals that rebellion and juvenile delinquency in the language meaning is a starting point to achieve deeper meaning. Knowledge beyond the representation enables to see the reflection of the phenomenon. Hip Hop phenomenon that can be seen in the movies provides two meanings of Barthes' myth theory as the following table:

It tells that rebellion and juvenile delinquency as a *sign* in the language meaning has become *signifier* in the myth meaning regardless knowledge beyond the portrayal. The meanings in the second part are achieved through understanding on melting pot, multiculturalism and freedom in American society as the *signified*.

Hip Hop as Signifier of American Life

One of the most essential driving forces for the advancement of Americans is their belief in "American Dream." It was coined by James Truslow Adams in his book *The Epic of America* in 1931. He says that it is "that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement (as cited in Abid, 2012, p. 1)." It implies that America is a place where people have chance to have a better, richer, and fuller life based on their effort to achieve it.

The seed of the "American Dream" has existed long before Adams coined the term. The foundation for the idea is the Declaration of Independence as this document covers fundamental Americans' rights (Abid, 2012, p. 1). The rights give the society chance to pursue their dream. This pursuing dream is associated with the pursuit of happiness in the Constitution.

Some people say that the pursuit of happiness is a feeling of satisfaction (Graaf and Musikanski, 2011, p. 56; Murray, 1991, p. 240). Some others relate it to financial success. Happiness for some people includes having money, being wealthy, and famous (Abid, 2012, p. 4; Muniroh, 2009, p. 33; Murray, 1991, p. 241; Putranto, 2012). The existence of emotional and material happiness can be traced back to the early American settlers who came to the new world with a hope of a better life. Muhni (2010) categorized the pursuit into religious hope and the secular dream (p. 106).

The religious hope is especially practiced by the first settlers whose aim was to acquire freedom to embrace any religion and belief. However, they also believe in the opportunity "to advance economically if one was willing to take the risk to go to the "New World" (Weaver, 1999, p. 4)." It shows that the material goal also became one of their purposes. It gives influence to Americans to achieve the dream of being

wealthy and being freed from poverty (Muhni, 2010, pp. 106-109).

The two categories mentioned above are goals in achieving the American Dream. Muhni says that "the Americans have a dream in pursuing happiness which is often called the American Dream (Muhni, 2010, p. 106)." It suggests that the American Dream covers the act of Americans in pursuing happiness. The happiness is "the last goal of the American Dream and the real American Dream is the Pursuit of Happiness (Muniroh, 2009, p. 33)."

The meaning of American Dream transforms from time to time. Some say that it is now depends on each individual concept. However, this recent time, Americans tend to practice the secular dream. It can be seen from the goal that they want to achieve. They stuck in the quest of the materialistic ends (Albee as cited in Abid, 2012, p. 5). The American Dream that Americans practice is now focusing on acquiring materials. The core of American Dream emphasizes on property and economic (Kurian, 2001, p. 98).

The practice of focusing on earning materials is based on the success stories that Americans have achieved known as the rags-to-riches. It becomes the fundamental materialist version of the American Dream (Lemay as cited in Ulinnuha, 2005, p. 37). The story makes Americans to believe that America can change them from having nothing to have everything. However, it can happen under a condition. Muhni (2010) said that happiness requires equality in rights (p. 107). Muniroh (2009) agreed with this

statement by saying that "both opportunity and success can be gained by all without looking at the status, gender or race" (p. 33). There is equal chance for everyone to get opportunity and to become successful.

The opportunity will be wasted when Americans do not have quality to seize it. There is a chance for everyone to be successful as long as "they were willing to learn and endure hardship" (Ulinnuha, 2005, p. 66). Moreover, they realize that opportunity exist not only for an individual but also others. It forces them to compete on it. Thus, hard work is required and it requires competitive individual (Potter as cited in Muniroh, 2009, p. 35).

The quality to be competitive is needed as American competition to seize the opportunity is intense. It especially happens when Americans try to reach the financial success, material comfort and dream of fame (Putranto, 2012). The struggle on the competition has become more complex because opportunity exists not only for an individual but also others. It forces American to compete on the opportunity and be aware of their ability as well as others'. Both individual and collective have to be ready to learn and endure hardship (Ulinnuha, 2005, p. 66). The portrayals on the effort are depicted in *Save the Last Dance* and *Step Up* movies.

The depiction of someone in this case a dancer's effort who wants to step level up can be seen in audition. In the scope of dancers' life, an audition can be mentally, physically, and emotionally tiring (Schupp, 2015, p. 157). The dancers have to perform what they have got in order to fulfill the requirements to pass an audition. It requires hard work since the participants

have to compete with other talented dancers. They have to struggle to show their capacity to be admitted. The dancers' struggle in audition is portrayed in the first *Save the Last Dance* movie.

A dancer's struggle is seen from Sara who struggles to get into Juilliard. Her failure in the first attempt and her mother's death during the audition brought her down. Nevertheless Derek, a hiphopper from Baltimore ghetto, raises her spirit up (*Save the Last Dance*, 2006, 00:56:00-00:58:27). He helps Sara to be able to perform the free form dance for the second audition in the same school.

Another portrayal of determination for an audition can be seen in Tyler, a hiphopper from Baltimore ghetto, of the first *Step Up*. His decision to be a transferred student in Maryland School of the Art makes him realize that he has to work hard for the chance. He even tries to dance ballet in the middle of his community service after his school time.

A hard attempt to succeed in audition is also depicted in *Step Up: Revolution* through Emily who wants to be an apprentice in a contemporary dance company. Her struggle leads her to join a break dance crew and gets away from her comfort zone to broaden her interpretation on dance.

A struggle in life also depicted in the *Step Up: All In*. The portrayal of Sean shows the struggle for audition by gathering people to form a new crew (*Step Up: All In*, 2014: 00:17:54-00-32:51). He has to create his own crew because his friends have left him. It happens because they have financial problem to support their life

in the new environment. Dancers' life is hard for them. Being selected to support a famous company for campaign even does not help them in the dance career. After they have finished their contract with the company, they have to join auditions in order to earn money. They have to compete with a lot of other talented dancers in order to get a job.

Presenting ability for dancers is also can be done in the form of showcase. Showcase requires hard work in order to perfectly execute the performance to amuse the audiences. One of the movies that present the struggle in preparing a perfect showcase is the second *Save the Last Dance*. It is seen when Sara, a prima ballerina, choreographs for both of Miles' hip hop performances (*Save The Las Dance*, 2006, 00:53:45, 01:24: 17). She has to manage two hip hop projects in the middle of her rehearsal for *Giselle* concert. Besides, she has to keep her choreographing for hip hop beat secret from her ballet lecturer.

Being determined to work hard on a showcase is also portrayed in the *Step Up: Revolution*. It is depicted through The Mob Crew's dance performance to protest the project of Anderson's company. They want to fight for their community so that the company will not destroy their neighborhood to build hotel and shopping mall. This crew's showcase is done three times before the company wants to hear their voice.

The struggle to be recognized is also done through Competition. It is a place for dancers to compete to be acknowledged, to be the best, and to win prize. They have to put a great effort as the competition is

harder especially when there is a great amount of money to win. The movies that portray this phenomenon are the third to the fifth *Step Up* movies.

The Pirates Crew needs to win The World Jam Competition to save their house in *Step Up 3D*. In the process of winning the competition, The Pirates' leader has to face his best friend and was asked to quit the competition. However, he refuses it and keeps on leading the crew in the dance battle to win the 100.000 dollar. The motive in solving financial problem also can be seen in the *Step Up Revolution*.

In the forth *Step Up*, The Mob Crew joins YouTube video contest to win a hundred thousand dollar grand prizes to support their life as dancers. Their struggle includes attempt of dancing that risk them to be jailed. They also face obstacle from a business company that wants to reconstruct their neighborhood. They realize that winning money cannot save their environment. They finally sacrifice their ego on winning money and turn to protect their neighborhood.

An attempt for betterment is also presented in the sixth *Step Up* movie. It exposes the effort of LMNTRIX Crew to win money as well as three years contract in Las Vegas. The members of this crew have the courage to leave their job for the competition. They dare to take the risk that makes them work hard to show their capacity. All of their energy is focused on the competition.

When winning money becomes the main purpose in the discussion, *Step Up: The Street* portray different purpose. It can be seen on the struggle of The MSA Crew in

The Streets Competition (*Step Up: The Streets*, 2008, 01:22:20-01:30:20). This crew has to face humiliation from 410 Crew because they were considered to be outsiders who learn break dance from school. It leads them to practice harder to prove that they have capacity and get the title to be the best crew in the neighborhood. They do it because the main purpose of the competition is to gain respect.

As can be seen in the discussion, movies' scene in the form of audition, showcase, and competition becomes the life struggle that dancers have to face. However, these performances reflect more than their portrayals. It requires knowledge beyond the portrayals that enables to understand Barthes' myth meaning (Barthes, 1991, p. 116; Edgar-Hunt, et al, 2010, p. 70; Stam, et al, 1992, p. 225). There is a relation of history to the life struggle that is portrayed in the movies. There is something more than enduring hardship in life.

Further exploration beyond the perspective is needed to reveal the myth meaning since Hip Hop inspires filmmakers to adopt 'street' signifiers (Saunders as cited in Blanchard, 1999). Hip Hop plays as a source for movie makers to adapt Hip Hop related aspects to the movies. The depictions of performances portrayed in the movies have their distinctive characteristics that distinguish them from one another. Audition is an opportunity to demonstrate abilities in an audition (Schupp, 2015, p. 157). It is a media for those who want to show their capability to be admitted by judges or juries.

The audition is portrayed in some of movies' scenes such as in the first *Save the*

Last Dance, *Step Up, Step Up: Revolution,* and *Step Up: All In*. All of those movies show opportunities for dancer to achieve what they have been dreaming of. Adams stated that the opportunities show the promise that America can give for its citizens (as cited in Abid, 2012, p. 1). Additionally, Americans believe in the equality as "…all men are created equal…" strengthen their willing to pursue happiness.

The movies that portray auditions show dancers' hard work in pursuing their dreams. In the first *Save the Last Dance*, Sara's dream leads her to join an audition to get into Juilliard dance school. Tyler in the first *Step Up* movie tries to achieve betterment through audition to become a transfer student to MSA. Emily in *Step Up: Revolution* pursues her dream through audition to be an apprentice for a dance company. Thus, The LMNTRIX in *Step Up: All In* joins an audition to be able to be admitted in The Vortex Competition.

All of the dancers see that there are opportunities for them. They have equal chance to join auditions and become successful in their attempt. It can possibly happen if they try hard to achieve their goal as Americans value success from hard work (Putranto, 2012). These phenomena are seen through the abilities of the characters in the movies to achieve their goals to be admitted in the auditions.

Showcase is another form of performance that gives choreographers the opportunity to present their work (Valle, 2014, p. 1). It can be seen in the second *Save the Last Dance* that shows Sara choreographs for Miles performances. Her ability in choreographing is approved by Miles' trust

on her choreograph, lecturer's compliment on her piece, and the contract that Miles gets from her choreography. Sara's determination to manage all of the obstacles makes her succeed to pursue her dream.

Portrayal on opportunity to present dancers' work also can be seen in the *Step Up: Revolution*. Through showcases, The Mob has chance to show that the neighborhood has a lot of potential individual. Their eagerness to show their capacity shows equality for them to achieve betterment especially for the environment. It can be seen from their accomplishment to stop the project that endangers their neighborhood. Furthermore, the dancers' courage makes them to be acknowledged by getting contract for a job. Thus, they do not only save their environment but also achieve happiness.

The other kind of performance is competition. It has become the spirit that characterizes Americans (Montagu, 1967, p. 106). It is driven by the belief in competition to be an opportunity to succeed not opportunity to fail (Huber, 2013, p. 53). Those who determine to pursue happiness have a chance to achieve it. Effort to achieve happiness has to be done since American values success from hard work (Putranto, 2012).

The attempts in competition have already described in earlier discussion. They are presented in the movies with the aim to win money. The secular dream in achieving happiness through financial comfort is presented in the movies' scenes. Movies such as *Step Up: 3D, Step Up:*

Revolution, and *Step Up: All In* portray this phenomenon.

Both of the third and forth *Step Up* depict dance crews' attempt to win 100.000 dollar from competitions. However the sources of opportunity in those movies are different. *Step Up: 3D*'s opportunity comes from The World Jam Competition. This kind of competition can be understood through the existence of world break dance competition.

Regarding the competition, the depiction in the movie resembles to world break dance competition especially the World Hip Hop Dance Competition. This competition is started in 2002 and based in Los Angeles (www.hiphop international.com). It requires dance crews to battle in the contest to win sum amount of money. This phenomenon is portrayed in the *Step Up: 3D* to create the depiction of an opportunity. The Pirates whose members have put great effort successfully seize the chance to win the grand prize in the competition.
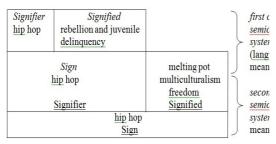
The opportunity in *Step Up: Revolution* comes from viral video contest. This kind of contest can be found in the internet from various sources with different categories and grand prizes. This viral video contest is depicted in the movie as viral video contest on YouTube. Even though The Mob dance crew in the movie does not win the grand prize, they successfully get a job contract.

The competition to win a contract in Las Vegas is described in *Step Up: All In*. It shows another source of opportunity to achieve a dream. It is seen as a grand dream for dancers to be able to have their own stage in entertainment industry. The phenomena of being able to get contract in Vegas can be traced back through the Jabbawockeez achievement.

The Jabbawockeez is the winner of America's Best Dance Crew the first season in 2008. Their success in the competition leads them to be able to debut on their own stage in Las Vegas in 2010 (http://www.jbwkz.com/). This dance crew has their own show PRiSM at Luxor Las Vegas in 2013 (http://www.luxor.com/ entertainment). Thus, this phenomenon of the existence of opportunity in American society is portrayed in the movie. It shows the success of dance crew in their pursuit of happiness as The LMNTRIX wins the competition.

Regarding the discussion, it can be said that *Save the Last Dance* and *Step Up* movies depict hip hop related scenes through performances. They are audition, showcase, and competition that are depicted as life struggle in dancers' life since they have to work hard in facing the performances. However, the hard work is not seen as burden in life in the *second order-semiological meaning*. It becomes the process in their attempt to achieve their dreams. It is a risk that Americans have to face in pursuing happiness. This perspective is achieved regarding the belief in America as the land of opportunity and the existence of equality to seize the chance. According to Barthes' myth theory, it can be summed up as follow:

Signifier hip hop	Signified rebellion and juvenile delinquency		*first ...*
			semio...
			syste...
			(lang...
			mean...
Sign hip hop		melting pot multiculturalism freedom	
			secon...
Signifier		Signified	*semio...*
			syste...
hip hop Sign			mean...

Conclusion

The discussions can be concluded in this part of study. It can be seen that Barthes' semiotics has guided this study. His myth theory is more meaningful to be analyzed under the umbrella of American Studies approach. It is because knowledge from other studies is required as American Studies theorist Robert Sklar said. Moreover, Leo Marx also suggests that micro work is the representation of the macro universe. His theory allows study on movies as the artifact to generalize American values. Thus, the information from the secondary data is useful in getting deeper analysis.

Understanding on hip hop through American experience has helped this study to reveal the phenomena reflected in movies. Barthes' myth theory leads this comprehension to stages of meaning making on the *first* and *second order-semiological system*. The signifier that can be found in the *Save the Last Dance* and *Step Up* movies is hip hop. It is manifested in hip hop related scenes in the seven movies.

The hip hop related scenes seen in youngsters' delinquency and artistic expression portray a sign of rebellion. This portrayal reveals American values of rebellion. However, Barthes' myth theory that emphasizes on knowledge of American experience suggests value of freedom.

American values are also can be seen from the depiction of hip hop related scenes in the audition, showcase, and competition. Through the discussion of dancers' hard life, American values of competitive, hard work and determination are achieved. Thus, understanding in the belief in the land of opportunity and equality in American experience help to reveals American values of optimism and materialism.

Bibliography

Abid, Sabrina A. *The Pursuit of Happiness: The State of the American Dream in Suzan-Lori Parks's Topdog/Underdog*. Thesis, Georgia State University. 2012.

Abrahams, Roger D. *Cultural Differences and the Melting Pot Ideology*. Educational Leadership , 29, 2, 118-21, Nov 1971.

Adaso, Henry. *Hip Hop Timeline*. PDF form: http://about.com. (accessed on January 2013).

Adi, Ida Rochani. *Reconciling the American Myth of Innocence with Popular Consciousness: A Study on American Action Films of 1990s*. Yogyakarta: Universitas Gadjah Mada <http://digilib.fib.ugm.ac.id/book/detail/4612>. 2003.

Anderson, Terry H. *The Sixties (Fourth Edition)*. Boston: Pearson. 2012.

Barthes, Roland. *Mythologies*. New York: The Noonday Press. 1991.

Baxter, Vern Kenneth and Peter Marina. *Cultural Meaning and Hip-Hop Fashion in the African-American Male Youth Subculture of New Orleans*. Journal of Youth Studies Vol. 11, No. 2, April 2008, 93-113.

Edgar-Hunt, Robert, et al. *Basic Film Making 04: The Language of Film*. New York: Ava Publishing. 2010.

Graaf, John de and Laura Musikanski. Land Journal, Autumn 2011, p. 56-59. *The Pursuit of Happiness*. www.earthislandjournal.org. 2011.

Hart, Walter Edward. *The Culture Industry, Hip Hop Music and the White Perspective: How One-Dimensional Representation of Hip Hop Music has Influenced White Racial Attitudes*. Arlington: University of Texas. 2009.

Hirschman, Charles. *America's Melting Pot Reconsidered*. Annual Review of Sociology, Volume 9 (1983), 397-423. 1983.

Hoch, Danny. "Introduction". *Jails, Hospitals, & Hip-Hop and Some People*. New York: Villard. 1993.

Huber, Jeffrey J. *Applying Educational Psychology in Coaching Athletes*. Illinois: Human Kinetics. 2013.

Kurian, George T. *Encyclopaedia of American Studies*. New York: Grolier. 2001.

Lipsitz, George. *Dangerous Crossroads: Popular Music, Postmodernism, and the Poetics of Place*. London: Verso. 1994.

Matza, David. *Juvenile Delinquency and Subterranean Values* (with G. Sykes) American Sociological Review 26: 712-29. 1961.

Montagu, Ashley. *The American Way of Life*. New York: G.P. Putnam's Sons: 1967.

Motley, Carol M and Henderson. *The global hip-hop Diaspora: Understanding the Culture*. Journal of Business Research (Impact Factor: 1.48). 03/2008.

Muhni, Djuhertati Imam. *Bunga Rampai dari Amerika: American Bouquet*. Yogyakarta: Impulse. 2010.

Mukerji, Chandra and Michael Schudson. *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*. Oxford: University of California Press. 1991.

Muniroh, Zahrotul. *The Pursuit of Happiness in F. Scott Fitzgeralds' the Great Gatsby*. Thesis, Yogyakarta: Universitas Gadjah Mada. 2009.

Murray, Charles. *The Pursuit of Happiness under Socialism and Capitalism.* Cato Journal, Vol. 11, No. 2 (Fall 1991), p. 239-258**.** Cato Institute. 1991.

Nachbar, Jack and Kevin Lause. 1992. *Popular Culture: An Introductory Text*. Bowling Green State University Popular Press: Bowling Green, Ohio.

Owen, Diana. *American Identity, Citizenship, and Multiculturalism*. Washington: Georgetown University. 2005.

Perkins, William Eric. *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture*. Philadelphia: Temple UP. 1996.

Price, Emmett G. *Hip Hop Culture*. California: ABC-CLIO, Inc. 2006.

Putranto, Aji Prasetio. *The Pursuit of American Dream in the Main Character of Dreiser's Sister Carrie*. Thesis, Yogyakarta: Universitas Gadjah Mada. 2012.

Richardso*n*, J. W., & Scott, K. A. *Rap music and its violent progeny: America's culture of violence in context*. Journal of Negro Education, 17, 175-192. 2002.

Schupp, Karen. *Studying Dance (A Guide for Campus and Beyond)*. Arizona State University: Human Kinetics. 2015.

