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Ratu Nadhirah El Sarah, Ida Rochani Adi

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Table of Contents

Table of Contents	i
“The Aftermath of 9/11: The Shift of Islam Representation in American TV Series <i>FBI</i>”	
Ratu Nadhirah El Sarah, Ida Rochani Adi.....	1
“The Counter-Stereotypical Representation of Latinas in the American Police Procedural Comedy Series <i>Brooklyn Nine-Nine</i> (Fox & NBC, 2013-2021)”	
Naily Ananda Putri, Fitria Akhmerti Primasita.....	16
“Biracial Discrimination Recounted: A Deep Dive into <i>The Meaning of Mariah Carey</i>”	
Erischa Rahayu Putri, Galant Nanta Adhitya, Yohanes Angie Kristiawan	37
“Looking into Cultural Diversity through <i>90 Day Fiancé</i>: Intercultural Couple Analysis of Nicole and Azan’s Scenes”	
Shantika Budhi Utami, Ida Rochani Adi.....	52
“From Tweet to Conflict: Critical Discourse Analysis on Daryl Morey's Tweet about Hong Kong Protest”	
Krisna Sujiwa, Aris Munandar.....	75
“Representation of Black People in <i>Dahmer - Monster: The Jeffrey Dahmer Story</i>”	
Lerissa Daniela, Purwanti Kusumaningtyas	106
“American Fashion Influence in Japanese Imagination: A Study of Semiotic on Furudate’s <i>Haikyu!!</i>”	
Diah Prima Fajarwati, Ida Rochani Adi	132
“Revisiting Predictions about the Future of Human Life in 20th Century American Sci-Fis”	
Rahmawan Jatmiko.....	150
“Enchanted Backburner: Channeling Taylor Swift and Niki on <i>Cegil</i> Identity”	
Theresia Benedikta Laksya Tri Satya	165
“Reshaping of Dating Culture through the Presence of Online Dating Application”	
Clevaria Ery Swandari, Dewi H. Susilastuti.....	190
“Book Review: <i>[R]evolusi Sastra di Era Digital: Perspektif Historis dan Teoretis</i>”	
Anna Sriastuti, Rif'ah Inayati.....	204

The Aftermath of 9/11: The Shift of Islam Representation in American TV Series *FBI*

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ABSTRACT

The conflict surrounding Islam has been going on for many years, even before the September 11th, 2001 (henceforth, 9/11) incident occurred. However, the fact that the post-incident living circumstances for Muslim people especially in America has been undeniably rough, raises a new trend where Islam is being represented poorly and almost always talked about in negative ways. There are certain characteristics which are attributed especially to identify Muslims, and also certain role that they play in media. Using the Representation theory proposed by Stuart Hall, this research aims to uncover how Islam is represented in American TV series, *FBI*, which might be seen as a reflection of how Muslims are living in the United States post-9/11 incident. The result found that in the *FBI* series, Islam is still mainly represented as Arab people, though in reality not every Arabs are Muslims, but the point of view has been slightly shifted for the better. The findings highlight the changing dynamics of Muslim representation, driven by the evolving Muslim community and market demands, contributing to a more nuanced understanding of cultural shifts in the representation of Islam.

Keywords: *american television series; identity; muslim; representation; terrorist*

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INTRODUCTION

Islam is one of the most prominent religious beliefs in America, yet they are still categorized as minority. The talk surrounding Muslim rose up almost immediately after the incident of September 11th, 2001, when the World Trade Centre twin tower buildings were crashed by what known as the terrorist attack. Since the attack on the WTC, Muslims residing in the United States have experienced violations of economic and political liberties, as well as ongoing social discrimination (Moore, p. 91). Since then, the term "Islamophobia" becomes the most common perception in media coverage which claims to show how America feels towards Muslims. There are a number of certain images that tail Muslims following the attack: "irrational terrorists, airplane hijackers, and suicide bombers who wage war against "civilization" and "democracy" in the name of jihad (holy war) to establish the Islamic way of life against the kafirun, who are unbelievers to be either converted or killed" (Yenigun, 2002).

Despite the circumstance, however, according to an analysis of Pew Research Center Surveys and U.S. Census

data, the U.S. Muslim population has grown in the two decades since the 9/11 attack (Lipka, 2017). Yet ironically, as their numbers have increased, Muslims have also reported to experience more discrimination. After the 9/11 incident, many other attacks or bombing in America especially, almost always seen as having connection to or even directly blame on Islam, or certain Islamic groups. For female Muslims, wearing hijab might be a burden because it is being attributed to "Muslim identity", and for male Muslims, something as simple as having a beard might give them a sense of insecurity because they might be labeled as an Arab or Muslim. Those who have a kind of Arabic names such as Mosa, Amina and so on, might also feel uneasy in the public space due to some people look at them as "Muslim", and every time the word "Muslim" is brought up in a conversation, it somehow has a not so invisible tie to "terrorist attack". In a March of 2021 survey, Americans were more likely to say they believe Muslims face "a lot" of discrimination than to say the same about the other religious groups included in the survey, including Jews and evangelical Christians (Mohamed, 2021).