Ulinnuha, Roma. *The Statue of Liberty and Ellis Island: Icon and Symbol*. Thesis, Yogyakarta: Universitas Gadjah Mada. 2005.

Valle, Toni. *University of Houston School of Theater & Dance presents Emerging Choreographers Showcase*. Texas: University of Huston. 2014.

Watkins, S. Craig. *Hip Hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement*. Boston: Beacon Press. 2005.

_____. *Hip-Hop at the Museum?* Heinemann and Carus Publishing. 2007.
(http://americanhistory.si.edu/)
(January 2013)

REFORMULATING DRACULA IN THE EARLY 21ST CENTURY: GENRE ANALYSIS OF 24 VAMPIRE FILMS

Nofiyanti Fuanda
Pusat Pelatihan Bahasa UMY, Yogyakarta
nfuanda@gmail.com

Abstract

The vampire is a phenomenon in western literature and culture. As many literary works featuring vampire are produced every year and continue to interest of the audiences, the creature becomes even embedded in the heart of not only western people, but also most people in the world. Currently, the researches on the creature either as a part of the myth or a character in literary works is so booming. They conclude that there is transformation of vampire both in myth and literary work. The research on literary works mostly generalizes vampire and Dracula as similar terms referring to blood sucker in general. In fact, those two terms actually refer to different signifieds. Therefore, this research aims to discuss specifically the development of literary works, especially films featuring the Dracula character since Stoker's story is still adapted in the current era. The discussion focuses on the conventions and inventions of Dracula films in the early twenty first century and how those new formulas are related to the social background. This research is qualitative research and data are collected from the library. In addition, the basic theory used is genre analysis which situates texts within textual and social contexts. In the field of American Studies, such analysis is relevant to McDowell's theory of "past, present and future" which supports interdisciplinary studies of time development.

As the finding of the research on twenty four films produced during 2000 to 2014 the researcher concludes that most of them mix the elements of some genres. There are eleven pure horror Dracula films, eight horror action, two horror drama, one horror adventure, one horror sci-fi, and one horror romance. Furthermore, the researcher found five formula inventions including: 1. the shifting themes which include the emergence of science and the blurring of sexuality; 2. the variation of the stereotypical characters which includes the turn of the villain into hero and the challenge of women as heroes; 3. the changing motive; 4. the variation of setting, and 5. the replacement of properties. In the further analysis, the development of the formulas is certainly the result of the mixing genres, and also the response to two major issues flourishes in today's era such as the issue of modernity and rationality and the phenomenon of 'New Women' and 'Now Women.'

Keywords: vampire, Dracula, formula, convention, invention

Introduction

The myth of the vampire is very popular among people in the world since almost all countries have a vampire-like creature-a blood drinker-as a myth in their culture. The myth is claimed to have come from Europe, especially Greece and Romania, but no one has made it certain since every country has its own version of the creature as well as the story which is deeply attached to each culture. The vampire myth in China for example is told as a living corpse rising from the coffin and hooping (Melton, 2011, p. 127). Another example, in Indonesia, the vampire-like creature is well known as a "Sundal Bolong" (hollowed bitch)-a female vampire who

sucks baby's blood. Europe and America, on the other hand, have similar versions of the vampire myth. Europeans as well as Americans believe vampires are:

> …basically creatures of the night, and during the day they enter a coma-like vampire sleep. They have red eyes and are cold to the touch. They may not be able to enter a room until invited. In addition, vampires possess some unusual "supernatural" attributes. They have great strength, they can fly (or at least levitate), they possess a level of hypnotic power (thus forcing the compliance of victims or causing the forgetfulness of the vampire's presence)…(Melton, 2011, p. 119).

Regardless of its variety, the major idea that certainly motivates the existence of almost all of the myths is the fact of life and death. The creature is the product of people's fear of the possibility of the dead body coming back to the previous life because human tend to think of the bad side of the binary (Baresford, 2008, p. 9). He further argues that "one might say that fear of the vampire's existence is more important than its actual existence" (Ibid).

Thus, the vampire exists because humans began to question whether such a demon is real. As the fear of the vampire is grows, so does the existence of the creature in human's mind. He adds that "as much as one dismisses the vampire, there is curiosity buried deep in the mind, a desire to explore the mysteries of the inexplicable" (Baresford, 2008, p. 10). It is that factor has allowed the vampire to survive throughout the ages, because the mystery has not and possibly never been answered, and people keep exploring it.

Nevertheless, it is neither the history of the myth nor the narrative which is considered significant to be researched in the current

era, but its popularity as a subject of literature. The existence of the myth in the literary works has created hysteria in the past and present in many places all over the world, especially in Europe and America because of the massive production of books, films, and other literary works featuring the blood sucker, especially after the booming of the first vampire film, *Dracula* (1931) which was written an adaptation of Stoker's novel with a similar title.

The vampire films beginning with Bram Stoker's *Dracula* in 1931 to those appearing in the late twentieth century such as *House of Frankenstein* (1997) are considered the first hysteria of the American vampire in literature. The further hysteria was after the release of some films such as *Blade* (1998), *Dark Prince: The True Story of Dracula* (2000), and *Interview with the Vampire* (2006) which brings about a different formula of vampire films in general. *Blade* (1998) is popular because it shows since it introduces the issue of race with a black vampire as the main character; *Dark Prince: The True Story of Dracula* (2000) is popular because it shows a historical Dracula; and *Interview with the Vampire* (2006) is famous because its human-like vampire.

Following the transformation of vampire films in general as mentioned in the previous paragraph, some studies find the phenomena of demystification and domestication of vampires in the late twentieth and the early twenty first century, for example a thesis done by Elisabeth Johansson titled *A Domesticated Vampire* (2010) discusses the transformation of the vampire character from a supernatural being like Dracula in *Dracula* (1931) into a nearly human creature in the case of Edward in *The Twilight Saga* (2008-2012). However, the previous research generalizes all vampire films, and mostly focuses only on analyzing the vampire characters. In fact,

in the very basic categorization, based on the character, there are two divisions of vampire films including vampire films with a Dracula character and vampire films with a non-Dracula character. Nevertheless, vampire films with a Dracula character have their own formulas, which now already have their own specific audiences. They are the Dracula lovers, not the blood sucker fans. Thus, a study on the specific division is certainly important as a continuation of the previous studies. Therefore, this research aims to study the development of Dracula films specifically related to, whether or not the development of both the formulas in general and the character in particular are in line with the development of vampire films in general. In addition, this research also aims to understand the social and cultural condition which is possibly related to the development.

The importance of the specific study of the development of vampire films featuring Dracula is: first, Dracula films, although they can be considered vampire films are developed independently with their own unique formula structure. Rather than focusing on the nature of blood drinking or the conflict with humans and other creatures, these films tend to focus on the character itself. Second, vampire in literature becomes various in formulas, so does Dracula. Dracula films recently feature other genres like action *Dracula Untold* (2014)*, Van Helsing* (2004), sci-fi *Dracula 3000* (2004), and romance *Dracula 3D* (2012), and fortunately such films get good responses from the audiences. This phenomenon certainly challenges the question of what makes the films interesting for the audiences. Third, recent films which portray the Romanian Dracula rather than Stoker's conventional Dracula somehow lead to the question of "Have the audiences' expectations changed recently?" If so, "What kinds of experiences cause such an alteration?"

In search for answers to the questions above, this research specifically works on the development of formula structure of the early twenty first century Dracula films as genre films-films in which formula is typical. The research applies historical or genre analysis which aims to seek an understanding of the formula development of a genre in relation to the social background. The data of this research includes Dracula films in the year 2000 to 2014 including *Shadow of the Vampire* (2000), *Dark Prince: The True Story of Dracula* (2000), *Dracula 2000* (2000), *Van Helsing* (2004), *Dracula 3000* (2004), *The Batman vs. Dracula* (2005)*, Dracula* (2006), *Billy & Mandy's Big Boogey Adventure* (2007), *Dear Dracula* (2012), *Hotel Transylvania* (2012), *Saint Dracula 3D* (2012), *Dracula Reborn* (2012), *Dracula: The Dark Prince* (2013), and *Dracula Untold* (2014). The secondary data, however, includes other Dracula films which are not internationally published such as *Dracula: Pages from Virgin's Diary* (2002), *Dracula II: Ascension* (2003), *Dracula III: Legacy* (2005), *Bram Stoker's Dracula Curse* (2006), *Bonnie & Clyde vs. Dracula* (2008), *Alucard* (2008), *Dracula* (2009), *House of the Wolf Man* (2009), *Terror of Dracula* (2012), *Dracula: The Impaler* (2013). In addition, Dracula films before 2000, vampire films, and other horror films in general are also included in the data.

Methodology

This research is qualitative research and data were collected from the library. Qualitative approach emphasizes the qualities of entities, processes and meanings that are not experimentally examined or measured in terms of quantity, amount, intensity or frequency (Denzin and Lincoln, 2000, p. 8). In qualitative inquiry approaches there are some strategies which can be applied such as Ethnography, Grounded theory, Case

studies, Phenomenological research, and Narrative research. This research applied the strategy of grounded theory. Grounded theory according to Creswell (2009) is:

> A strategy of inquiry in which the researcher derives a general, abstract theory of a process, action, or interaction grounded in the views of participants. The characteristic of this design is the constant comparison of the data with emerging categories and theoretical sampling of different groups to maximize the similarities and the differences of the information. (p. 37)

Thus, a grounded theory project typically does not begin with a theory from which hypotheses are deducted, but with a field of study or a research question, and what is relevant to this question is allowed to emerge during the research process (Bitsch, 2005, p. 77). The researcher believes that this design is appropriate for this research since this design characteristically opens possibilities for researchers to step back and critically analyze situations, to think abstractly, as well as to be flexible and open to helpful criticism (Glaser, 2006, p. 7).

In addition, this research is based on the constructivism world view which holds an assumption that individuals seek understanding of the world in which they live and work. Individuals develop subjective meanings of their experiences—meaning directed toward certain objects or things (Creswell 2009, p. 32). Thus, this worldview opens the possibility for the researcher to have an interpretation subjectively based on her or his experiences. Using their perspective, rather than starting with theory, the researcher develops it.

Regarding the method of analysis, this research applied themes pattern interpretation with some procedures. In general, data analysis of qualitative research according to Creswell (2009) included, "preparing and organizing the data; reading through all the data; analyzing with a coding process (clustering and making categories); generating description, themes and categories; and interpreting the data" (p. 223).

Findings

Dracula films in particular and vampire in general can be categorized as horror, specifically in the subgenre of gothic horror. Gothic horror can be defined as the combination of horror conventions with gothic elements. The genre of horror is so broad to define, but at its most basic, it encompasses all stories in which the main purpose is to scare the readers (Bailey, 2005, p. 240). On the other hand, Gothic literature according to Baldick and Mighall, are those which pit contemporary heroes against archaic villains to celebrate the victory of modernity over tradition, and rationality over irrationality (as cited in Herley, 2007, p. 234). Therefore, gothic horror can be simply understood as horror which has a strong supernatural element which connects between irrationality and rationality.

There are several formula conventions of gothic horror which are mostly similar to the conventions of horror in general including the conventions of the character, setting, theme, properties, and cinematic techniques. The themes of horror mostly deal with physical and emotional violence with the reliance on suspense in the plot (Bailey 2005, p. 420). Gothic horror, on the other hand, often dramatizes the eruption of supernatural and into normative social and/or domestic context, often with an undercurrent of phobic sexual panic (Langford, 2005, p. 158).

Compared to other horror subgenres, gothic horror tends to emphasize the

elements of the supernatural, while other subgenres bring about the theme of revenge, haunting, exorcism, and serial killers. Furthermore, specifically for Dracula films, the major theme is contemporary heroes against archaic villains to celebrate the victory of modernity over the past, rational over the irrational (Herley, 2007, p. 234).

In addition to the theme, the setting usually takes ruined and isolated places with the atmosphere of moral gloom and physical decay such as in an old castle or an empty house (Bailey, 2005, p. 420). Besides, horror is also identical with its duality of setting. There are usually two worlds representing the dark and the light. In the adaptation of *Dracula*, the two major settings are the castle which represents the dark or the past and the real estate which represents the light or the modernity.

Regarding the characters, the major formula is the existence of the monster. Science fiction and fairy tale also have this convention, but horror is distinct from those two in other aspects. Horror is distinct from fairy tale for the setting as stated by Carroll (n.d.) that:

> What appears to distinguish the horror story from mere stories with monsters, such as fairy tales, is the attitude of characters in the story to the monsters they chance upon. In works of horror, the humans regard the monsters that they encounter as abnormal, as disturbances of the natural order…In examples of horror, it would appear that the monster is an extraordinary character in our ordinary world, whereas in fairy tales and the like the monster is an ordinary character in an extraordinary world. (p. 52).

In another case, compared to science fiction, according to Kawin, if it is horror there is a monster in it; while if it is science fiction, there is a scientist. Furthermore, although there is a monster in both genres, horror and science fiction differ in the type of the monster. The monster in horror is machine or product of machines, but in horror the monster is humanoid or an aspect of human psychology (Grant, 2003, p. 333).

Those conventions of horror films fit the early Dracula films which mostly are the adaptation of Bram Stoker's novel. Since the novel as well as the first unauthorized adaptation *Nosferartu* (1922) and the authorized one *Dracula* (1931) are very popular, only a few Dracula films are found to have new inventions before the twentieth century. The most significant possible reason for this is that the story already has its audiences and it is easier to keep the audiences' interest by making it addictive rather than bringing something new to expect the audiences' satisfaction. However, in the twentieth century there were some Dracula films made which are no longer faithful to Stoker's formula. Dracula eventually began to leave the horror themed behind and turned into comedy such as in the films titled *Dracula: Dead and Loving It* (1995) and the *Mark of Dracula* (1997).

In the early twenty first century, Dracula films became even more various. Based on the 24 Dracula films collected, both primary and secondary, the researcher finds a lot of Dracula films in the early twenty first century which are no longer pure horror, but are mixed with other genres although those which are pure horror are still dominant. In detail, there are eleven pure horror Dracula films including *Shadow of the Vampire* (2000), *Dracula 2000* (2000), *Dracula II: Ascension* (2003), *Dracula III: Legacy* (2005), *Dracula* (2006), *Alucard* (2008), *House of the Wolf Man* (2009), *Dracula* (2009), *Dracula Reborn* (2002), *Terror of Dracula* (2002), *Dracula: Pages from Virgin's Diary* (2002); eight horror action

including *Dark Prince: The True Story of Dracula* (2000), *Van Helsing* (2004), *The Batman vs. Dracula* (2005), *Bram Stoker's Dracula Curse* (2006), *Bonnie & Clyde vs. Dracula* (2008), *Dracula: The Dark Prince* (2003), *Dracula: The Impaler* (2003), *Dracula Untold* (2004); two horror drama including *Dear Dracula* (2012), *Hotel Transylvania* (2012), one horror adventure *Billy & Mandy's Big Boogey Adventure* (2007), one horror sci-fi *Dracula 3000 (2004)*, and one horror romance *Saint Dracula 3D* (2012*)*.

The mixing genres are certainly a response to the audiences' rapid expectation of fresh entertainment, which is able to satisfy them today when the entertainment industry is so massive. Thus, in order to meet their expectation, the film makers should be able to make variation of the formula although some major conventions still need to be narrated as the first appeal. By combining the formulas of the mixed genres as well as considering the social issues and trends, the invention of a new formula is not a hard thing to do. Dracula films have recently proven to successfully invent new formulas with such ways. Five categories of inventions found by the researcher include: first, it is the shifting themes which include the emergence of science and the blurring of sexuality, second, it is the variation of stereotypical characters, third, it is the changing motive, fourth, it is the variation of setting, and lastly it is the replacement of properties.

The Shifting Themes

As explained in the beginning of this chapter, in the early writing, *Dracula* (1897) was a gothic horror with the archetype of contemporary heroes against archaic villains to celebrate the victory of modernity over the past, rational over irrational (Herley, 2007, p. 234). The themes of such gothic stories are mostly-as seen in Stoker's *Dracula* and its adaptation-faith vs. science, good vs. evil,

women, and sexuality. Nowadays Dracula films which vary in genres are found to still faithfully represent those themes. However, the focus is different. Two major shifts found by the researcher are the emergence of science and the blurring of sexuality.

The Emergence of Science

Dracula films in the early twenty first century which mix the genres shift some conventional themes. Certainly, the films keep bringing the themes of faith Vs science, good Vs evil, and modernity Vs tradition as those produced in the early Dracula films, but the intention is already different. If in the early films, superstition and faith are dominant; nowadays films bring more intention to the science rather than the faith and superstition.

In the early *Dracula* films which are gothic horror, the dominant theme of faith is shown in some elements of the films including the character, the properties, and the plot. The character of Dracula in the unauthorized adaptation of Dracula *Nosferartu* (1922) is depicted as truly monster with his old fashioned, pale and scary face, like what the superstition is. In addition, he is told to be afraid of the sun, holy water, and crucifixes. In the plot, for example in Browning's *Dracula* (1931), the intention of faith can be seen the beginning of the scenes; the people were all afraid of the Count who was believed to be a supernatural being who sucked blood of the living. They would not leave their houses after the dark. That is why people ban Harker for going to Borgo Pass although he keeps going. Later on, a scene of an old lady giving Harker crucifix to save him appears in close up emphasizing the crucifix. Thus, both the dialogue and the properties appearing in the early minutes of the film show the intention towards faith.

The idea of science, however, is seen as not as dominant as the faith. It is represented only by the existence of Prof. Van Helsing who functions as the hero or the problem solver, and the silver steak as the property to subdue the vampire. Van Helsing was an intellectual person with knowledge of medication, yet he still believed in superstition as he argued to another professor in his office after the murder of Lucy "I may be able to bring you proof...that the superstition of yesterday can become... the scientific reality of today." (Dracula, 1931; 00:32:36-00:32:49). The silver steak, although it is believed to have power to subdue the vampire, is not used in the early Dracula films to end the evil life. Dracula mostly dies by sunlight.

However, nowadays popular Dracula films are found to highly celebrate science and modernity more than faith. In *Van Helsing* (2004), for example, the main character of the film, Abraham Van Helsing, is depicted as a human who is believed to be able to defeat monsters including Dracula with his power. Although it is told that Van Helsing is protected by the church, it is not the religious attributes like the prayer, crucifix or the holy water which then defeat the monsters. Instead, he uses modern weapons.

In addition to *Van Helsing* (2004), other horror action films which are colossal such as *Dark Prince: The True Story of Dracula* (2000), and *Dracula: The Dark Prince* (2013), also include the theme of faith vs. science, rationality vs. irrationality, and good vs. evil as both actually tell the similar story; Stoker's is only the continuation and the repetition of the Romanian folklore. However, unlike those representing Stoker's imagination, the films adaptation of Romanian Dracula still put a big influence toward faith. Furthermore, rather than bringing about the mystery or the horror, Romanian Dracula tends to bring about the romance

of Dracula. Therefore, the most dominant theme is the lost love of Dracula.

If the films that are combined with the action genre still give a lot of attention to faith, other Dracula films mixing with other genres like sci-fi and drama as well as pure horror highly celebrate science. *Dracula 3000* (2004)*,* a horror sci-fi film is totally a science celebration in the whole elements as it tells about the future year of 3000 and the truly modern technology of space travel called salvage ship Mother III. An animation drama film, *Hotel Transylvania* (2012), certainly brings about modernity in its soft narrative which is targeted for children. The hotel as the setting is a modern form of the castle where Dracula lived in the early *Dracula* adaptation (1931). The properties used such as the projector Dracula used to show the human development in his daughter's birthday, the phone that Jhony brought, and the plane which brought Jhony also show how science and modernity are celebrated in the film. In the recent Dracula horror film titled *Dracula Reborn* (2002), science is also emphasized. Dracula in such pure horror is not living in a castle, but a big mansion. Rather than traveling using a cart, he has a luxurious car. Furthermore, such religious symbols an no longer dominant.

Different from other subgenres which celebrate science, a current new film, *Saint Dracula 3D* (2012), which is more romance than horror still highly emphasizes faith although it also shows the modernity in some aspects such as the setting and the properties. The film certainly describes Dracula as a blood sucker, but such narrative is told in the story only as in the opening. The film focuses on developing the love story of Dracula and Celia. Thus, Dracula is more sympathized for his lost love in the past.

The blurring of sexuality

Since the early belief of the vampire, this creature has always been associated with sexuality. The first recorded evidence of the vampiric image which is a picture drawn on a bowl of a man copulating with a beheaded vampire in prehistoric times shows how the creature has been sensual since its early creation (Baresford, 2008, p. 31). In fact, seeing from the natural standpoint that Dracula is mostly man with his behavior of blood drinking and the fact that most victims are women, we see actually such a natural way to connect the creature with sexuality.

Dracula (1931) as one of the most popular vampire fictions also includes the theme of sexuality in its narrative. The issue of sexuality represented in the first *Dracula* film adaptation (1931) is the matter of sex oppression toward women, similar to the novel. Women in vampire tales are always the victims, the object of sexual desire since they are considered physically weak, while men are the hero or the villain and have the power. Mina, Lucy, and the brides are all the victims of Dracula. Lucy is the victim of Dracula's desire of the virgin blood, while Mina as well as Dracula's brides are Dracula's objects of sexual desire. They are all passive as Mina has no way to avoid or defend herself from Dracula's charm and the brides willingly serve Dracula's sexual desire.

In addition to the theme of sexuality, the issue of gender is also dominant in the early adaptation of *Dracula*. In *Dracula* (1931), the issue of gender especially equality between men and women is represented by the main characters Jonathan Harker and Mina as well as Dracula and his brides. In the case of Jonathan Harker and Mina, it is seen that a patriarchal culture is still well applied. Jonathan as a man should work, while Mina stays at home. In the opposite of Jonathan and Mina, Dracula and his brides

depict another role in life—the one which was uncommon at the time this fiction was produced. The brides are the ones feeding their master. They are free and wild, while Dracula is just staying at his castle ordering his brides to do everything. Thus, if Harker and Mina represent the patriarchal life, Dracula and his brides can be interpreted as representing the modern one in which man and woman are more equal as depicted by the brides who have already had a role to work finding the prey although they are still under Dracula's control.

In the early twenty first century, however, the themes of gender and sexuality are no longer highly celebrated in Dracula films. The themes exist, but are blurred. In the colossal films such as *Dracula Untold* (2014), and *Dracula: The Dark Prince* (2013) there are no sensual scenes like in the past *Dracula* films. The films are more about the romance between King Vlad III and his lost love, Elisabeth. Furthermore, even if the films represent Stoker's adaptation which bring about the past vampire such as *Saint Dracula 3D* (2012), *Van Helsing* (2004), and *Shadow of The Vampire* (2000), the intention is no longer to portray sexual seduction, but the tragic romance between the vampire and the female victims. In *Saint Dracula 3D* (2012), there are several vulgar scenes between Dracula and Celia as they fall in love. However, the scenes are not as vulgar as those shown in Copolla's *Dracula* (1992). Other films which mix with drama such as *Hotel Transylvania* (2012), and sci-fi such as *Dracula 2000* (2000) are even far away from portraying sexuality.

The issue of gender in the recent Dracula films is also not as dominant as in the past. Moreover, the issue brought has already different. Nowadays Dracula films are mostly the celebration of women emancipation. Some films put woman as another hero rather than as the victim such as in *Van Helsing* (2004), Van Helsing is

helped by Ana in defeating Dracula. In *Dracula Untold* (2014) Dracula's wife starts helping Dracula to defend the kingdom. Thus, if women used to be stereotyped as weak so that they could only become the victims, in the recent films they began to play an important role in the plot of the story. They can be the hero's helper or even the hero.

The Variation of the Motive

The consequence of the shifting themes of the recent Dracula films is that the narrative structure which transforms the theme into a complete story telling also changes in some ways. One of the most important elements of the narrative which functions to trigger the conflict is the motive. The motive of the early Dracula films is mostly the expansion of Dracula's territory.

Current films, however, vary in motives. Most of them bring about revenge and hunting as the motives in the plot story. Yet, there are still some films keeping the traditional motive of expansion. Those are the films which faithfully bring the pure horror of Stoker's. Another subgenre, horror drama, which is mostly in animation in films and targeted for children brings various motives such as defense and proving something. In *Hotel Transylvania* (2012) for example, unlike most Dracula film which keep the horror sense even if they are mixed with other genres, the film is considered a drama. It represents the themes of love and family life. The motive found in such Dracula film is the defense of Dracula from human. Different from *Hotel Transylvania* (2012), another short animation horror drama *Dear Dracula* (2012) brings the motive of proving. Dracula appears to prove that he is still scary since human no longer believe in his existence.

Variation of the Stereotypical Characters

The characters of horror films mostly include hero, villain or the monster, loved up couple, helper, victim, and donor. Those all stereotypical characters have their own function in the plot of the story. In addition, they have also special characteristics which become the formula to differentiate horror from other genres. However, the researcher finds three significant transformations of the stereotypical characters in the recent films including the evolution of the monster into hero, the appearance of woman as another hero, and the variation of loved couples.

Monster as the Hero

In the recent Dracula films, the hero and the villain become confusing. The villain or the monster, Dracula turns into a hero especially in the colossal and animated films such as *Dracula Untold* (2013) and *Hotel Transylvania* (2012). In *Dracula Untold* (*2013),* King Vlad III who is called Dracula was not a monster since the beginning. He was a good king, battled for the glory of his kingdom, but then transformed into a devil after the death of his wife, and the threat from the Turks. He betrayed God for not saving his wife while he was away defending his people. Thus, his deeds are considered reasonable by the audiences. He is seen as a victim rather than the villain. The sorrow he experienced more touching compared with the sadistic way he killed the people by impaling. The Turks, somehow, are more cruel although they just triggered what Dracula did. They are considered the cause of the cruelty of Dracula.

Woman as another Hero

Women mostly become the victim in horror films since they are considered weak. Men, however, always play the monster or the hero since they are

considered strong and masculine. In Stoker's *Dracula*, Mina, Lucy, and the vampire brides are all the victims of Dracula. Lucy is the first to be killed. Mina is the one who is hunted since her face is similar to Dracula's lost love. The brides, although they are depicted as strong vampires, are only Dracula's servants who feed him.

Different from the earliest films, recent Dracula films put the woman as the hero's helper like in horror action *Van Helsing* (2004). In the film, Van Helsing is not the only hero. He is helped by Anna, a woman with a masculine character. Her function in the plot of the film is quite significant. Besides to help kill the Dracula, she also functions as the one who destructs both the villain and the hero's attention. However, there are some films which still put women under the domination of men. Those films are mostly the pure horror ones which still faithfully adapt Stoker's plot such as *Dracula Reborn* (2012), and *Dracula* (2006).

Variation of Loved Up Couple

Another formula of horror is the existence of loved up couple. They are male and female, usually all over each other when they are killed. They are typically away from the rest of the group when the first murder occurs, therefore they do not know that there is a killer around them. In addition, since they are busy with themselves, they do not notice the killer even when he is close to them[1]. The loved up couples in Stoker's *Dracula*, both the novel and the adaptation are the victims Mina and Harker as well as Lucy and Arthur. In the beginning of the plot, Harker

---

[1] Marston, J. (2015). Stereotypical Characters in Horror Films. Retrieved from http://www.slideshare.net/JessMarston95/stereotypical-characters-in-horrorfilms

traveled to Dracula's castle alone. Although he was warned by the local people, he kept going since he was living far from the village and had less information about Dracula. Even when he already knew that something wrong happened in the castle, he kept staying as he was motivated by the benefit of a lot of money he would get if he successfully made contact with Dracula.

In the recent films, however, the loved up couple's are distinct. They are not only between two victims, but also between the heroes as well as between the hero and the victim. The variation of the loved up couple between the heroes exists in the films in which the motive is hunting such as *Van Helsing* (2004) and *Dracula: The Dark Prince* (2013). In *Van Helsing* (2004), the loved up couple is Van Helsing and Anna Valerious, while in *Dracula: The Dark Prince* (2013), the loved up couple is Lucian and Alina. Those two couples are typical in the characterization and plot. Both Anna and Aliana are strong and sexy girls who have a mission to hunt Dracula. The girls and the boys do not know each other at first and fall in love after they amaze each other with their strength.

The variation of loved up couple between the monster and the victim, on the other hand, exists in the films in which the motive is revenge for the lost love including *Dark Prince: The True Story of Dracula* (2000), *Dracula Untold* (2014), *Hotel Transylvania* (2012), *Saint Dracula 3D* (2012). In *Dark Prince: The True Story of Dracula* (2000) and *Dracula Untold* (2013), the loved up couple is Dracula and his wife. In *Hotel Transylvania* (2013), the loved up couple is Dracula's daughter, Mavis and the visitor Jhony. In *Saint Dracula 3D* (2012), however, the loved up couple is Dracula and the victim, Celia. All of those films that show the hero and the victim as the loved up couple focus on exploring the tragic romantic story of the couple which are then separated by death.

Variation of the Setting

Vampire films in general and Dracula in particular, as an established genre of film, have two major places as the setting: the isolated place where the vampire lives and the urban place where human stay. Those two places certainly function to represent the past vs. the present, tradition vs. modernity, as well as faith vs. science. The setting of time, on the other hand is mostly the Victorian era since the idea of vampire was booming in that transitional period.

However, as the themes change through time, the setting also develops. Thus, the researcher finds that the time setting of recent Dracula films is mostly in the present era, while the setting of place varies in both the isolated and urban areas. The variations of isolated places include the cave, underworld, and hotel; while the urban places which used to be real estate, now include mansion, museum, kingdom, and laboratory.

Changing Properties

One other formula of Dracula films is the weapon used to defeat the monster. In the early creation of the fiction, Dracula can be defeated by a crucifix, holy water, sunlight and silver stake. Such weapons used to kill are merely associated with Dracula as a mythical figure. Dracula is a vampire, an evil whose enemy is God. He, therefore, can be subdued only using religious symbols. Silver stake, however, as the only modern weapon used represents the modernity which became one of the big issues at the time of the creation of Dracula.

Recent Dracula is still a mythical figure, but he is not as mythical as in the classic horror. His appearance is more modern, and less scary. His power, on the other hand, is less super. If the Stoker's Dracula is so familiar with his pointed ear and pale face, recent Dracula is totally human, even a charming one. His outfit is no longer a black coat with a red collar, but modern clothes as used by common people. In addition to the appearance, the weapons used to kill Dracula are also substituted. The sunlight and silver stake are still Dracula's enemies, yet the crucifix, garlic, holy water, and other religious properties no longer affect him. The new weapons used in mostly recent films are modern weapons such as Lightbringer in *Dracula: The Dark Prince* (2013).

Mixing Genres

Dracula films in the early twenty first century, as discussed previously, develop the formulas. One of the drives is certainly the mixing genres as it has been identified the films are no longer only pure horror, but mix with other genres. The hybridization or the mix of genres forces the combination of the formulas since every genre has its own formulas which are already familiar to the audiences. Action films for example are familiar with the fight, romance with its hero and heroine, sci-fi with the scientific tools, thriller with the bloody act, comedy with the twist, and adventure with the journey. The combination of horror and action which are targeted to the two different groups of spectators certainly should gather both mystery and fight in order to meet the expectation of both horror and action lovers. In addition, the combination should be also proportional, so that the audiences of horror can get the fear from the mystery shown, and the action spectator can still enjoy the part of physical attraction.

The mixing formulas of Dracula films somehow can be considered successful seen from the popularity of some films among horror films in general. Although

there are a lot of horror films bringing about new formulas such as *Annabelle* (2014). The success of the new formulas certainly, as explained in the previous paragraph, is because the films are able to measure the composition of the mixed formula and correctly put them into sequences. One of the successful Dracula films presenting a new genre is *Van Helsing* (2004) which mixes horror and action. *Van Helsing* (2004) successfully turns the horror into soft action films by focusing on the role of the character of Van Helsing as a vampire hunter. A dracula film which mostly tells the story of the terror of Dracula becomes a story of hunting Dracula. The Dracula lovers can still taste the mystery and the horror tension of the film from the terror of Dracula to the villagers as well as his plan to breed vampires. On the other hand, those who like the action can enjoy the fighting scenes between Van Helsing, Dracula and the werewolf.

Modernity and Rationality

The theme of religious belief vs. science, and tradition vs. modernity flourished in the early Dracula films as the reaction to the raise of science after the publication of Darwin's theory of evolution which challenged human to question the irrationality of religious versions of the theory of human creation in the late nineteenth century. As science was new at that time, Dracula films mostly still bring about faith as the theme. However, recent films have been found to shift the themes. They celebrate science more than faith.

The themes of good vs. evil, past vs. modernity, and religion vs. science in the Dracula films remain exist through years as those are actually the basic idea of the creation of the immortal creature-the vampire. They are created as the binary of the mortal-the human. As the mortals run into modernity and celebrate rationality with the development of science, the immortal will remain in the past and irrational. They hold whatever in whenever they turn into the undead. Even if they are created in the millennium era, they will exist in the past. Meanwhile, the different intention in the films is mainly-besides the reason of the consequences for mixing with other genres-because of the development of human life.

One hundred years after Darwin, religion still exists, and science grows unstoppable. The fact that Darwin's theory cannot answer the very basic question of "what does then create the first essence of the evolution?" certainly becomes the reason of the everlasting belief of religion as represented in the theme of literary works. However, religion now is becoming more private compared to science which is even more celebrated. Thus, the emergence of science in Dracula films today is something in line to the characteristics of the modern era in which technology is so important in supporting human life and logic is above all traditions.

'New Women'

It has been discussed that the theme of gender and sexuality which exist in vampire literature nowadays has shifted its intention. In todays films, the issue of sexuality blurs into romance. Films like *Saint Dracula 3D* (2012) and *Dracula untold* (2013) give more attention to the story of Dracula's lost love than to the seduction of Lucy by Dracula. On the other hand, the gender issues represented in the recent films are mainly about women's equality. Women are no longer placed in subordinated positions as victims. In *Van Helsing* (2004), the woman, Ana, becomes the hero's helper. In *Hotel Transylvania* (2012), Mavis, Dracula's daughter is depicted as a masculine girl rather than a feminine one.

The celebration of women's emancipation in Dracula films is in line with the real

phenomenon of women's empowerment especially in the Unites States. Stoker's *Dracula* was produced in the Victorian era when the aristocratic culture was still well applied, and women were struggling over it. It was the time of the flourish of the issue of the 'New Women', women who did not behave as the Victorians should. Lucy, Mina and Dracula's brides in *Dracula* (1931) can be interpreted as the picture of the people's fear of this phenomenon. Meanwhile, the appearance of a woman as another hero in recent films such as Anna in *Van Helsing* (2004), or Elisabeth in *Dracula Untold* (2013) then can be interpreted as the changing phenomenon of the 'New Women'. If Mina is considered as a better girl in Victorian era and Lucy is the more modern one, Anna in *Van Helsing* (2004) posses Lucy's characteristic as an active woman, but her position is close to Mina as the main protagonist character. Thus, if the 'New Women' was people's fear in the Victorian Era, it is now a social phenomena, the 'New Women', who people have already accepted.

Conclusion

To conclude, the formulas of Dracula films in the early twenty first century develop in their own way, different from vampire films in general-although there are some formulas which are going in the similar direction. The inventions of the current formulas are: the shifting themes including the emergence of science and the blurring of sexuality; the changing motives; the variation of stereotypical characters including the monster as the hero, women as another hero, and the variation of loved up couples; the variation of setting; and the replacement of properties.

The development of the formulas is certainly the result of the mixing genres. In addition to the mixing genres, it is also response to the audiences' expectation which is in line with the issues which have happened recently in the early twenty first century. Two major issues related to the vampire in literature are first, modernity and rationality and second, the phenomenon of 'Now Women'. Such arguments are proven since other films both vampire and horror in general show similar intentions.

References

Bailey, D. (2005). Horror. In D. Herald and W. Wiegand (ed.)*, Genreflecting: a Guide to Popular Reading Interests Sixth Edition*. Littleton: Libraries Unlimited.

Baresford, M. (2008). *From Demons to Dracula*. London: Reaktion Books Ltd.

Bitsch, V. (2005). Qualitative Research: A Grounded Theory Example and Evaluation. *Criteria Journal of Agribusiness 23. Agricultural Economics Association of Georgia*.

Carroll, N. (1987)The Nature of Horror. *Journal of Aesthetic and Art Criticism. 4. 1 (1987): 51-59*.

Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (3rd ed). Los Angeles: Sage Publications, Inc.

Denzin, N K., and Lincoln, Y. S. (2000). Handbook of Qualitative Research. Thousand Oaks: Sage Publications, Inc.

Barney G., and Strauss, A. L. (2006). The Discovery of Grounded Theory: Strategies for Qualitative Research. USA: Aldine Transaction.

Grant, B. F., and Keith. B. (2003). *Film Genre Reader III*. USA: University of Texas Press.

Herley, B. (2007). Contemporary Horror Cinema. In C. Spooner and E. McEvoy (ed.), *The Routledge Companion to Gothic*. New York: Routledge.

59

Langford, B. (2005). *Film Genre: Hollywood and Beyond*. Edinburgh: Edinburgh University Press.

Marston, J. (2015). *Stereotypical Characters in Horror Films*. Retrieved from http://www.slideshare.net/JessMarston95/stereotypical-characters-in-horror-films.

Melton, J. G. (2011). The Vampire Book: The Encyclopedia of the Undead. USA: Visible Ink Press.

MODERATE ISLAM AND ITS RELEVANCE IN THE POST 9/11 AMERICA AS IMPLIED IN IMAM FEISAL ABDUL RAUF'S *MOVING THE MOUNTAIN*

Rifka Pratama
Universitas Diponegoro, Semarang
pratama.rifka@gmail.com

Abstract

American Muslim is one of some existing religious minorities in America. Despite of minority, this religious group has been long, some believed it has been even since the Columbus exploration, living in the country. As time goes, the American Muslims are able to blend with American Society. These Muslim individuals are found in many fields of life of American, such as social, economic, education, and even politics in America. This condition is anyway worth appreciating as the struggle of American Muslims for their existence is not something simple and easy. Apart from the reality, the deadly attacks of 9/11, to some extent, has put American Muslims to be objects of suspicions. Soon after the tragedy, Muslims in many occasions are prejudiced as harsh, and of course, terrorists. These suspicions and prejudice have been, in fact, long found in the middle of American society pre-9/11 attacks. However, the tragedy aggravates the status quo of the American Muslims and it soon creates the worst point of so-called Islamophobia. In response to this phenomenon, many American Muslims start to deliver counters in various ways and media. Among the American Muslim figures, Imam Feisal Abdul Rauf, an American Muslim activist and leader, actively brushes off the bad images of Islam, especially regarding the 9/11 tragedy. Through his book entitled "Moving the Mountain: beyond Ground Zero to a New Vision of Islam in America", Rauf explains his views on Islam. This book also implies counters to the so-called phenomena of Islamophobia. On the other hand, Moderate Islam contains the same spirits with Rauf's *Moving the Mountain*. It offers the spirit of moderation in understanding and practicing Islam. Both the ideas in turn are able to counter Islamophobia in America, especially in post 9/11 America.

Keyword: American Muslims, Imam Feisal Abdul Rauf, Moving the Mountain, Islamophobia, Moderate Islam

Introduction

The 9/11 tragedy in America has shocked people all over the world. It soon makes Islam a controversial topic especially among the public of America. This deadly attacks have significantly affected the views of some Americans on Islam and Muslim. Out of the impacts, as the suspect behind the tragedy Al-Qaeda is considered responsible for making Islam a center of attention among the public of America.

Since the organization commanded by Osama bin Laden is labeled as *Islamic Militant*, it becomes inevitable for the likelihood of distortion in differentiating Islam and terrorism. Far before the 9/11 this phenomenon has been actually happened. Homerin (2006) suggested, "for many Americans the word Muslim invokes a host images: a veiled woman, a robed Bedouin on camelback, an angry black man, and, especially today, an Arab terrorist" (p. 105).

Especially after the 9/11, some people are trapped to generalize the Islamic Militant groups with Islam which is practiced by the mainstream. Consequently, this second largest religion is often viewed as one which promotes hatred and terrorism. In fact, Al-Qaeda, which is also a part of the militant groups, is only a small faction in Islam. A survey of people's views on Al-Qaeda done by *Pew Research Global Attitudes Project* in 2014 shows that the militant group gets negative marks in all 14 countries surveyed (para. 15). It is surprising as the countries are mostly populated by Muslims. Strong majorities in most countries have unfavorable opinions of the group[1].