This stereotype of American society towards Muslims is often reflected through literary works such as novels, poems, and movies. After the 9/11 attack and the negative image of Muslims blown up following the incident, American media has portrayed Arabs and Muslims as a group of people who are, yet again, barbaric, violent, unforgiving, and horrid (Gandhi, 2022). This ongoing negative portrayal of Muslims is becoming generalized by people who see them in the media such as the news or even films. A 2007 Pew Research Center survey of Americans found that people's negative opinions on Muslims were mostly influenced by what they heard and read in the media (AP, 2022).

The images of how society sees Muslims, even before the 9/11 incident, but especially after the 9/11 incidents has affected various areas including how the film industry represents Islam or Muslim characters in the majority of American movies. According to a new study conducted by USC Annenberg Inclusion Initiative released in 2021, nearly a quarter of the world's population is Muslim, but only 1,1% of the characters portrayed in the 1-top-grossing U.S films from

2017-2019 were Muslim (Khan, et al., 2021). According to the study, "Among the countries that were examined, the US's film industry had the worst representation rates alongside the UK at 1.1 percent" (World, 2021). If we take into account all those negative stereotypes which mostly appear as an impact of many terrorist attacks that have been attributed towards Islam, it becomes no wonder how the media and people in general may perceive Islam in such a negative view.

However, one American television series in particular, entitled *FBI*, can be seen as a tribute to representing the living situation of how Islam and Muslim people in current America. The series brings attention upon actually addressing a number of Islamic issue regarding the stereotype about Islam being the face of terrorism, particularly. *FBI*, short for Federal Bureau of Investigation, is the name of American TV Series directed by Dick Wolf which centers on inner workings of the New York office criminal division of the Federal Bureau of Investigation. The series becomes heavily related to the reflection of living condition of Muslims in America after the 9/11 incidents, because

the theme of terrorism and Muslims appears in several episode of the series. This issue arises because security concerns since September 11, 2001 have raised new issues concerning relations between religious communities and government (Barkun, 2006).

Therefore, it is interesting to see that after going through so many discriminations, religious conflicts, and negative stereotypes and so on, Muslim is being put on the spotlight through the *FBI* series by having one Muslim main character. This research seeks whether there is still consistent images of Islam being portrayed, or there has been any change or shift in the representation, and what might have caused them. Whether or not they will still continue to follow the long trend and put such a negative image of Muslim in the media. Also, it is important to dive deep into the behind the scene aspects on why this series was created and published in the first place.

METHODOLOGY

This research uses the constructionist approach of the three broad approaches offered by the Representation theory. According to this approach, things do not

possess meaning, we construct meaning using representational systems - concepts and signs (Hall, 1997, p. 25). This concept is in accordance with Roland Barthes' concept of Myth or secondary signification discussed by Hall in his book. Barthes argues that:

...Representation takes place through two separate but linked processes. In the first, the signifiers and the signifieds unite to form a sign with a simple denoted message. At the second stage, this completed message or sign is linked to a second set of signifieds—more elaborate and ideologically framed message or meaning... (Hall, 1997, p. 39)

The above statement indicates that through the first and second level of signification, it is possible to analyze, to see and inspect a bigger meaning that is being represented through those signs. The signifiers in this concept are not limited to spoken or written language only. It is more to stand for or to represent something as long as it gives meaning to something else. For example, a musician uses music to represent his feeling and music uses notes and sounds as its sign or symbols. Spoken language uses sounds to

construct meaning, while written language uses letters and words. Body language uses gestures, and traffic light systems use colors to deliver messages of traffic rules.

This research is conducted under a qualitative research method, and since the object and topic of this research concerns with Islam as one of the minority group in the United States of America, it in fact in accordance to a type of problem which belongs to a qualitative research as suggested by Creswell. Moreover, the theory of representation by Stuart Hall might provide the pathway to fully observe how Islam and how Muslims are living in America after the 9/11 incident is being represented through the media, in this case is seen from a TV series called *FBI*. As Hall stated that Representation means "using language to say something meaningful about, or to represent, the world meaningfully, to other people" (Hall, 1997, p. 15). Through the *FBI* television series, various scenes can be found where Islam is put to the spotlight of crime related to bombing or terrorist attack. It becomes interesting then to observe the reaction of people involving in the scene, the dialog as how the issue is

being portrayed and how Muslims as a big part of it is being represented. By observing the representation of Islam reflected through the series, we could actually see the ambiance of how Muslims people are currently, in the modern era, live and being treated by other people in America.

DISCUSSION

The American film industry has long portrayed Arabs as Muslims, which overlook the number of Christian Arabs in the United States and the Middle East (Nittle, 2021). In accordance to the statement claiming that Arabs are collectively perceived as Muslims, especially in the United States (Labidi, 2019) which has also oftentimes, comes with a set of outdated and negative depiction towards Arab and Islam as one entity in general, through Hollywood films. According to the data, Hollywood has made hundreds of movies in which Arabs or Muslims are portrayed as terrorists or dishonest subhuman (Akram, 2002, p. 66). The negative view surrounding Islam usually comes in a common stereotyping which attributed specifically towards Islam and Muslim in general. These stereotype are usually related to appearance which labels people's identity

as Muslim, such as the way they dress, the way they eat, even their names.