Bad images of Islam that exist in the public of America, in turn, potentially create prejudice and hate crimes against American Muslims. Anderson (2002) found that "following September 11, 2001, the Federal Bureau of Investigation (FBI) reported a 1,700 percent increase of hate crimes against Muslim Americans between 2000 to 2001" (as cited in Khan and Euckland, 2012, para. 1). As reported by CAIR (Council on American-Islamic Relations), there were also 1717 reports of harassment, violence, and other discriminatory acts to Muslims in the first six months after the 9/11 attack (para. 1).

Being a minority group in the midst of bad images and prejudice, Muslims in America find it difficult to live a normal life especially at the days following the 9/11.

1   More   info visit:http://www.pewglobal.org/2014/07/01/concerns-about-islamic-extremism-on-the-rise-in-middle-east/

On this matter, Eck (2002) affirmed, "although Muslim groups condemned terrorist violence, there was an unprecedented wave of attacks on Muslims and Muslim communities" (p. x). She further narrated violences against Muslims community in the US in the aftermath of 9/11. The following is her narrative:

> "In the days following the attack, a furious man smashed his car through the plate-glass door of the mosque in Cleveland. A crowd approached the Bridgeview mosque in Chicago shouting anti-Arab slogans. As Muslims gathered at their mosque in Sterling, Virginia, to take a chartered bus to a blood drive, they found a message inscribed on the building in big black letters: "Die Pigs" and "Muslims Burn Forever!" In Alexandria, Virginia, someone hurled bricks wrapped with hate messages through the windows of an Islamic bookstore, shattering the glass. A firebomb landed in the mosque in Denton, Texas, on the outskirts of Dallas, and rifle fire pierced the stained-glass dome of the mosque in Perrysburg, a suburb of Toledo, Ohio. The rash of scattershot incidents across the country also included Hindu temples attacked in Medinah, Illinois, and in Matawan, New Jersey; a Gujarati owned convenience store fire-bombed in Somerset, Massachusetts; and an Iraqi pizzeria burned down in Plymouth, home of the Pilgrims" (p. x).

The 9/11 attacks has led many further incidents in the American life. In line with this, Peek (2001) added, "the attacks have

unleashed an almost unimaginable torrent of pain and destruction" (p. 1).

According to Peek (2001), "over the two decades prior to the 9/11 terrorist attacks, several scholars of Islam had began to write with an increasing degree of urgency about the rise of anti-Muslim hostility in the United States" (p. 36). Nowadays, the phenomenon evolves into the worst form. People called this *Islamophobia*. Center for Race and Gender University of California (2001) defined it as "unfounded hostility towards Muslims, and fear or dislike against all or most Muslims" (para. 1)[2]. The term was first introduced as a concept in a 1991 Runnymede Trust Report. The phenomenon has actually existed in premise before the terrorist attacks of September 11, 2001, but it increased in frequency and notoriety during the past decade ("Islamophobia:Understanding Anti-Muslim Sentiment in the West", 2008, para. 4)[3]. Islamophobia designates the irrational fear of Islam that drives people to make blanket judgments accusing all Muslims (over a billion people) of harboring the same murderous fantasies that Muslim extremists express and act upon[4].

2 *Defining "Islamophobia"*, http://crg.berkeley.edu/content/islamophobia/defining-islamophobia

3 *Islamophobia: Understanding Anti-Muslim Sentiment in the West*. http://www.gallup.com/poll/157082/islamophobia-understanding-anti-muslim-sentiment-west.aspx

4 *Islamophobia and Criticism of Islam*. http://www.theaugeanstables.com/reflections-from-second-draft/islamophobia-and-

In 2011, an interesting article about anti-Muslim sentiments in America written by Engy Abdelkader was published online by *the Huffington Post*. The article is entitled *5 Myths about American Muslims 10 Years After 9/11*. Within the writing Abdelkader mentions five common prejudices on Muslims in America. Briefly, those five prejudices are written below[5]:

1. American Muslims do not cooperate with law enforcement officials.
2. Mosques are hotbeds of extremism and terrorism in the American Muslim community.
3. Sharia is threatening to infiltrate the American legal system.
4. Muslim leaders don't condemn acts of terrorism committed in the name of Islam.
5. Every practicing Muslim engages in *taqiyyah*, which is religiously mandated lying.

If those five prejudices are what American believed about Muslim so far, it would be hard for Muslims in America to practice and to publicly show their religious identity. Without any counters, those kind of prejudice would potentially turn into Islamophobia. The fact also shows that Islamophobia does not only exist among common people in America. Yet, some American intellectuals and public figures also embrace and promote this unfounded hostility. Pastor Terry Jones, for example, once shocked Muslims worldwide. With

criticism-of-islam/

5 For a complete article see: *5 Myths About American Muslims 10 Years After 9/11*. Posted: 09/08/2011 6:33 pm EDT. http://www.huffingtonpost.com/engy-abdelkader/myths-about-american-muslims-after-911_b_946003.html

the nine-year anniversary of 9/11 on the horizon, he concocted 'the International Burn a Koran Day', to honor 9/11 victims no less[6]. For some Muslims such kind of prejudice and violence would be so offensive. Yet, today Islamophobia is a reality to face.

The emergence of Islamophobia in America has triggered many responses from both Muslims and non-Muslims. Peek (2001) noticed, "in the aftermath of 9/11 countless scholarly articles, books, edited volumes, and impressive pieces of investigative journalism have dissected and analyzed the events leading up to and the consequences of the terrible calamities that will forever mark that moment in history" (p. 1). These responses, whether it is a counter or a justification, are delivered to the public. The issues on Islamophobia soon become trending topic among American.

Within Muslim communities there is much disapproval toward any form of terrorism on behalf of Islam. Recently, across 11 Muslim publics surveyed by *the Pew Research Center*, a median of 67% say they are somewhat or very concerned about Islamic extremism. In five countries – Pakistan, Jordan, Tunisia, Turkey and Indonesia – Muslim worries about extremism have increased in the past year[7].

6 *The War over Muslims in America*. Posted: 12/31/2010 11:20 am EST. http://www.huffingtonpost.com/qasim-rashid/the-war-over-muslims-in-a_b_801427.html

7 *Muslim Publics Share Concerns about Extremist Groups*. http://www.pewglobal.org/2013/09/10/muslim-publics-share-concerns-about-extremist-groups/

While *Islamic Militant*, for example Al-Qaeda, is labeled as either radical or extremist, Muslims who reject and oppose the ideology of the radical group are considered as the moderates[8]. These moderates find Islamophobia, one of them, a result of religious extremism done by certain radical group of Muslims. Imam Feisal Abdul Rauf, the founder of Islamic Centre in Ground Zero New York, is one speaking for the religious moderation. His thoughts are presented in many writings and speeches. One of his works is a book entitled *Moving the Mountain: beyond Ground Zero to a New Vision of Islam in America*. Within the book Imam Rauf elaborates Islam and some related issues that become questions of especially the public of America. His thoughts, as presented on Moving the Mountain, explain Islam and at the same time clarify bad images of the religion which are the basis of Islamophobia. In the issue of culture, for example, Imam Rauf has a unique thought. While some people are cynical in meeting up Islam and America, Imam Rauf reconciles the two in an optimistic perspective. According to him, Islam and America are reconcilable. He suggests that as a spiritual value Islam is adaptable in all cultural situations. For him Islam is already part of America; it is no longer just a foreign import (Rauf, 2012, p. 7).

Related to prejudice against Islam Imam Rauf's Moving the Mountain presents an analytical perspective on it. In response to terrorism and religious fundamentalism,

8 *Moderate Muslim / Moderate Islam*. http://www.commongroundnews.org/term_en_moderate_muslim.php?lan=en

for example, Imam Rauf stated that "in the past half-century an extremist version of Islam untrue to Muslim history and profoundly dangerous to Muslims and non-Muslims all over the world has tried to hijacked the faith of 1.6 billion people, making it seem parochial, judgmental, narrow, self-righteous, and violent" (Rauf, 2012, p. 3). Rauf argued that a small community of Muslims has made the world see Islam badly. Imam Rauf's ideas promise an optimistic discourse on Islam in America. He ensures people that being a Muslim and at the same time an American is a necessity. While some people are cynically put Islam and America in such contrastive ways, Imam Rauf finds suitability between the two entities (Rauf, 2012, p. 13).

Reading the ideas of Imam Rauf, the writer of the study assumes *Moving the Mountain* a counter-argument to myths, prejudices, and stereotypes by which Islamophobia emerged. What Imam Rauf has presented through his writings and speeches, in many ways, have also the same spirits with the idea of moderate Islam which is the opponent of radical one. Based on the hypothesis, the writer of the study is willing to analyze Imam Rauf's *Moving the Mountain*. Indeed, to find whether the ideas are workable and successful in decreasing the phenomena of Islamophobia or not is something difficult to measure. Therefore, the writer of the study will only attempt to know how far *Moving the Mountain* is in line with the moderate Islam views and see whether it is a counter-argument to myths, prejudice, and stereotypes of Muslims, by which Islamophobia especially in post 9/11 America exists, or not. Based on the background above, this paper aims to

discuss in what ways Rauf's *Moving Mountain* reflects the views of moderate Islam.

Methodology

In doing the study, it uses library research. The main data is a book entitled Moving the Mountain: Beyond Ground Zero to a New Vision of Islam in America by Imam Feisal Abdul Rauf. Meanwhile, other supporting data are taken from any relevant books, journal, newspaper, and internet sources. The supporting data used here are related to the issue of Islam in America and Imam Rauf. The internet sources will help the writer get the latest information which is concerns about the issue of Islam in America. So does with scientific journals.

The data collected in the study are mostly qualitative ones. However, the writer also collects quantitative data as the supporting arguments. Considering that most of the data are qualitative the writer will use a qualitative method of analysis. The qualitative method of analysis will be concerned with how the available data are interpreted. The qualitative data are usually group of words and sentences. This kind of data cannot be categorized. This is different from quantitative data which comprise statistical and numerical ones.

Discussion
Islamic Belief and Moderate Islam

Rauf mentions that Islam is a religion which *the Quran* and *Sunnah* are the basis. The Quran is known to be the holy book of

Muslims where there collected God's sayings. The *Sunnah*, on the other side, is the Prophet's customs which is later organized in narratives called *Hadith*. Rauf affirmed that Islam is not teaching polytheism. Muslims believe in one God that Muslims call Him, *Allah*, an Arabic term for God. As mentioned by Rauf (2012), "we Muslims acknowledge, affirm, declare, and worship one God. This God, our God, has no partners. The Lord is one. Our single most important act of worship is to declare the following: "There is no god but God." In Arabic: La ilaha illallah" (p. 32).

Within *Moving the Mountain*, Rauf (2012) discussed at a glance the linkages of Islam with other two big religions; Judaism and Christianity. He stated, "to use metaphor, we have a tendency to think of Judaism as resembling "Moses, Inc.," Christianity as "Jesus, Inc.," and Islam as "Muhammad, Inc." The Quranic truth is that Moses, Jesus, Muhammad, and the countless prophets God sent were regional managers of "God, Inc.," (p. 33). As Rauf has mentioned before, when it comes to the monotheistic concept of theology, Islam does not stand alone. The concept is also found in Judaism. According to Rauf (2012), "if you are Jewish, you may hear the echoes of the Hebrew Shema, "Hear O Israel, the Lord our God, the Lord is One" *(in Hebrew, Shema Yisrael, Adonai Elohenu, Adonai Echad*, which sounds striningly similar to the first verse of chapter 112 of the Quran: *qul huwa-llahu ahad,* meaning "Say, He is God: One")" (p. 33). So does in Christianity, regardless the concept of Trinity, Rauf found the spirit of the oneness' of God in this religion. As what Rauf found in a biblical verse, "You shall love the Lord your God

with all your heart, and with all your sould, and with all your mind". According to Rauf (2012), within the belief of Christianity, "this is the greatest and first commandment" (p. 34). Beyond that, Islamic teachings also require Muslims to believe in Taurat, which is Jewish's holy book, and Bible, which is Christians' holy book. In addition, Muslims also believe in the Prophecy of Moses and Jesus. These facts become meeting points of Islam and the two religions.

As a religion, Islam has a spirit of moderation in many aspects. This moderation, in turn, leads Muslims to be open minded and to be able to create dialogue with other groups and civilizations. In delivering his views on Islamic Beliefs, Rauf tend to forward meeting points between Islam and other religions, in this case is Judaism and Christianity. In the midst of religious exclusivism practiced by some religious individuals and groups, the moderate Islam encourages the creation of multireligious society which in turn is able to work together in various fields of life. This encouragement at the same time answers the questions of whether Islam could take part in creating a better world civilization or not. Of course, as a part of global community, the Moderate Islam views the cooperation of Muslims with other religious communities in many aspects as a necessity. This also shows the world that, as stated in the Quran, Muslims are an opened religious community. They are open minded with the new traditions but at the same time they do not receive it as it is.

Rauf also has an interesting view on the use of the word *Muslim.* In accordance

with him, in the Quran, God has never called the followers of Prophet Muhammad as "Muslims" but rather "believers", which is in Arabic *Mu'min* (Rauf, 2012, p. 35). This is also what practiced by the Prophet Muhammad where during his life he always call his followers "the believers". A century after the Prophet passed away, the term *mu'min* changed due to political reasons. This change was made to differ the follower of Islam and other religions, especially Jewish and Christians. Since then, people who follow Islamic teaching are called Muslim not *mu'min.* In response to this, Rauf (2012) stated

> "I almost wish we could use the ancient language and call ourselves "believers" rather than Muslims. In our zeal to exalt our own religions, we lose sight of what we have in common, which is deeper than any particular manifestation of a religious faith. More than once in the Qur'an (6:159, 30:32) God laments our human predilection to divide ourselves into sects, each delighting and congratulating itself on its limited understanding of "true faith" and looking down its nose as others." (p. 36).

Not only does expect the word "believers" to be used for Islamic community, Rauf also wish the word to refer to followers of other beliefs, especially Jewish and Christians which have the same root with Muslims regarding the Prophecy of Abraham.

Refering to the Quran (3:113-115), Rauf mentioned that among Jewish and Christians, the devoted ones would get God's forgiveness and salvation. Based on this statement, he continued,

"so there are upright people of faith of whom God approves, whether they call themselves Christians or Jews or believers or Muslims, and there are hypocrites and evildoers in all these religious catagories as well. The real divide is therefore not between Muslims, Jews, Christians, and Buddhists, but between godly believers and ungodly people, which includes religious hypocrites" (Rauf, 2012, pp. 42-43).

Rauf (2012) argued that, "it is not the religious identity which becomes the differentiator among people, but rather their deeds, whether they are good or bad" (p. 43). Furthermore, the identity as a "Muslim", according to Rauf, should not be something to be proud. This is because "Islam" is the lowest level within *Islamic Theology*. The more important thing for Muslim is to up grade themselves to the next level that is to be the true believers, *mu'min.*

The openness of Islam regarding the other religious communities enables Muslims to work together with them in many fields. This is in line with so-called *habluminannas*, which becomes *the Second Commandement* in Islam. Rauf has mentioned before, that *habluminannas* is in other words, to love all God's creatures. The Moderate Islam is known to support the creation of multireligious people by which they can work together as a community of believers. The Prophet Muhammad, as the leader of Islamic communities, has often examplified the importance of keeping good relationship with other religious communities.

According to Rauf, God's commandments, in this case is forms of worship rituals, are actually meant to make ones aware with the concept loving all God's creatures. Few people have this kind of awareness as many of them usually practice their religion without any contemplation. Whereas, the awareness to love the others is one of important Islamic teachings. Rauf (2012) called this action as "the Second Commandment in Islam". This spirit is also found in Judaism and Christianity (p. 46).

The Islamic history shows the life of Muslims, especially during the leadership of Prophet Muhammad, has been often faced with religious plurality. It shows that Muslims lived in peace with those plural religious communities. In Madina, for example, Prophet Muhammad once initiated a worth political and legal consensus to protect all the religious communities and at the same time to create a cooperation in many fields of life among them.

The moderate Islam sees the extremist groups of religions are one of the sources of religious conflicts. These groups exclusively isolate themselves from other religious communities. They relucatantly get along with other communities. In turn, there emerged fanaticism within these groups. In accordance with Rauf, in order to avoid conflict, religious identity should not be something to be proud in front of other religious communities. The important thing is to spread good deeds.

Based on religious texts and after contextualizing them with the current global era, Rauf views on Islamic belief as found in the first chapter of *Moving the Mountain* is relevant with the Moderate

Islam spirit. To reaffirm, these relevances cover; the spirit of seeking for meeting points among different religious communities and the encouragement in creating a just multireligious community. These two points becomes the suitability of Rauf's View with Moderate Islam.

Sharia and Moderate Islam

Having understood Rauf's View on Sharia, the writer has found there are at least two relevances of this discussion with Moderate Islam views. The first one lies on the point where *Sharia* should not be negatively stigmatized, especially by non-Muslims. The second is Rauf's inclusive interpretation on Sharia, by which he meets up Sharia and other religious and cultural traditions.

Within Islamic teaching there known two scopes of Sharia. The first one is laws in which worship and beliefs matters are regulated. The second one relates to the worldly matters (*mu'amalat*). These two coverages are very essential in the Islamic practice of Muslims. However, laws stated in *the Quran* and *Hadith* are not catagorically practiced. There is a mechanism to do, in which Islamic scholars call *fiqh al-shariah,* before it becomes Islamic legal products and systems. Further, the purpose of Shariah, as formulated by Islamic scholars, lies in so-called *maqashid al-shariah*, which literally means "the objective of Shariah". This concept is manifested into six rights. The six ones are rights to life, religion, mind, property, family, and dignity. Sharia is basically different from what some people think; it is cruel and inhuman. In fact, Sharia is meant to glorify human. As written by Rauf, "helping people satisfy

those needs is a good deed, a positive good. Islamic law goes even further: it requires us to help other human beings eat, find shelter, worship, get educated, live in a dignified manner, and get married" (Rauf, 2012, p. 55).

According to Rauf, three big religions; Judaism, Christianity, and Islam, have the same root when it comes to the discussion about God's laws, which is later in the context of Islam called *Shariah*. Rauf argued that the linkage of the three religions on the matter of God's laws can be seen from the Quran (42:13) where God said, "He has ordained (*shara'a*) for you as law (*din*, a word also translated as "religion"), that which He enjoined upon Noah, and that which We revealed to you, and which We enjoined upon Abraham, Moses, and Jesus" (Rauf, 2012, p. 49-50). The three big religions mentioned before basically each of them continues the God's laws brought by the previous prophets and it is the following prophets who complete the previous ones. In accordance with Rauf, in the era of Muhammad's leadership in Madina the penal law used is taken from Bible, before it is then changed with the Quran. The change from the Bible into the Quran, as Rauf mentioned, is there because of the new contexts (Rauf, 2012, p. 50). So do the other laws brought by the previous prophets. They changed as the new contexts appeared.

Rauf (2012) argued that, "God's laws, as stated in the Quran and Hadith, is Muslims' compass to understand and also to differ between right and wrong behavior: what is ethical or unethical behavior, legitimate or illegitimate governance, appropiate civil and criminal punishments, and protection of human

rights" (p. 50). Further, *Shariah* is terminologically from the word *shar'* which means "rules". The term evolve to and popularly known as *Shariah*.

Nowadays, the term *Shariah* is often narrowly understood. It is even distorted. As Rauf stated, "Sharia, or Sharia law, as English speakers commonly call it, conjures up images in American minds of the Taliban stoning adulterers in stadiums or of the Iranian moral police arresting women for inapropiate dress" (Rauf, 2012, p. 50). In the context of America, when one asks for the definition of Sharia, he firstly should imagine the US' Constitution, Declaration of Independence, which is the American fundamental laws, in order to make it easier to understand. Of course, the US Constitution is different from Sharia. While Sharia relates to religious values, the constitution fully reflects secularism. By firstly understanding the Constitution people would at least get a description on how Sharia looks like and served.

Taken from the Quran and Hadith, the Islamic laws in fact absorb the legal classifications of pre-Islamic context where there found: criminal law, the law of personal status, the law of contracts, laws of governance, and laws of nations (Rauf, 2012, p. 55). Further, Rauf stated, "shariah constitutes a very large and highly developed body of rulings and interpretations stretching back fourteen centuries that has given rise to a number of different schools of interpretation" (Rauf, 2012, pp. 55-56). Shariah is also in fact a term whose practices are varied. It is not apart from the contexts and interpretations.

Becoming one of what most American fear is that Sharia is a physically brutal and cruel punishment considered applicable for the seventh century of Islamic society only. Most people, in fact, do not realize that American Muslims have practiced Shariah in America all the time. The Islamic practices; five time prayers, fasting during *ramadhan*, to only eat *halal* food, and other form of worships are the manifestation of Shariah (Rauf, 2012, p. 62).

Suspicions on Shariah as a brutal and cruel punishment are there due to some reasons. The practice of death penalty, in this case is *rajam*, in several Muslims' countries become a fear for non-Muslims. Without first understanding the context and history, indeed, this form of punishment would seem to be brutal. As a result, Islam is again suspected to promote violence and inhuman. On this matter Rauf (2012) argued,

> "the biblical punishment for adultery was stoning, but there are few op-ed articles in mainstream newspapers accusing Jews of legalized brutality. English common law provided for unmaginably cruel and painful public punishment, tearing flesh off criminals with red-hot metal tools, for example, for minor property crimes as recently as the eighteenth century, but no respectable legal scholar argues that we need a new foundation for American criminal law since it is based on that of our brutal English forebears. Singapore's practice of caning originated in that country's British colonial past, not its multireligious present. Ling Chi, the Chinese punishment known as "death by thousand cuts" or "slow slicing," survive in that legally Confusician country until the early twentieth century." (p. 62).

Rauf's statements above shows that the practice of death penalty, in this case is *rajam* is not the only one seemed to be a brutal and inhuman punishment. In Muslim majority countries such as Indonesia, Turkey, Malaysia, and most of African Muslim majority countries there not even practiced *rajam* in national constitution. This does not mean there is no any kind of adultery. Yet, the countries use positive laws instead.

Moderate Islam views the acts of terrorism and violence done by some radical Islam groups are motivated, one of them, by the desire to formalize Sharia within a state. Of course, to be underlined, Sharia they meant is based on their interpretation. Some of radical Islamic groups such as IS and Al-Qaeda are, as explained in the previous chapter, representations of the groups struggling for this formalization of Sharia. In practice, these groups would often use violence in attaining their goals. Many acts against the law, say, assault to the legitimate state, suicide bombs, and other violent attacks are done by some of these groups. Apart from a political and an economic tendency, a religious motive that is the motivation of the establishment of Islamic State, would encourge these groups.

As explained before, the radical Islamic groups see Sharia, in which they textually interpret, must be totally implemented by Muslims. This total implementation would only realize under the establishment of an Islamic State or some call this *Khilafa*. This kind of State is considered able to guarantee and to keep the implementation

of Sharia. In practice, many of the radical Islamic groups use a jargon *jihad* to do their actions. Many Muslims, due to their ignorance, are interested in such kind of jargons. Lured by God's promises, it is said that those who conduct *jihad* would enter the paradise, some people are trapped in such kind of *Jihad*. Soon, heard many victims of suicide bombs and other violences.

The radical Islamic movements are indeed not all using such kind of violent and terrorism acts. *Hizbut Tahrir* is one of some other non-violence movements struggling for the formalization of Sharia. In practice, this organization against democracy, which they think do not give space for the implementation of Sharia. Of course, there are many different interpretation of Sharia between the radical and moderat Islam groups.

Jihad, which some people identify it a radical Islamic terms, in fact has a large scope. It is not merely a physical struggle, say war. Before deciding to use a physical *jihad*, Muslims should fulfill many strict conditions. Seeing the phenomena of *Jihad* done by some radical Islamic groups the writer found it incompatible with moderate Islam views.

The violent and terrorism actions done on behalf of Islamic Jihad are in turn lead to the fear of Islam. As a result, many people, especially non-Muslims would find Sharia a frightening law to implement. In today's phenomena, the radical Islamic groups even publicly show their inhuman actions, such as as done by IS; decapitation on behalf of Islam. Instead of promoting a peaceful Islam, this group, in the name of the implementation of Sharia, make the images of Islam even worse.

Different from radical Islamic groups, Rauf understand Sharia in scientific point of views. Of course, Quran and other religious texts are used to make the interpretations. Besides, he also uses other Islamic scholars' point of views as the basis of his views. Within his analysis, there are at least some essential points of Sharia. The first, Sharia is God's laws which is intended as a means of human's beneficence. The second, that the concept of Sharia is also found in two big religions' traditions; Judaism and Christianity. The third, Sharia is contextual and adaptable with different situations. The fourth, Sharia is not a brutal and cruel laws. The fifth, there is no need to formalize Sharia.

The first point, that Sharia is there to the beneficence of humanity. This principle is in line with the spirit of Moderate Islam. In this case, to creat beneficence people need legitimate efforts or things do not violate the enforced laws. Thus, moderate Islam views on violent *Jihad*, on behalf of the enforcement of Sharia, does not reflect the substance of Sharia. As far as the Muslims' rights, for especially being able to practice worships and other rights stated within *maqashid al-sharia*, are guaranteed, there should be no any requirement, even with violence, to the legitimate state. As Sharia is meant to keep the existence of human, any violence which later could kill human's life is not a justified way to attain *maqashid al-sharia*.

The second point, that Sharia is a continuity of God's laws delivered to the previous prophets, before the coming of Muhammad SAW. This one reflects the

moderate Islam view in term of religious tolerance. Despite of the fine lines of difference within three religions; Judaism, Christianity, and Islam, these three religions in some ways practice the same values. Rauf himself meets up those three religions, in the discussion of Sharia, optimistically. This effort, according to Rauf, would decrease the potential of religious conflicts. Rauf wants to build a harmonious dialogue among the three religions, as they have many followers.

The third point, that Sharia is contextual. This one consequently reflects the flexibility of Sharia where especially Muslims would be able to practice Sharia at any era and condition. Sharia would also be able to cover non-Muslims due to its universality. As *maqashid al-sharia* would not only deal with Muslims, but it also every human's rights, Sharia is supposed to be applicable in every place and time. In this point, Rauf's View on Sharia are in line with moderate Islam. Within the interpretation lies a flexibility in "modifying" Shariah, in the context of *muamalat* (social relation), as far as it doesn't against the core values of Islam.

The fourth point, that Sharia is not a brutal and cruel punishment. Seeing the implementation of Sharia in some conservative Muslim majority countries, some people negatively consider the God's laws are inhuman and thus incompatible with the modern era. The practice of beheading and stonning punishment in Saudi and Pakistan, for example, it then often becomes ones' reason to fear so-called Sharia. In their opinion, such kind of punishment would be not compatible with countries where human rights are upheld. Rauf himself argued that that

opinion is not right. Sharia, according to Rauf, has been long practiced especially by Muslims in America. Within Sharia such kind of physical punishments are meant to torture ones' life. It is yet to honor human's dignity. Beyond that, forgiveness is worth doing than conducting physical punishment. This point is in line with moderate Islam's characteristic in which dialogue and peaceful ways in solving problems and legal disputes are its spirit. At the same time, within this point Rauf has also clarified misunderstandings on Sharia.

The fifth point, that there is no need to formalize Sharia. This point is in accordance with Moderate Islam views in term of the relation between religion and state. As discussed before, moderate Islam sees the state as the protector of the existing religions. Whatever its forms, the essence of a state is to guarantee the freedom of religion which is also stated in *maqashid al-sharia*. In this context, the state should not interfere ones' religiosity. The state is served to facilitate and guarantee people's religios freedom and safety. A state with such kind of criteria would have reflected the spirit of Sharia. Thus, this becomes the meeting point of this view with moderate Islam.

Rauf encourages the implementation of Islamic values within the American context. He himself argued, "we need to express Muslim theology and jurisprudence within American jurisprudence and law, American culture, American politics, American Architecture, and even American musical forms. In that sense we can speak of an authentic American expression of Islam" (Rauf, 2012, p. 80). In accordance with Rauf, in

today's phenomena there a lot found misunderstandings in the implementation of Sharia. As what he said, "too many Muslims today are commiting the same sins that our predecessors committed by equatting the letter of the law to God. Law, or Sharia, is made for us, and not for Sharia" (2012, p. 80). In this case, Rauf expects Muslims to study and understand Sharia in more comprehensive views. In the next page of this part Rauf (2012) stated,

> "it is pressing, therefore, that we help our people understand what is eternal in Islam and what is contextual. God Himself states in the Quran that He sent His messages to different communities through messengers who spoke to the community in their own language; this messengers who spoke to the community in their own language; this certainly means cultures and law too!." (p. 81).

Religion Tolerance and Moderate Islam

Moderate Islam sees other religions, especially when it comes to social context, as partners in creating harmony and justice. This can be seen from how Moderate Islam encourages the freedom of religions. The spirit of moderate Islam support the freedom of people in choosing their own beliefs. In turn, religious differences are not the source of conflicts among people. As stated in the Quran, that there is no compulsion in religion, this chapter is in line with moderate Islam views where Rauf appreciate the existing religions, either Abrahamic or non-Abrahamic. While some individuals or groups are busy thinking of inviting people to embrace their beliefs and

religions, Rauf promotes the religious tolerance and build cooperation among religious leaders in creating a better civilization.

Quran, as one of the main sources of Islamic teachings, affirmed that God has actually sent many prophets to deliver God's messages before all of the teachings are completed with Quran as the last revelation (Rauf, 2012, p. 88). This, consequently, leads to the facts that there found, out of the differences, the similarities among the God's religions that have been brought by different prophets. These similarities are refering to the core of the religions, teacing the oneness of God and creating harmony in human's life. Due to different contexts and eras, there then emerged difference among the God's religions. Rauf himself stated that,

> "just as a garden has many different flowers, not simply one variety or color, the most important work confronting all humanity, whatever our faiths, is to find the platform on which we can unite in spite of our differences, understanding that those differences are insignificant compared to our similarities, and whatever our differences, we have an obligation to protect every other community. That is what characterizes America its best, and we Muslims have our own responsibility to help create unum out of this pluribus." (p. 89)

According to Rauf, people should act and think wisely in response to the religious differences. As the substance of the religions are the same, the differences are rather beauty, symbolized by flowers, than destroyer of people's harmony. In the context of America, moreover, there have

been commonly known that plurality in many terms are the core of this society. Regarding those who have fanatical views on their identity Rauf (2012) affirmed,

> "is God as interested in the distinctions between Sunni and Shia, Catholic and Protestant, Reform and Conservative, and other human made religious distinctions, as we are? The Quran (23:52-53) quotes God telling His messengers, including Moses as and Jesus, "Surely this your community (of believers) is one community, and I am your Lord; so keep your duty to Me. But they became divided into sects, with each group reveling in what differentiates them." (p. 93).

As noticed by the history, Muslims have long interacted with varied groups, in term of cultures, religious views, and other backgrounds. Within the leadership of Prophet Muhammad in Madina, for example, the religious differences among the community is not a source of conflict. Religious plurality is a reality to face with which people work together especially in the social, economic, political, and other contexts. Those have concern on how creating moderate Muslims are aware with the facts, so they do not easily and blindly marginalize other religious individuals and groups.

Rauf seeks for meeting points especially among three Abrahamic religions. In addition, in seeing the relation of Islam with other religions Rauf also did the same things. Instead of being exclusive on the matter of religious identity Rauf, with other religious leaders, promotes interfaith dialogues. This is done in order to counter

the assumption that Islam is a closed and anti-dialogue religion.

As stated in the Quran, there found a term, "people of the book" with which God refer to the adherents of Judaism and Christianity. On this matter Rauf (2012) stated,

> "we Muslims should feel enormous kinship with Jews and Christians, partly because we are kin, literal siblings in the great monotheistic adventure that began in the ancient Near East several thousand years ago. But also, in our holy book, the Quran, God speaks frequently the "people of the book", Jews and Christians, whom we are taught to consider our brothers and sisters." (p. 95)

Despite of many differences among these three religions, for example in the concept of theology, especially Muslims, according to Rauf, should be more aware with the meeting points of the three religions.

The main point of moderate Islam in positioning other religions is to avoid exclusivism and to encourage tolerance and cooperation in many fields of life among the religious communities. In the current global era, not only do varied ethnics, religious communities' cooperation is also urgently needed in creating a better civilization. As plurality is a neccesity, ones are supposed to be able to live in such plural communities.

Not only does Rauf appreciate Abrahamic religions, to those non-Abrahamic ones this Imam has also given wise and moderate views. Rauf argued that all people, as God mentioned in the Quran, have their own prophets. These prophets

deliver the messages from the same God. Further, he stated, "Muslims believe, as the Quran (10:47) says, the God "raised in every nation a messenger, "or representative, of God to speak to the people in "their own language." However, some (of the messengers) we have named, and some We have not named" (Quran 4:46)" (Rauf, 2012, p. 97). According to Rauf, ones should not easily reject the existence of non-Abrahamic religions. They are not only matters of human rights, but also there should be known the relevance of the religions with Islamic teachings so that there are understandings. Rauf (2012) continued,

> "so even though the Quran does not explicitly refer to Hindu, Buddhist, Confucian, Jain, Shinto, Zoroastrian, or Taoist religious practice, we must acknowledge that all of these adherents had to have prophets who taught the to practice in this way, and we Muslims are obliged to honor the practitioners of these faiths." (p. 98)

Rauf encourages Muslims, to not marginalize other religions especially those non-Abrahamic ones. Otherwise, Rauf offers wise views on the matter, saying that there are probably meeting points between the Abrahamic ones with non-Abrahamic ones. He streeses the need of promoting tolerance among the adherents.

Modern American Woman and Moderate Islam

Rauf's ideas with regard to women have some relevancies to the spirit of moderate Islamic views. These relevancies are located at points which confirm that women have an equal status with men and some restraints on women that have been legitimized by religious arguments should be re-examined.

The existing myths on the views of Islam to woman is negative. This sex is often seen as the oppressed ones within Islamic society. Prophet Muhammad would become one who is badly stereotyped regarding his attitude toward women by some people. In this case, the issue of polygamy is often seen as a justification of the stereotype where Muhammad is women oppresor. Out of the people's ignorance on the truth, borrowing Rauf's statement, Prophet Muhammad is a true feminist. As Rauf stated, "the Prophet Muhammad brought enormous changes for women and to their status, explicitly, and implicitly, so much so that I consider him an early women's liberationist, remarkable for his time" (Rauf, 2012, p. 107).

Prophet Muhammad himself, out of the existing prejudices, has in fact done many revolutions in relation with women's position. On this matter, Rauf (2012) stated,

> "at the time of the Prophet, women were the legal property of men in the Arabian Peninsula, but also throughout the rest of the Middle East and in Europe, China, and Africa. Generally men could marry as many women as they wished, and women had virtually no property or inheritance rights. The Prophet determined that women could no longer be disinherited (neither could men)." (p. 107).

Many of the haters deny the contexts of Prophet Muhammad's life. This, in turn, often results in misunderstanding and misinformation on the actions and policies done by the Prophet regarding the women status and position. On polygamy, for example, there is a few people know that a permission to marry four women and treat them justly in Islam is a revolutionary where before the coming of Islam women are treated as men's property with whom they can marry as much as possible. Moreover, this polygamy is not a encouragement but a permission done under strict conditions.

In living his life as the messenger of God Prophet Muhammad took Khadija as his wife. It is important to know that the Prophet married Khadija monogamously for twenty five years. It is not like what some people said, Prophet Muhammad treated Khadija humanly. In many occasions the Prophet also involve Khadija in his religious matters. When the Prophet first received God's revelation, it was Khadija to first listen to the Prophet's story. This showed how Muhammad and Khadija relate as ideal husband and wife.

The equality of women with men is not solely the result of a person's thought. As it is known, this spirit has a religious foundation in the teachings of Islam. Moderate Islam, as an idea, is then just trying to remind people who are denying the fact that women and men have the same position in the eyes of God. Departing from this idea, there should be a wider awareness in which people will consider women to be no longer regarded as second-class human beings. Especially in today's global era, where women, together with men can support each other

and become a partner to build a better civilization.

The need to encourage the opportunity for women to be able to play a role in public spaces, as stated by Rauf, further reflects the spirit of moderate Islam. With more concrete participation in public spaces, Muslim women will no longer be seen as second-class human beings as alleged by some people.

Equal opportunity to play an active role in various aspects of life, in the view of moderate Islam, should not then deny the role of men. In this case the moderate Islam believes that it always requires cooperation between the two parties, men and women. Not vice versa, each is dominating one another. Here is a reflection of the moderation of Islam where a person is not allowed to be stuck in one particular thought. Such as a particular thought that promotes female role so freely (without limitation) and the other thought that give a lot of limitations for women.

Within Islamic history, there found records on the involvement of women in many crucial events of Muslims' early life. This, one of them, can be seen from war. As stated by Rauf, "in the battles on behalf the believing community, women accompanied male warriors, to fight, to encourage and prod their warriors, and to nurse the wounded. These battles could not have been won without the vital support of women" (Rauf, 2012, p. 110). These facts have at least generally explained to people that the participation of women in the public sphere is a necessity in Islamic teaching.

Nevertheless, it is still found some Muslim majority countries treating their women citizen conservatively, such as prohibiting them to participate in the public domains. On this matter Rauf said, "it is undeniable that in many Muslim countries around the world, women's rights and oppotunities are far more restricted that in Western countries. In fact, according to the World Economic Forum, twenty of the twenty-five "worst" countries in the world for women's participation in society have Muslim majorities" (Rauf, 2012, p. 111). Out of the reality, American Muslim women at the same time hold a higher level of education from American in general. They are even more educated than the Western women. Rauf (2012) argued,

> "I think we need to pause and consider the achievements of Muslim women in our country (America). They have fully grasped the opportunities available to them. They have not walked behind their men, remaining subject to ancient patriarchal systems widespread in the developing world. They are attending college, improving their employment opportunities, attending mosques, and being civically engaged, all the while remaining proud Muslims in the face of a popular culture that is often condescending at best and hostile and violent at worst." (p. 111).

Rauf supports especially Muslims to protect of women's human rights. In today's era this effort is not only in line with what Prophet Muhammad exemplified, but it is also today's life demand where women as well as men are the subjects of just and advanced world development. This is affirmed by Rauf,

"given the Prophet's revolutionary intervention in the structure of gender relations, Muslims today need to maintain the Prophet's groundbreaking desire to continually improve the status of women" (2012, pp. 111-112).

Historically, in the beginning of the birth of Islam, many Muslims have involved women in the fight for the existence and rights of Muslims, including in the political field. As previously stated by Rauf, many of the Muslim women participate in fighting to defend the rights of Muslims at the time. It can be seen as basic one that affirms the equality of women and men in Islam and at the same time shows the division of roles between men and women.

Rauf puts much attention on the advancement of especially American and worldwide Muslim women. He himself uttered, "my hope for American Muslim women is that they will step further into the limelight, transforming the images non-Muslims have of Muslim women around the world" (Rauf, 2012, p. 113). Bad images of Islam in the matter of women then should be erased. This, one of them, can be disappeared through the availability of supports from especially Muslims leaders in America. As stated by Rauf, "those of us who hold religious authority have an obligation to educate our corereligionists about women's place both in Islam and in American society" (Rauf, 2012, p. 114). Despite of the optimism, there still found many stereotypes and myths of Muslim women in American life. Thus, according to Rauf, there should be efforts in countering such misunderstandings.

Rauf's appreciation to the progress of Muslim women in many Muslim-majority countries also implies a greater desire to promote Muslim women, especially in America. According to Rauf himself, American Muslims is expected to be a role model for Muslim women in the world. Unlike the indications of conservatism that emerged in Muslim countries, such as Saudi Arabia and Pakistan, for example, America as a democratic state is considered to be able to provide abundant opportunity for women to take part in public spaces.

In addition to the empowerment of women, the moderate Islam also calls for scientific studies, of course, primarily on the foundation of Islamic texts, in order to revisit the assumptions that have tended to put women as second-class human beings. Rauf also criticized the symptoms of conservatism that is practiced by some radical groups, such as the Taliban. In treating this group of women, or the like, tend to be oppressive. For Rauf, such indications, which are said by these groups have religious legitimacy, should be reviewed. This is because at some point someone will notice that the placement of women as second-class human beings is actually a result of the patriarchal system in which is misused by some people.

Rauf's ideas are relevant to the moderate Islamic thought in terms of the empowerment of women and scientific assessment of the actual role of women in Islam. In contrast to the views of radicals in which put the position of women to be placed in domestic spaces. Moderate Muslims are encouraging women to play an active role in various aspects of life. Of course, this has to be done responsibly and by keeping the mutual cooperation with men.

Conclusion

American Muslim is one of religious minorities group in America. Although they are considered as minority, for some of the last century, American Muslims have been living side by side with the majority. Nevertheless, being apart from their successful participation and integration into some of the American life, American Muslims have also encountered and become the object of the suspicion, prejudice, discrimination by majority of American society. The long production of bad images and myths about Islam as the religion and Muslims become one of the causes to rationalize their treatments for Muslims.

Among the bad image that is often pinned on Muslims is that Islam supports terrorism and violence so that all Muslims are terrorists and harsh. Images of this kind appear not without cause, the tragedy of war, especially in the Middle East and Islamic extremism practiced by a minority of Islamic groups make most of American society oversimplify it with Muslims widely. This is compounded by some media that also proclaim Muslims unfairly and overly generalize.

The tragedy of 9/11 that claimed the lives of thousands of people, in turn, is considered to be the beginning of the entrance for rooted suspicions and hatreds against American Muslims. The tragedy was treated as if it was justifications for the incorrect prejudice that portray Muslims are no different with terrorists. The involvement of Islamic militant groups in the deadly attacks has extended

the wrong prejudices against American Muslims. As the worst point, the tragedy of 9/11 has triggered what is now called as Islamophobia. At this point, the resentments that arise are no longer based on understandable reasons and sensible. Muslims are suspected, feared and hated blindly.

Based on a review of the existing data, the writer found the tragedy of 9/11 as a pivotal moment in the dynamics of the life of American Muslims. The tragedy provides a significant change with respect to the position of Muslims in America. Two of the changes that the writer have found, first is the escalation of prejudice and hatred against Muslims and second, the growing population of Muslims is even more rapid. The increasing prejudice and hatred against Muslims is certainly not without reason, by recollection of the tragedy of 9/11 as one among many human tragedy that claimed many lives, it is normal if the hatred are given to the perpetrators and those that are identical to them. At the same time, amid a wave of suspicion and hatred against the Muslim, some of American society becomes curious about Islam, which is considered a terrorist religion. This curiosity about the religion used as a shield by the perpetrators of 9/11 is further strengthened and encouraged some Americans to study Islam deeper. Starting from the curiosity of the truth of whether Islam teaches terrorism or not, many of the American people fell in love with Islam. Most of these people realize that Islam is far from what had been alleged. Apparently, Islam is not a monolithic thing, and the realization that some of the Islamic groups have been misusing religion for vested interests.

In the result of the findings, this thesis concludes that the thought of Rauf on Moderate Islam revealed in his book comprising of, on Islamic Belief, Islam is a monotheistic religion brought by Prophet Muhammad. The essence of this teaching is monotheism, which further obligate its follower to be a spreader of peace. Despite the fact that Islam is divided into many groups which also lead them to have different opinions in the practices of worship, the basic foundation to belief in one God and the Prophet Muhammad as the last prophet often become a meeting point. At the same time, the moderate Islam requires Muslims to be the people who love peace and obey the commandments of the Lord. Moderate Islam is a reflection of the teachings that emphasize obedience to God and at the same time able to contribute positively in the lives of fellow human beings. These points make the idea of part one is relevant to moderate Islam.

Later on, on Shariah in America, the main idea in this discussion is whether the implementation of Shariah is relevant to American life. Imam Rauf explains that the Shariah is the law of God which is becoming the main foundation of the revelation for each Prophet. Because of the context and circumstances are varied, the Shariah brought by the Prophets might be different also in its practice. Even though it is different, Shariah essentially has the same goal. These objectives are formulated in Maqashid Al-Shariah which include; the guarantee of the right to life, the right to think, the right to marry and have a family, freedom of religion, and the right to dignity. It is unlike the misperception and the allegation for the

Shariah, Shariah is not merely a cruel physical punishment. Shariah, to a certain extent, is in line with the guarantee of human rights as stated on political consensus in this modern era.

With such a broad definition of Shariah, Imam Rauf considers that in many ways Muslims can practice Shariah. Not only because the right to religious freedom is guaranteed here, but also because the life of American society is in line with the spirit of Islam. This notion of common ground with moderate Islamic thought lies in the easiness offered by moderate Islam to the Muslims where Muslims become a minority. In America, where Islam is the religion of a minority, Muslims often wonder if its presence in these places can be justified by religion. Given the idea that the obedience to Shariah is one measure whether someone is considered as a Muslim or not in the eyes of God, then such question naturally arises. Shariah, which was narrowly defined as a cruel physical punishment, actually it has a broad meaning and Imam Rauf believes that the Shariah is applicable anywhere because it can be adjusted and practiced according to certain context. This idea makes it consistent with the moderate Islam where a settlement between context and religion is a necessity, as long as it does not violate the principles of religion.

On Islam and Other Religions, Islam is a religion which emphasizes tolerance towards other religions. Even further, in this part, it is explained that Islam has a close relationship with the two major religious traditions, namely Jews and Christians. However, it does not mean that Islam only emphasizes tolerance of the two religions. Basically, as the Lord

himself who guarantees freedom of religion through his teachings, Islam respects the existing plurality. Such practices in which the spirit of tolerance have been demonstrated by the Prophet Muhammad as the leader of the Muslims and the Sahabi and the Salih people. In line with this, the moderate Islamic group views the other religions as a partner in building a civilization. By doing so, the shared respect to protect each other's faith must be maintained in order to create a secure life and just civilization, as represented by the Prophet Muhammad, in the era of the leadership of the Prophet in Medina, religious groups at that time were able to coexist with one another.

Meanwhile, on the modern American Woman, women in Islam have equal status with men. Therefore, women also have the same opportunities as men in public spaces. The restraint against women that occurs in some Muslim-majority region is rooted in conservative interpretations and does not see the current context. Moderate Islam considers that women in modern times should be able to do the same things as men perform in public spaces in order to build a better civilization. Many religious texts affirm the equality of women with men in Islam. Without giving a lower profile the role of men, women in Islam have also significant role in creating a better life.

References

5 Myths About American Muslims 10 Years After 9/11. Posted: 09/08/2011 6:33 pm EDT. Retrieved from http://www.huffingtonpost.com/engy-abdelkader/myths-about-

american-muslims-after-911_b_946003.html

Defining "Islamophobia." Retrieved from http://crg.berkeley.edu/content/islamophobia/defining-islamophobia

Eck, Diana L. *A New Religious America*. USA: Harper Collins E-Book. 2001

Islamophobia: Understanding Anti-Muslim Sentiment in the West. Retrieved from http://www.gallup.com/poll/157082/islamophobia-understanding-anti-muslim-sentiment-west.aspx

Islamophobia and Criticism of Islam. Retrieved from http://www.theaugeanstables.com/reflections-from-second-draft/islamophobia-and-criticism-of-islam/

Khan, M. and Ecklund, K. (2012). Attitude Toward Muslims American Post 9/11. *Journal of Muslim Mental Health (2012). Mental Health Online.* Retrieved on April 25th, 2014 from http://hdl.handle.net/2027/spo.10381607.0007.101

Muslim Publics Share Concerns about Extremist Groups. Retrieved from http://www.pewglobal.org/2013/09/10/muslim-publics-share-concerns-about-extremist-groups/

Moderate Muslim/Moderate Islam. Retrieved from http://www.commongroundnews.org/term_en_moderate_muslim.php?lan=en

Peek, L. (2011). *Behind the Backlash: Muslim Americans after 9/11.* Philadelphia: Temple University.

Pew Global Research. (2014). Concerns About Islamic Extremism on the Rise in Middle East. Retrieved from http://www.pewglobal.org/2014/07/01/concerns-about-islamic-extremism-on-the-rise-in-middle-east/

Rauf, A. F. (2012). *Moving the Mountain: Beyond Ground Zero to a New Vision of Islam in America*. New York: Free Press.

The War over Muslims in America. Posted: 12/31/2010 11:20 am EST. Retrieved from http://www.huffingtonpost.com/qasim-rashid/the-war-over-muslims-in-a_b_801427.html

AMERICAN AND INDONESIAN SITCOMS:
A TRANSNATIONAL ANALYSIS ON "FRIENDS" AND INDONESIAN SITCOMS

Teguh Puja Pramadya
teguhpuja@gmail.com

Abstract

The fact that Indonesia adopts many programs from American popular culture, especially the situation comedy format, makes reruns and reduplications at the national level, and makes them into primetime programs on most of the private television at stations demonstrates the strength of American cultural influence in Indonesia. Although, there are differences and adjustments in some parts of the program, modifying to the culture and customs of the people of Indonesia. The question arises, whether the entertainment producers in Indonesia nowadays were deliberately imitating and duplicating some imported variety and comedy format for the sake of popularity in public television in Indonesia or whether the traditional format of comedy in Indonesia is now being replaced with variety and comedy formats imported from America.

This study is carried out in the framework of American Studies. To carry out the analysis, the writer made use of the grounded research and comparative study approach and Stuart Hall's theory of representation, to see the scope for negotiation and opposition on the part of the audience as an active part of the media consumption and how audience members make meanings and understand reality through their use of cultural symbols in both print and visual media. The object of the study is limited to the representation in *Friends*, as an example of an American sitcom, and to the representation in four Indonesian sitcoms, namely *Keluarga Masa Kini*, *Tetangga Masa Gitu*, *Saya Terima Nikahnya* and *The East*.

The findings of selected episodes in *Friends* and Indonesian sitcoms, indicate some similarities and differences towards the trends that sitcoms have used. It is likely that American and Indonesian sitcoms use almost the same conventions of sitcom narrative, but, they also show some differences towards the content of the show, several changes and transformations in the narrative structures can be seen, especially in terms of the locality of each sitcom in depicting the values from the social and cultural construction where the sitcom is made. Another important thing to be taken into account is the way each society has a different construction of gender roles and sexuality, family values and so on, that lead to a different cultural product although they use and share the same conventions and characteristics of the sitcom.

Keywords: sitcom, representation, social construction, gender, family

Introduction

Entertainment programs that have been offered by the American entertainment industry seem to be a center and also trendsetter for other countries, and its influence is prominent and has become the foundation for similar entertainment programs in other parts of the world. Franchise of programs, such as *American Idol* (2002-present), and *America's Got Talent (*2006-present), for instance, after getting their syndications and airing over the years in America, began to be modified

and become new programs with customized names in the countries that adopted the program through a private television channel, cable and satellite television. Indonesia is one of the countries that looks very interested in the concept of this entertainment program and tries to apply the success and achieve the same financial benefits in the private TV stations that America had.

The ease of the access, whether it is realized or not, slowly has given impact and also significant changes towards the production of television programs in Indonesia, as in entertainment and comedy programs for example. The variety program and comedy such as situation comedy (sitcom) and stand-up comedy performances began rapidly increasing in various television stations in Indonesia. Although the sitcom format is not originally from Indonesian culture, it does not stop Indonesian television stations from making imported sitcoms available in their daily or weekly programs for Indonesian audiences. Not only by adapting and doing a rerun or rebroadcast of the American sitcom in Indonesia, but also by producing their own sitcom as part of their scheduled shows.

Several television stations seem as if competing to start the trend of making a sitcom with local content. Some of the names are quite well-known and also last a long time, *Bajaj Bajuri* (Trans TV, 2004), a sitcom in which the story is dealing with Bajuri's life as a three-wheeler (*bajaj*) driver with his wife and in-laws in the Betawi community in Jakarta. In addition, there was also *Suami-Suami Takut Istri* (Trans TV, 2007), in which depicted the story of several families living in the same residential area with different ethnic and family backgrounds. The story of these two sitcoms are close with the Indonesian people's everyday life, but the format of the program is made in the form of a situation comedy which is similar with the American sitcom. Both appeared on Indonesian television for a long time and became well-known for several years, proving that this format of entertainment was favored by the local communities in Indonesia.

The trend to make a sitcom format as a main scheduled program also does not stop there, it is also still increasing to this day. One of the new television stations, NET.TV, made four sitcoms as the main entertainment program in the list of programs they have in their first years of the program. They have produced four sitcoms like *Keluarga Masa Kini* (2014), *Tetangga Masa Gitu?* (2014-present), *Saya Terima Nikahnya* (2015), and The East (2015). The phenomenon of the production of situation comedy in Indonesia is in fact important and needs to be observed. This is not only because the situation comedy format, which originated from America, but also because the situation comedy format is something completely different from the distinctiveness of comedy and traditional theater owned by Indonesia.

Most of the television from the Indonesian audience in the last decades was from Indonesian sitcoms. In fact, the Indonesian public has known and recognized some comedy and traditional theater as *Lenong* (Betawi, Jakarta), *Ludruk* (East Java), *Makyong* (Riau), *Mamanda* (South Kalimantan), *Opak Alang* (Central Java), *Ketoprak* (Central Java), *Tarling* (West Java), *Ubrug* (Banten), *Drama Gong* (Bali)

and some forms of comedy live shows, but the format of the variety and comedy performances like situation comedy and stand-up comedy that aired on a private television channel in Indonesia gained more popularity and also the same level of as the concepts of imported variety shows that have been adopted by Indonesian television. Since the last two decades, private television in Indonesia has produced approximately more than sixty sitcoms on private television networks.

Theoretical framework
Narrative Conventions of the Sitcom

Sitcom was originally introduced on the radio and only later on TV, in the latter media it currently occupies a dominant position since its aim is to attract large audiences of a variety of age groups and interests and thus generate considerable profit. Situation comedy (sitcom) is a genre of comedy which introduces a group of characters who share a common environment (e.g. family, private life or workplace) and within a certain degree they try to solve a number of issues related to their environment as well as their everyday life. Aronson (2000) explained that "the sitcom is based around a group of people (usually about four to six regulars and two or three semi-regulars) who are either a family or operate like a family" (p. 13). Beeden and Bruin (2010) also put on, "the central situation of a sitcom revolves around a group of character trapped within a continuous cycle of disrupted equilibrium, conflict, and return to the status quo" (p. 7).

There are some general features and narrative conventions of the sitcoms, but most of sitcoms follow the same

characteristics. Those characteristics can be seen from the character, location/setting, timeslot/the given time for the program, the space and setting they usually use, the use of canned laughter, or also called laugh-track, to indicate or strengthen the comedy in, and also the recurring cycle of narrative structure they employ in the story.

Regarding the character, usually there are two types that one can see in the narrative structure of the sitcom. The first is the regular characters that became the center of the story and the main character in every episode. The second is a guest character, which does not always have to be present in every episode, but had a dominant function in shaping the disruption and the resolution of the situation which is preserved by the regular character. Characters in the sitcom usually have similar characteristics and have a rigid way of view about something. It was intended that the audience can see certain characters apply and react on an issue as they would normally do. As Aronson (2000) explained

> The character who doesn't care much either way is an important component of sitcom. This person is the embodiment of the 'normal' point of view. Most sitcoms have a character who has a 'normal perspective' and who is surrounded by crazy people. This person serves to point out the absurdity of what is going on around him/her and is the person with whom we as an audience identify. (pp. 14 - 15).

Most of sitcoms make use of the unique and typical personalities from the characters they have. So, when the regular characters face some particular situation,

the viewers are almost able to know how that particular character would behave to solve the problem. The particular comic idiosyncrasies of each character are sometimes known as the comic perspective of the character (Aronson, 2000, p. 14). Mendrinos (2004) also pointed out this characteristic:

> Sitcoms, or situation comedies, are half-hour mini-stories featuring the same characters on a weekly basis. They are successful because the public recognizes the behavior of the characters and identifies with the situations these characters find themselves in. (p. 10)

Another characteristic that can be found in the sitcom is the setting or locations in which can be easily identified. At first, sitcom was recorded directly in front of the live audience, but slowly it was changing and now usually sitcom is recorded in the studio without any live audience (Aronson, 2000, p. 13). The sets for the location become more limited and may only show one or two locations that do not change from episode to episode. Sitcoms usually have one or more fixed locations, which nowadays are usually settings made and located in television studios, and the audience generally can identify it. However, it is also possible to shoot at other locations, for example, in the street or a real building, depending on the theme or topic in the episode (Aronson, 2000, p. 15).

In terms of its structure and format, most of the sitcoms have certain timeslots given by the network. A typical sitcom has a running time of no more than half an hour. This characteristic can be seen in most of the American and British sitcoms. Even so

the airtime of a sitcom may be different, depending on the platform where the sitcom was aired. Cable networks typically provide flexibility in terms of airtime, and could exceed half an hour. Neale and Krutnik (1990) also noted to this characteristic as "a short narrative-series comedy, generally between twenty-four and thirty minutes long, with regular characters and settings" (p. 233). In addition, Mendrinos (2004) also expressed more or less similar characteristics regarding the airtime of a typical sitcom. He states that:

> a sitcom is a short comedic story told in jokes that is presented in a two act format and features a continuing cast of characters. Network sitcoms run approximately 22 minutes, and premium cable shows run about 25 minutes (30 minutes minus commercials). (Medrinos, 2004, pp. 229-230).

Regarding the use of laugh-tracks, at first sitcoms usually perform and do the recordings in front of a live audience, in order to get an immediate reaction from the audience from the joke, sketches and also elements of the sitcom narrative. But along with the changes and developments in the sitcom, for practical reasons, laugh-track was chosen as a replacement of the recording process in front of the audience. Even so, not all of the sitcoms are using and utilizing the laugh-track. Some classic sitcoms choose not to use the laugh-track.

Laugh-track itself is not only used to replace the immediate and original reaction of the live audience, but also to give an opportunity to the audience to feel closer to the elements represented in the sitcom narrative. Laugh-track gives the

impression to the viewers at home that they are close to regular characters in the sitcoms they watch. The contents of the laugh-track itself can be either laughter or applause that has been previously recorded. In some sitcoms one can find the laugh-track was shown repeatedly to create a strong impression about the program. This is in line with what Aronson (2000) explained in her book, *Television Writing, The Ground Rules of Series, Serials and Sitcom*, she writes that "Sitcom is traditionally written for a half-hour timeslot and is shot in studios before a live audience who are primed by a comedian before the start of the show. This is changing. Many series are now shot on location without an audience. Laughter tracks may be added" (p. 13).

Another function of the laugh-track in sitcom is that viewers at home can get involved in the story, laugh of the ignorance and misunderstanding of the regular and guest characters they watch on television, and also get involved in a warm feeling when the characters find the resolution at the end of the story. Bore (2011) provided two functions about laughter track, the first is "to offer individual viewers a sense that 'we' are all watching and laughing at the program together, as a collective audience. Second, "to ensure that the comedy feels like a 'safe' space" p. 24). Sitcoms also make use of laugh-track to construct a sense of familiarity to create a link that bonds the regular characters in the program with the audiences of the show. Mendrinos (2004) added and outlined this concept:

> People tend to laugh at what they know. There's a comfort in something familiar that gives us the freedom to let down our guard

enough to laugh. It's also a feeling of belonging. Sitcoms use this concept all the time. In fact, they bank on it. The characters remain consistent from episode to episode and year to year. (p. 17)

This concept of familiarity is also to make the viewers/audiences of the show be able to let themselves become part of the show. So, the viewers will feel that the show that they are watching every day from their television or their network cable is close to their daily lives. Neale and Krutnik (1990) seemed to be able to summarize this, "in terms of its communalizing role, the sit-com can be regarded as a microcosm of broadcast TV in general, in that the medium attempts to inscribe the viewer as part of its own 'family'" (p. 242).

Narrative Structures of Sitcom

Before the viewer gets to the given story in each episode of the program, most sitcoms customarily employ a teaser in the opening scene of their episodes. This feature has a number of functions in the narrative structure of the sitcom, first, it provides an opportunity for the audience to get a glimpse of the story that will appear in the episode, and second, to foster interest and attention of the audience to the story. This feature has become common in sitcoms, many teasers in sitcoms might not set up the plot but they usually encompass a sort of physical comedy or teasing and bantering about certain problems. The teaser itself can be related and become the continuation of the occurrence of the previous episodes, but it also can be unrelated to the story afterward. Aronson (2000) described the use of teasers as follows that sometimes, "these teasers are

really like short comedy sketches and are often unrelated to the episode" (p. 15).

Each episode of the sitcom is in general depicting a different story or issue that becomes the center of conflict given in the program by the use of different titles for each episode. Recurrent and endless conflicts are important in the narrative structure of the sitcom. In the sitcom, the characters will encounter conflicts and disruption that can come from within or from outside their established situation. This disruption can be introduced from the beginning of the narrative or in the middle of the narrative. Neale and Krutnik (1990) described about this form of disruption and said that "the disruptions which provide the motor for the individual lots come either from conflicts within the family-which tend to be trivialized and disavowed of serious repercussions-or from intrusions from the 'outside' which can easily be rejected" (p. 237).

The different situations that these regular characters face, frequently become the source of disruption or conflict in most of the sitcom narratives. The source of the conflict in the sitcom could come from the regular characters or guest characters. Conflicts arising from the regular characters commonly originate from error or ignorance of the regular characters. In addition, these internal conflicts can arise due to non-fulfillment of the wishes of the characters to what is desired. Another typical form of internal disruption also can be triggered from the misunderstanding or misinterpretation of the characters in dealing the situation that they have when the established situation at the beginning of each narrative is disturbed. Mintz (1985) explained that, "the problem of the

situation comedy is almost always a minor threat-either an embarrassment, a confusion or misunderstanding created by a failure to communicate or an opportunity for change which equally threatens the common, familiar pattern of existence for the characters" (p. 43).

The form of disruption is also possible to be brought by the outsider or the guest character in order to create the tension for the established situation. As Aronson (2000) explained that "in sitcom, guest characters are introduced to provide a comic conflict for one or more of the regulars" (p. 17). If the presence of guest characters create a disturbing atmosphere for the regular characters, he/she is considered to be an example of external disruption. The tension that arises from the guest character can be found also in the form of intervention or influence which would require regular characters to act and do something outside of their habit or it can also be in the form of a new entity outside the normal situations that the characters have, like the disaster or occurrences that directly or indirectly have emotional impact on the regular characters.

Another form of conflict in the sitcom can be seen from the sense of entrapment incorporated in the narrative. The circumstances in which regular characters are stuck in one particular condition and do not have a free choice to do something out of the ordinary. The form of the sense of entrapment can be seen from a few examples of conditions, such as the role of children in the family, or working in an office, and others. Beeden and Bruin (2010) described these characteristics also:

Sitcoms place the central characters within a situation from which they cannot escape, either as a domestic family or within the workplace. This sense of entrapment is vital to the continuing narrative of the series, as it ensures a return to the original equilibrium despite the conflicts that occur. (p. 7)

In sitcom, even if there might be a disruption or conflict, whether it is happening internally or externally that might be brought by their regular characters or guest characters, after a while, the sitcoms often use a complete circle and bring all the characters back to their initial condition. The disruption or the comic conflict between the regular or guest characters is normally solved at the end of the episode, this resolution to the internal and external disruptive forces are typically featured in the narrative structure of the sitcom. "Most everything is back to 'normal' at the end of the half-hour" (Mendrinos, 2004, p. 230).

The resolution of the disruption or comic conflict is in fact the way in which the sitcom narrative can continue to have its serialized characteristics and because of the resolution at the end of each episode, it makes the sitcom able to present stories and new problems in the following episodes. It is also used in order to make the episode end in a happy-ending state where the characters will be able to see their original situation in the next episode. Neale and Krutnik (1990) explained, "the sit-com relies upon a different form of repetition from the soap opera serial-the situation is not allowed to change but is rather subjected to a recurring process of destabilization-restabilization in each episode" (p. 234).

Most sitcoms do not let problems in one episode become prolonged. If the internal problems or internal disruptions come up, the resolution can be seen from the absence of further misunderstanding or confusion of regular characters and it can also be seen from the fulfillment or achievement of what regular characters wish in the beginning of the narrative. If it is due to external problems or external disruptions brought by the guest character or something outside of what regular character usually face, the typical resolution of this problem can be done in several ways, first is by expelling the guest character to be out from the established situation or by eliminating the misunderstanding between the regular character or guest character. In addition, Mintz (1985) also added that one can understand a word of 'situation' in sitcom as the main reason for sitcoms' essential characteristic, he wrote that: "The 'situation' of the sitcom is the interruption of this normality, attempts at coping with the intrusion or problem, and the resolution of it allowing for what we could call 'the return of normalcy'" (p. 42).

The Commonalities and Transformations of Narrative Structure in American and Indonesian Sitcoms

From the findings of selected episodes, the writer tried to explain the construction of narrative structure and sitcom's narrative convention in each sitcom. Even though both American and Indonesian sitcoms have some similarities in the narrative structure, there are also some differences in how certain things are developed or constructed. Some similarities and differences are viewed and compared with each other, to see what is still maintained

and modified. Some aspects of American and Indonesian sitcoms that the writer is going to discuss are as follows: the narrative conventions in American and Indonesian sitcoms, and the narrative structure, including the teaser, and the disruption and the resolution (character developments) in the narrative of American and Indonesian sitcoms.

Narrative Conventions in American and Indonesian Sitcoms

Regarding the type of characters in American and Indonesian sitcoms, both in *Friends* and Indonesian sitcoms, each sitcom has two types of characters, namely a regular character and guest character. What distinguishes the two is the placement of the guest character as a source of conflict and disruption of the narrative. In *Friends*, guest characters often bring new problems and conflict to the regular characters in their established situation. While, in Indonesian sitcoms, the guest character's presence is not always used as a source of conflict, but what occurs in the narrative sometimes is much different, such as the presence of Jose Lorenzo on *Keluarga Masa Kini* in the first episode. Although Jorge Lorenzo is a guest character in *Keluarga Masa Kini*, his presence became one of the causes for conflict resolution in the first episode. In addition, the presence of a guest character in American sitcoms is far more dominant than in Indonesian sitcoms, because it is more frequent than in Indonesian sitcoms. Conflicts and disruptions in the narrative of Indonesian sitcoms often come from regular character, and they are more dominant than from the presence of the guest character.

Regarding the location/setting in American and Indonesian sitcoms, one can see in American sitcoms that *Friends* features some main setting used for the series, such as Monica and Rachel's apartment, Chandler and Joey's apartment and also a coffee house, called Central Perk, where most of the regular characters spend much of their time. In some episodes, *Friends* also features some outdoor scenes, but it is not always frequently presented in the series. If observed carefully, it can be seen that in *Friends* and two of the Indonesian sitcoms, such as *Keluarga Masa Kini* and *Tetangga Masa Gitu*, the audience can easily identify the settings of each sitcom as the location directly recorded from the television studio and not the actual location. The audience also can see that the character of the sitcom is often rarely seen outside of the main settings.

Keluarga Masa Kini and *Tetangga Masa Gitu*, both of these sitcoms feature some central settings, such as the living room, the dining room and the bedroom, it is very rare to see the characters going or travelling outside the boundary of their house. The sets for the location in *Friends, Keluarga Masa Kini* and *Tetangga Masa Gitu*, become more limited and mostly show one or two location that do not change from episode to episode.

On the other hand, in *Saya Terima Nikahnya*, this sitcom has the central setting for the series, which is the house where Prasta lives and stays together with his father and mother-in-law. What distinguishes *Saya Terima Nikahnya* with the previous Indonesian sitcoms (such as *Keluarga Masa Kini* and *Tetangga Masa Gitu*) are locations outside of the main settings. *Saya Terima Nikahnya* also

features some frequent outdoor scenes, which allows the regular characters of the show to have some activities outside their basic situation in their home or domestic routine. In the first episode, one can see some outdoor scenes and also activities outside the house, such as Prasta's office, and apartment of his friend when Prasta has to escort her back after a celebration party in the office. In the second episode, one also can see some outdoor scenes where Prasta is repeatedly going back to the market to escort his mother and father-in-law.

In *The East*, the location/setting used, is a real location. The audience can easily identify that the setting in *The East*, not just a set that was made in the studio. Almost the same as *Saya Terima Nikahnya*, the regular characters in *The East* are also sometimes going outside the main setting, and featuring some outdoor scenes. In *Saya Terima Nikahnya* and *The East*, the regular characters are given the opportunity to move and do something outside of the main settings, so that the probability of the potential conflict and disruption could be more diverse than if only centered on domestic setting alone.

Regarding the timeslot and the distribution of time given for each episode from American and Indonesian sitcoms, the results are as follows. Considering the overall sample selected from the sitcom of *Friends*, it can be seen that each episode lasted no more than half an hour. The distribution of time given in the eight episodes of *Friends*, it shows that they are generally circulated into two parts, one part which is then interspersed with commercial breaks and then followed up with the last part until the episode ends.

The format of each episode of *Friends* still makes use of the standard time of sitcom, using about half an hour per episode.

Meanwhile, observing the sample selected from the sitcom of *Keluarga Masa Kini*, it can be seen that each episode lasted more than half an hour, practically longer from the typical sitcom in American sitcom. The distribution of time given in the two episodes of *Keluarga Masa Kini* shows that they are generally distributed into more than two parts, and as a result, there is more than one part which is then interspersed with commercial breaks and then followed up with the other parts until the episode ends. At this point, the format of each episode of *Keluarga Masa Kini* does not really use the standard time used on most American sitcoms, which use about half an hour. Considering the content of the sitcom of *Keluarga Masa Kini* that also add the talk show feature in their episode, it adds more time to the program so as the result is that it becomes longer than the other sitcoms in general. On the other hand, observing the sample selected from the sitcom of *Tetangga Masa Gitu, Saya Terima Nikahnya* and *The East*, it can be seen that each episode lasted less than half an hour, using the typical standard format of sitcoms.

Regarding the basic situation in the narrative of American and Indonesian sitcoms, one can see that the basic and established situation in the narrative of *Friends* revolved around the lives of six people in Manhattan, New York. The characters are independent people who share a sense of family, alternative family in which the bond and their attachment to each other is derived from their friendship. While the basic and established situation in

the narratives of *Keluarga Masa Kini, Tetangga Masa Gitu* and *Saya Terima Nikahnya* are based on the domestic routine and the interaction of each member of the family in their daily life. On the other hand, the basic and established situation in the narrative of *The East* is different, it revolves around the employees of *Entertainment News*, a gossip program in a television station. The humor and the comedy is basically derived from the interaction between the employees of *Entertainment News* in their workplace setting. Regarding the use of laugh-track, in the selected sitcoms in the study, they have a common characteristic in this regard. Similar with *Friends*, four other Indonesian sitcoms use laugh-track throughout the episode that they had.

Narrative Structures in American and Indonesian Sitcoms

From the existing findings about the teaser of narratives in American and Indonesian sitcoms, there are two types of teaser incorporated, and they are as follows: first, the teaser which is incorporated and inclined to give a short comedy sketch in the form of a conversation or funny situation before the narrative, most of the teasers in *Friends* episodes show this type, these teasers also have no direct relation to the narrative. Second, the teaser in which signaled the indication to narrative of the episode, this type was found in some teasers in Indonesian sitcoms, most of the teasers in Indonesian sitcoms have a relation to the story and signal the viewers about the narrative.

The forms of disruption in the sitcom could usually occur because of some reasons, 1) by internal problems, caused by the comic perspective of the regular characters, from their typical personality and behavior that each character has, or 2) due to external problems brought by the guest character or something outside of what regular characters usually face. From the existing findings about the form of disruption in American and Indonesian sitcoms, these two forms of disruption were found in American and Indonesian sitcoms, *Friends* episodes combined these two forms of disruption, internally and externally from the regular and guest characters in the series. Meanwhile, in Indonesian sitcoms, the form of disruption which was more commonly found was derived internally from the regular characters. The presence of guest characters in the sitcom in Indonesia is not very often the case, the conflict in the characters often arise precisely because of misunderstanding and confusion caused by their own regular characters. In addition, one of the sitcoms in Indonesia, *Saya Terima Nikahnya*, also used a type of entrapment in the story, so that the character in the sitcom seemed to get stuck and could not act freely because of the situation that was positioned to him.

In terms of resolution in the sitcom narrative of American and Indonesian sitcoms, there are some possible forms of resolution in the sitcom that may appear, such as 1) if the disruption or the conflict is brought by the internal problems or by the regular character's behavior and their comic perspective, those problem are typically solved at the end of episode by the act of other characters; or 2) if it is due to external problems brought by the guest character or something outside of what regular characters usually face, the typical resolution of this problem can be done in

several ways, first is by expelling the guest character to be out from the established situation or by eliminating the misunderstanding between the regular character or guest character.

From the existing findings about the form of resolution in American and Indonesian sitcoms, these two forms of disruption were found in American and Indonesian sitcoms. *Friends* combined these two forms of resolution, internally and externally from the regular and guest characters in the series. Meanwhile, in Indonesian sitcoms, the form of resolution which was more commonly found in Indonesian sitcoms, was solved internally from the regular characters. The presence of guest characters on the sitcom in Indonesia has occurred, but their coming to the series is not always frequent, so if there is a comic conflict in the character between regular and guest characters, the conflict is mostly responded by clearing the misunderstanding between them, and in the end of the episode, the problem is resolved and back to normal again.

Representation of Nuclear and Alternative Family

The findings of selected episodes in *Friends* and Indonesian sitcoms, indicating some similarities and differences towards the trends that sitcom used in bringing the conversation and the issue of family values. In the existing findings from American and Indonesian sitcoms, *Friends* showed some significant changes and transformations in the issues presented in the story and the conflict at hand.

Friends still employed the family values as the primary issue, even though the family

which was referred to here was slightly different from the previous discourse on nuclear family used in the sitcoms from a few decades earlier. *Friends* made use of the idea of alternative family, where they formed a sense of family relationship and kinship from their interaction with the friends they had outside their nuclear family's surroundings. Ross and Monica, two of the regular characters, were represented to have an actual blood relationship in *Friends*, while the others get their sense of family bond from their emotional and social attachment as friends in their independent lives. On the other hand, as for the Indonesian sitcoms that the writer chooses, three from four sitcoms, are actually using the model of nuclear family (which consists of the notion of husband and wife, and parent and children relationship) in their narratives.

From the existing findings from American and Indonesian sitcoms, one can also see a dissimilar treatment of parent's involvement and contribution and also the generation gap of parents-and-children relationship that each of these sitcoms has in their narrative and their regular characters' interaction. These dissimilar treatments and the parent's involvements in the observed sitcoms from American and Indonesian sitcoms could lead to the conclusion that these sitcoms also incorporate the interdependent and independent issue as part of the interaction of their regular characters.

Friends shows and reinforces the idea of being independent as a choice and also a necessity for their regular characters, while stirring their parent's involvement and their nuclear family's surroundings and influences to the degree that they are able to live independently and free as

individuals. The problem is this decision to live independent outside their parent's control is also represented as leading them to have conflict, not only because of the generation gap between these characters against their parents' model of thinking, but also because of the misunderstanding and misconception that often lead them to have nothing in common as the glue for their relationship.

On the other hand, *Keluarga Masa Kini* and *Saya Terima Nikahnya*, both of these sitcoms show and reinforce the idea of being interdependent to each other as a necessity and an acceptable status quo. For instance, in *Keluarga Masa Kini*, Danang and Gista are actually old enough to live independently outside the house, but they are represented in this sitcom, in a manner where they have to keep living together with their parents. Danang in the second episode is presented as a university student that is in the process of finishing his thesis, at this point, Danang is actually old enough to go and choose to live independently outside his parent's home. Gista is also represented as someone older than Danang, and also has a job. However, they are situated in a state where they have to keep living within their parent's influences.

The similar situation also can be discovered in *Saya Terima Nikahnya*, Prasta has to live within his parents-in-law's influences. Normally, newlywed couples are encouraged to live outside their parents' home and surroundings and also encouraged to live independently as a new unit of nuclear family. But, in this sitcom, Prasta is situated in an environment where he has to deal his daily basis surrounded by his parents-in-law's observation. The

issue of being independent and the fair distance between the regular characters' position with their parent's involvement can be seen as not becoming the essential necessity in this sitcom.

By considering that the possibility of *Keluarga Masa Kini* and *Saya Terima Nikahnya* to follow the mainstream discourse outside their narrative, it can be implied that the established situation represented in these sitcoms are actually common in Indonesian culture and society, where the children live together in the same house with their parents until they decide to go or move out after being married and starting their own family. Also, the established situation that the sitcom of *Saya Terima Nikahnya* also represented is actually a common practice for a newlywed couple. However, it is also important to consider that the practice of this independent and interdependent issue in these sitcoms might not always be identical to the reality outside the narrative.

Following the earlier discussion about the independent attitude that is represented in *Friends*. In *Friends*, it can be seen that the family values are reinforced and displayed on their daily interaction from each character. Moreover, one can see and also notice that their involvement and contribution to each other's life, is not based on biological ties, but from the friendship and the social attachment they have from each other. The presence of parents (Ross and Monica's parents) on the sitcom *Friends* is found, but it does not have great significance towards the narrative in the series. They only appear in a small number of episodes and they are

often situated as the external source of the established situation.

The representation of the regular characters' decision to have independent life is what actually gives the distance between each character with the involvement of the parents over many decisions that they have. This gives an idea of the interfering portion of the nuclear family of each character in *Friends*. Parental involvement is limited, because they have grown and started to live alone, and begin to be responsible with the works and the choices they make. While, in Indonesian sitcoms, parental involvement is present and also important to be acknowledged, because the cultural and social construction of family in Indonesia relies on towards the interdependence of members of family to help each other as a part of accepted social norms in the community.

The interdependence of a member of family to each other's company is already becoming a common thing in Indonesia, as for Indonesian people, the decision to stay close and keep in touch with family is something that would be really appreciated and encouraged. It becomes normal and common knowledge that sometimes even the nuclear family influence is still felt significantly in the lives of those who are already married. For Indonesian people, the intense communication and regular meeting is how each member of the family gets the opportunity to be able to help each other and find out the latest news from the family. Lamoureux (2003) noted about this characteristic in Indonesian culture, that:

> The family is the primary unit in Indonesia. From infancy through old age an Indonesian remains close to his or her parents and siblings. Prior to independence, generations of families tended to stay in the same village. In the twentieth century, as more people became educated and opportunities were limited in the villages, many villagers relocated to urban areas. However, even family members who have moved away return to their villages to visit as often as they can, and always for the *Idul Fitri* holiday at the end of the fasting period of Ramadan. (p. 129)

Parental involvement and a sense of interdependence give a significant impact on how family relationships are run in Indonesia. It is an obligation to be good and dutiful to parents and it is also a social act that must be kept by family members until old age. A sense of dependence on each other also represents the spirit of the people of Indonesia, especially when confronted with a problem, the desire to unite to address the problems becomes the basis of social relations in Indonesia. Mutual cooperation is a necessity and also the identity of the people of Indonesia.

Representation of Gender Roles

From the findings in the selected episodes of *Friends* and Indonesian sitcoms, it could be seen that *Friends* demonstrated many different interpretations about gender roles which the series tries to represent in its storylines. While, in Indonesian sitcoms, the findings from selected episodes indicated only a few gender roles given to the character, especially for their women's roles in the family.

In *Friends*, the characters are given some roles in which they are represented in many different public domains, they

participated in some activities outside domestic domain. This representation is possible through the regular characters' representation in the workplace and outside their domestic routine, in which they participate and also contribute to getting their personal income and independence, and are not portrayed as a 'homemaker' as similar to the previous representation for most of women in classic sitcoms.

There have been many changes in the perception and the acceptance of women to be involved and have a presence in the workplace setting and also the emergence of dual-earner families in American society which has gradually changed the model of traditional nuclear family which incorporated the idea of a man/a husband as a breadwinner and woman/a wife as a homemaker, and has provided equal opportunity for women to be outside the domestic setting (Hertz and Marshall, 2001, p. 1). This could be one of the reasons why the representation of women in *Friends* can be very broad and flexible. Of Rachel, Phoebe and Monica, each has a job and earns their own income. They have control and power, which does not limit them to sit at home and wait for the men to bring economic support.

A significant boost after the human rights and womens movement in the 1960s has accompanied the changes in the family structure in America. The involvement of women in various fields became wider and more diverse. It is also in line as it was described by Waite and Nielsen (2001), in regards to the rise of dual-earner families in American society:

Between 1963 and 1997 we see the rise of the dual-worker family. By 1970 the breadwinner/homemaker family was no longer a majority even among married couples, and more than one couple in four had two full-time earners. The transformation accelerated during the following decades, so that by the mid-1980s families with two full-time earners predominated. By 1990 out of every ten married couples, more than four had two full-time earners, more than two had one full-time and one part-time earner, and fewer than three followed the traditional breadwinner/homemaker model. (p. 30)

While, in Indonesian sitcoms, most of the representation of women in terms of their roles in the family is fixated on two roles, being a mother and a housewife, and only some of the regulars are represented as career women. It is evident in three Indonesian sitcoms, such as in *Keluarga Masa Kini, Tetangga Masa Gitu* and *Saya Terima Nikahnya*, there is only one sitcom that represented a new trend in the representation of women outside their domestic routine in Indonesian sitcoms, namely *The East*.

In Indonesian sitcoms, one can see that most of women characters are situated within the domestic routine, in which their roles are fixated in being a mother (if represented with a child) and being a housewife. It is also visibly seen in *Keluarga Masa Kini*, Sarah and Hesti are situated in their domestic routine, being the 'homemaker', while their husbands, Farhan and Febri, are situated as a 'breadwinner', who will provide their wives money and participate in realizing their roles as husbands. In *Tetangga Masa*

Gitu, Bintang is also portrayed as a housewife, taking care of the house while her husband, Bastian, is working outside. Although, in some episodes, Bintang is given a chance to go and work outside the house, this chance of Bintang to maintain her position to work outside is always temporary, because in the next episode or in the end episode, she will go back to being in the house and follow her basic role as a wife. However, Angel is situated in a different representation, Angel is represented as a career woman who worked at the law firm.

The same also goes for *Saya Terima Nikahnya*, Kirana and her mother, are also represented as housewives, who happen to maintain and clean the house and shop for family purposes in daily routines. While Kirana's husband, Prasta, goes to the workplace and becomes the head of the family, as similar to Prasta's father-in-law. Their role is as husbands who provide the needs of their family. A slightly different representation can be seen in the last Indonesian sitcom that the writer selected, *The East*, where men and women work together in the same program. In this sitcom, women have positions and also rank high in the work phase. Women in this sitcom are situated in many important positions, for example, the representation of Dian as the Director of the program of Entertainment News. Women in this sitcom are not placed on domestic routines, they are represented in situations that allow them to par with men in terms of ability and also the chance to be higher than men in the achievement and quality of work.

By considering the influence of Suharto and the New Order that lasted quite a long

time in Indonesia, the construction of gender and sexuality were strongly invested by the State ideology. The construction of gender and sexuality can be seen from the repetitive images and ideas about the roles and duties of women in society. The role of women in their duties as a mother in the family is considered to be important, in their duty to provide protection to children and become the shelter for their families. The idea of women as mothers has survived so long because it is also supported by scholars of Islam who are also part of the majority in Indonesia and incorporated the notion that the role of women as mothers is indeed also based on religious orders,

> Since the inception of Suharto's New Order in 1965, the Indonesian state has avidly pursued a policy promoting nuclear families and motherhood. Although the Indonesian state claims to have emancipated women, giving them greater access to education and some occupations, during Suharto's rule from 1966-1998, the state enshrined mother and wife as women's primary role and duty. (Blackwood, 2007, p. 295)

Moreover, in the context of Javanese culture, the emphasis of the role of women as mothers and housewives also has an important role, because being a mother means maintaining family honor and also maintaining the prestige of the husband in the community (Niehof, 1998, p. 245). The role of women in public domain in previous decades existed, but was limited to a few situations, such as participation of women in the *Dharma Wanita* or PKK activities when their husbands were civil servants (Niehof, 1998, p. 251). The influence of the New Order regime in

Indonesia has created strong ideas about women, which reinforce the construction of gender and sexuality over their role in society.

The role of Islamic scholars and also the state ideology, especially under the leadership of the New Order, were influential in contributing to the identity formation of women in Indonesia (Blackwood, 2007, pp. 294-295). Changes in the discourse and viewpoints regarding the role of women is changing gradually, especially since the reform era in Indonesia. Since the reform era, the trend over the role of women as mothers or women as housewives slowly started to change due to access for women to education and new discourses about gender equality. In the last decade, the trend of women to be more career women and work outside the home is more abundant and also has become an option for women in Indonesia. The idea of the role of women as mothers is still there, but is not fully enforced and emphasized as an obligation. Women's participation in public domains is increasing and women can be seen in various fields of work.

Representation of Sexuality

Based on the findings in the selected episodes of *Friends* and Indonesian sitcoms, it is clear that *Friends* demonstrated many scenes in which the series tries to represent an open discussion about sexual conversations and activities. *Friends* presented the viewers with a number of characters who engaged in sexual relationships and also openly discussed about sexual orientation and also gay parenting. Indonesian sitcoms are seen to carefully pick out these references to sexual activities in a different way. Indonesian sitcoms do not really expose the issue of sexuality within their narrative in an open way; the viewers may see a scene where the regular characters spend time in their bedroom, having a conversation or doing something, but their representation is limited to that and it does not really explore any other sexual dialogue or activity.

This openness of American sitcom, especially in *Friends*, in its reference to or depiction of sexual activities almost can be seen in every episode in the selected episode of *Friends*. For instance, in the restaurant when Monica and Paul the Wine have their date in the first episode in season one, Paul says that he is going to tell Monica about his 'fifth date kinda revelation' in which he revealed that he has not been able to perform sexually for almost two years. This conversation seems to be accepted and does not bother Monica. Monica is surprised to know that Paul has not done any sexual activity for such a long time. Moreover, Monica jokes about that by saying: "I know being spit on is probably not what you need right now." In the scene of the next morning, the viewers can see that Monica engaged in sexual activity with Paul after they went home from the restaurant. In the morning when Paul is leaving Monica's apartment, Rachel says that she sees Monica look so happy because she smiles all the time, Rachel tells a joke about Monica's situation and says: "You look like you slept with a hanger in your mouth."

In the selected episodes of *Friends* that the writer chose, one may see more about this depiction of sexual encounters or sexual conversations from the regular characters.

Another example can be seen in the opening scene of the fourth episode, when Ross and Monica see Phoebe sleep on the couch in the Central Perk. Not long after that, Phoebe wakes up and tells them that she did not get enough sleep because of her grandmother's boyfriend visit the previous night. One can see that Phoebe actually shared the sexual activity of her grandmother with her new boyfriend. It is unlikely to happen or be clearly represented in Indonesian sitcoms. These kinds of stories most likely are kept hidden as secrets and the thought of sharing it in public spaces and to someone else is also sometimes considered as rude or impolite. However, Phoebe does it casually as if it was not a secret or a taboo conversation to be shared with her friends. There is also another conversation in reference to sexual activities that the regular characters have in the fourth episode of the series. This time it is Ross who shares his reasons why the day when he and Chandler and Joey also went to hockey game became memorable for him. Ross says that it was the first time that he did a sexual activity with a woman, and that woman was Carol.

In Indonesian sitcoms, the kind of openness for sexual conversation or reference to sexual activities is indirect and presented in a more subtle way. In *Keluarga Masa Kini*, one may find some of the moments when Sarah and Farhan sleep or talk in their bedroom, but the openness that *Friends* exhibited in its sexual conversation or sexual activity is not visibly represented in *Keluarga Masa Kini*. The close one may only be seen in the first episode of *Keluarga Masa Kini* when Sarah is waking up in the night because of the disturbing noise of illegal racing outside their house and also from

the closing scene in its first episode, when in the night, Farhan wears a racing suit to surprise and lead on Sarah's excitement, as he is going to sleep with Sarah. The second episode of *Keluarga Masa Kini* also does not clearly present any sexual conversation or activity to the point of their narrative. The same thing also applies to *Tetangga Masa Gitu* and *Saya Terima Nikahnya*, one may also get the idea of regular characters spending time in their bedroom, but there is nothing like visible sexual activities shown in those sitcoms.

Regarding the cultural and social context beyond the narrative in American and Indonesian sitcoms. In the Indonesian culture, to express and refer to the sexual organs in front of others is considered dishonorable. Even though the conversation was shared between friends, if it was expressed. Often there was euphemism in the choice of words used to avoid direct reference to the genital or certain sexual activities (Forshee, 2006, p. 154). Moreover, talking about sexual experiences, is strange and unnatural behavior for Indonesians. The embodiment of the shame feeling in these kind of conversations serves as the way people of Indonesia maintain a polite social behavior toward the other person and also to the personal identity of the speaker. Forshee (2006) identified this characteristic in Indonesian culture:

> Yet, when spoken of or displayed in a vulgar manner, private parts of the body symbolize the socially shameful-reflecting lowly character on the part of the offender. This dualism carries through much of Indonesian culture, while reinforcing ideal social behavior. (p. 154)

Representation of Premarital Sex

Throughout the selected episodes of *Friends*, *Friends* displayed some casual sex occurrences, when a regular character of *Friends* engaged in sexual activities with their partner (boyfriend/girlfriend) although they are not officially married or serious about the issue of commitment before that. While in Indonesian sitcoms, one can see that there is no such thing as casual sex or sexual relationship, which is not legal by law represented in those episodes.

Regarding the cultural and social context beyond the narrative in American and Indonesian sitcoms. One can see that initially, especially in the nineteenth century, the institution of marriage was still dominant. Most of American people still lived in the middle of a farming family, which quite focused on providing the support of one another. Marriage was still considered as something important and necessary, the divorce or decision to be a single parent never once existed. However, along with economic change and the impact of massive industrialization in America, some things began to change and influence the perception of marriage in America (Amato, 2007, p. 12).

In American society, the trends of being in a marriage institution have been drastically changed over time. There are some changes in American public attitude towards the relationship in terms of marriage and before marriage. In the United States a new trend is beginning to emerge in which a person chooses to live together before marriage. If indeed there is a desire to continue to marriage. It is usually after a long relationship between two people. This phenomenon appears along with the trend of divorce and failed marriages in the United States which have occurred in the last half century. American public perception is slowly changing. In the past, married people would stay together until the spouse died. Nowadays it is no longer the case. Along with the individualism that encourages Americans to pursue personal happiness, slowly the idea of marriage become a choice and is no longer an obligation in American society (Amato, 2007, p. 1-2).

In Indonesian culture, the institution of marriage is still considered important and also dominant. In Indonesian society, there is one thing that is important and mandatory for men and women, such as to maintain the sanctity until the time of marriage. This indirectly implies that any form of relationship outside of the institution of marriage does not get a place in the culture and society of Indonesia. Living together in any form is not acceptable, it is in order to avoid premarital sex and an unwanted child. In addition, concern about the sanctity of a man and a woman is the responsibility of parents and the family, who cannot be ignored (Bennet, 2005, p. 19). Sanctity of girls in the family affects the social status and honor of an Indonesian family in public,

> Indonesian Muslims typically support the ideal of premarital chastity for both women and men, although the value attributed to female virginity is generally greater. The regulation of female sexuality prior to marriage is also sustained by a number of other key ideologies such as state development policy and local custom (*adat*). (Bennet, 2005, p. 9)

If the woman is known to be no longer a virgin, social sanction in Indonesian society and culture is still very strong. Sanctions can be in the form of social exclusion and verbal abuse against the offender and family, then they are also not given space to move freely in society afterward,

> The personal and familial shame associated with premarital pregnancy for some women is so great that they choose to run away from home in order to avoid shaming their families. Others are sent to live with relatives in distant regions of the country until a child is born or a spouse acquired. (Bennet, 2005, p. 19)

Conclusion

The repeated use of the issue of family and domestic routine has led sitcoms to be identical with family values. The representation of the interaction of the nuclear family such as father, mother and child, or husband and wife in a few decades in the development of American sitcoms showed a trend in which the value of the family is important. No matter how different all the family members view are all can be resolved in the midst of warm interactions and relationships within the family.

Some changes and transitions in the social sphere, political discourse and cultural manifestation give much influence to the representation shown in the sitcom, and it is evident in American and Indonesian sitcoms. However, the possibility of a different representation of the social and cultural situation in the community on a

sitcom is very likely to occur. However, as it was also mentioned in the earlier chapters, the sitcom is often believed to follow the mainstream discourse in society and often tries to mirror it through representation in the narrative. Thus, taking that into account at some point, the sitcom could be regarded as reflecting the popular discourse in the society.

The findings of selected episodes of *Friends* and Indonesian sitcoms, indicating some similarities and differences towards the trends that sitcoms have used show that it is likely that American and Indonesian sitcoms use almost the same conventions of the sitcom narrative. Nonetheless, they also show some differences in the content of the show and several changes and transformations in the narrative structures can be seen, especially in terms of the locality of each sitcom in depicting the values from the social and cultural construction where the sitcom is made. For instance, one can see that *Friends* showed some significant changes and transformations in the issues presented in the story and the conflict at hand.

Friends still makes use of family values as the primary issue, even though the family which is referred to is slightly different from the previous discourse on nuclear family used on the sitcom in a few decades earlier. *Friends* makes use the idea of alternative family, where they form a sense of family relationship and kinship from their interaction with the friends they have outside their nuclear family's surroundings. Ross and Monica, two of the regular characters were represented as having the actual blood relationship in *Friends*, while the others get their sense of family bond from their emotional and

social attachment as friends in their independent lives.

On the other hand, as for the Indonesian sitcoms that the writer chose three out of the four sitcoms, use the model of nuclear family (which consists of the idea of a husband and wife, or parent and children relationship) in their narrative, these sitcoms are *Keluarga Masa Kini*, *Tetangga Masa Gitu* and *Saya Terima Nikahnya*. While the last sitcom, *The East* is a workplace sitcom, and the narratives revolve around the interaction between the employees in the production of the entertainment news, it is not in a domestic routine or about family.

The similar observation can be applied too to the construction of gender roles and also sexuality in these sitcoms. The cultural and social background from each sitcom is seen to influence and contribute to the way certain things get their representation in the narrative, and the American sitcom reinforces and promotes some accepted values and trends in their society from the regular characters of the sitcom. The fact that in America sitcoms also play a significant role in the television network, the popular and successful sitcoms can be considered to document the changed perception about a lot of on-going important issues in the society. The openness for many discourses in the narrative of American sitcoms can be concluded as a way to see the way America gives chances to many interpretations for some issues and make them possible without a rigid representation. However, the same thing does not really fit in the Indonesian society at this moment, because as also reflected in the narrative in Indonesian sitcoms, certain issues are not

well-discussed in the narrative. The influence of the New Order and state ideology in the earlier decades in Indonesia were manifested so deep in the society, and these influences were also supported by Islamic scholars for certain images and representations in the media. Some issues are sometimes left behind and forgotten.

Another important thing to be taken into account is the way each society has a different construction of gender roles and sexuality, family values and so on, that leads to a different cultural product although they use and share the same conventions and characteristics of the sitcom. At this point, one can see that the locality and the formation of national identity in each sitcom is established, even though the platform is similar, but the way it is represented to their national audiences is different.

References

Amato, P. R. (2007). *Alone Together*. United States of America: President and Fellows of Harvard College.

Aronson, L. (2000). *Television Writing, The Ground Rules of Series, Serials and Sitcom*. Australia: Australian Film Television and Radio School.

Beeden, A and Bruin, J. (2010). The Office: Articulations of National Identity in Television Format Adaptation. *Television & New Media, Volume 11 Number 1, January 2010, pp. 3-19*.

Blackwood, E. (2005). Sexuality in Indonesian Discourse: Normative Gender, Criminal Law and Shifting Strategies of Control. *Culture, Health & Sexuality, Vol. 9, No. 3,*

Selected Papers from the IASSCS Conference 2005 (San Francisco) (May - Jun., 2007), pp. 293-307.

Bore, I. K. (2011). Lauging Together: TV Comedy Audiences and the Laugh Track. *The Velvet Light Trap, Number 68, Fall 2011, pp. 24-34*.

Bennett, L. R. (2005). *Women, Islam and Modernity*. London: Routledge.

Forshee, J. (2006). *Culture and Customs of Indonesia*. Westport, Connecticut: Greenwood Press.

Hertz, R. and Marshall, N. L. (2001). *Working Families*. Berkeley: University of California Press.

Lamoureux, F. (2003). *Indonesia*. Santa Babara, Caliornia: ABC-CLIO.

Mendrinos, J. (2004). The Complete Idiot's Guide to Comedy Writing. United States of America: Alpha, Penguin Group Inc.

Mintz, L. E. (1985). Ideology in the Television Situation Comedy. *Studies in Popular Culture, Vol. 8, No. 2 (1985), pp. 42-51*.

Niehof, A. (1998). The Changing Lives of Indonesian Women: Contained Emancipation under Pressure. *Bijdragen tot de Taal-, Land- en Volkenkunde,Vol. 154, No. 2, Globalization, Localization and Indonesia (1998), pp. 236-258*.

Neale, S. and Krutnik, F. (1990). Popular Film and Television Comedy. London, United States of America and Canada: Routledge.

Waite, L. J. and Nielsen, M. (2001). *The Rise of the Dual-Earner Family, 1963–1997*. In R. Hertz and N. L. Marshall (2001). *Working Families*. Berkeley: University of California Press.

GUIDELINES FOR AUTHORS

The editor of Rubikon Journal welcomes article submissions in accordance with the following guidelines:

1. Articles have not been published or accepted for publication, or are being considered for publication elsewhere. In addition to the manuscript, a written statement should be attached which clarifies that the article is original and does not contain any elements of plagiarism.
2. Types of article suitable for publication include the following; research report (laboratory, field, archives), conceptual ideas, studies, theory applications.
3. Another suitable type of article is book review. Please note the following requirements for submitting book reviews:
   a. book being reviewed should be newly published (within the last one year for books in Indonesian and two years for books in other foreign languages),
   b. book reviews should be between 3-5 pages in length, and
   c. a copy/scan of the book cover should be attached.
4. Articles are written in Indonesian or English (preferable) using academic language along with standard academic writing structure and composition. Manuscripts are typed 1,5 spaced in a quarto paper size (A4), between 15-20 pages in length including references, pictures, and tables.
5. Article should be in essay from which includes:
   a. tittle (15-20 words),
   b. author's name (without academic degree) with an e-mail address and institution's name,
   c. abstract in English (150-200 words for each) which includes research problem, methods and result,
   d. keyword in English (5-7 words),
   e. author's personal information and e-mail address,
   f. introduction (without subsection, 2-3 pages) which includes background, objectives, methods, and literature reviews/theoretical construct (if needed) of research. The introduction section ends with an emphasis on items to be discussed,
   g. discussion,
   h. conclusion, and
   i. references.
6. Reference list format is based APA (American Psychological Association) style. Reference list should appear at the end of the article and includes only literatures actually cited in the manuscripts. References are ordered albhabetically and chronologically. When writting a reference list, plase use the following conventions;
   - Azhar & Matsumura, K. (2010). A Study of 'Kenry' in Japanese and 'Hak' in Indonesian. Jurnal Humaniora, 22, p.22-30.
   - Nur, T. (2008). Verba dalam Bahasa Arab dan Bahasa Indonesia: Studi Gramatika Konstasif. (Unpublished Dissertation). Universitas Gadjah Mada. Yogyakarta
   - Reid, A. (2011). Menuju Sejarah Sumatra: Antara Indonesia dan Dunia. Jakarta: Yayasan Obor.
   - Zachareck, S. (2008). Natural Women. The New York Times. Retrieved from http://www.nytimes.com /2008/04/27/books/review/Zachareck
7. The editor appreciates if authors excerpt information from subsequent published articles in Jurnal Rubikon.
8. Articles should be submitted in soft files using Microsoft Word application to jurnal.rubikon@gmail.com
9. Authors will be sent notification of receipt of manuscripts and editorial decisions (whether the articles are accepted or not) by e-mail. Manuscripts that are not published will not be returned to the authors.
10. A successful author is obliged to contribute publication fee with minimum amount of Rp. 100.000,00 (one hundred thousand rupiahs) and in return is entitled to 2 (two) copies of the print issue in which the article appears.