The above explanation is in accordance with Yu's statement saying that "airport security officers or the FBI will suspect Arab Americans of being terrorists because of the way they spell their names, the clothes they wear, or the color of their skin" (Yu, 2000, p. 231). Meaning that a person's name, the clothing they choose to wear and their overall physical appearance play a very essential and urgent marking for other people recognize their identity. Also stated in chapter two, that a 2007 Pew Research Center survey of Americans found that people's negative opinions on Muslims were mostly influenced by what they heard and read in the media. Therefore, the discussion below covers how Islam stereotyping is being represented through the media, specifically the chosen five American superhero series being released throughout 2022, 22 years since the atrocious tragedy of September 11th of 2001 happened in the United States of America.

As mentioned briefly in the introduction above, a new USC Annenberg Inclusion Initiative study (Khan, et al., 2021) released in 2021, nearly a

quarter of the world's population is Muslim, but only 1,1% of the characters portrayed in the 1-top-grossing U.S films from 2017-2019 were Muslim. Moreover, in 2021, a British-Pakistani actor Riz Ahmad had spoken up about misleading portrayal of Muslim in the movies, especially Hollywood movies. The claim said that Muslim is very rarely being included in any movie, let alone represented, yet once they do most of the times the representation is highly problematic. According to the study mentioned earlier, "Among the countries that were examined, the US's film industry had the worst representation rates alongside the UK at 1.1 percent" (World, 2021).

In contrast to that data however, the FBI television series in considerably a big part, offer the audience glimpses of Islam in the story they show. There are a number of aspects being showcased to represent how America sees Islam through the series, especially related to the aftermath of the 9/11 incident, such as through the characters and the theme of the story for certain episodes.

Islam Representation through Muslim Characters

It might not be particularly common to see Muslim person assigned as the main character in American movies and television series. As the data in a 2021 study mentioned earlier reveals that, both Islam and Muslim are very rarely being included in the American film industry. While television series *FBI* (2022) which according to IMDb is a procedural drama about the inner workings of the New York office of the Federal Bureau of Investigation, appointed one of its main character to be played by Zeeko Zaki, an Egyptian-born American actor who portrays Special Agent Omar Adom Zidan in the *FBI* series. Zaki is indeed a Muslim who also speaks Egyptian Arabic despite having emigrated to the United States at a very young age with his family. Having a Muslim cast in the series, "television's portrayal of the *FBI* has fortunately come a long way since the old procedural starring Efrem Zimbalist that aired on ABC in the mid-1960s" (Rorke, 2018).

In an interview with New York Post, Zaki expresses his own experience in being casted to portray only as the "terrorist or ex-military" figure in his previous work

before appearing in *FBI* as special agent OA as a Muslim *FBI* agent. Being conscious with Zaki's personal background, the director also stated in an interview that,

"Zeeko's Egyptian/Muslim background both grounds and adds depth to the character. He speaks fluent Arabic and that character has not been on a series before. I think he is representative of the type of people that are the boots on the ground in the *FBI*" (Rorke, 2018).

Just as the producer claims that, the character like the one Zaki got to portray has never been found in any American series before. Zaki's visible characteristics are usually found playing a terrorist role in mainstream American movies, which in line with the statement claiming that "the villains must all have beards" (Lalami, 1997), which is the common claim and stereotype of antagonist characters in American film industry. Arab people have always been casted as villain or the bad people, and they "must all have beards" align with other claim on old stereotype of Muslims that they are all "dark-skinned with thick beards and moustache" (Bekheet, 2019).

First, the physical features of Zaki particularly

fit the description of those people who would be attributed to Islam. He has a Middle-Eastern look, also a little bit of beard that everyone who looks at him will definitely be able to guess that he is indeed, a Muslim. Second, he speaks Arabic by nature, thus it comes very natural to the character he plays whenever he has to converse with another Muslim character in the story using Arabic language. In short, being casted as special agent in the FBI puts Zaki pretty much in the spotlight, which also turns the audience's attention into what kind of person and background he is representing. Below is the picture of Zeeko Zaki as Special Agent Omar Adom Zidan in the FBI television series.

Image 1. Actor Zeeko Zaki who played as Special Agent Omar Adom Zidan in the *FBI* series



Source:

https://www.imdb.com/name/nm4976368/mediaviewer/rm479212033/?ref_=nm_ov_ph

Upon being casted as a Muslim FBI agent in the

series, Zaki also shares that "... he sees FBI as a chance to change the narrative for Arab-Americans and help create a platform and a voice... I have a lot of Arab-American actor friends and everyone is sick and tired of playing terrorists and crying mothers" (Rorke, 2018), which more or less confirm that the series is indeed trying to show the Audience, especially American Audience post 9/11 incident a brighter and more positive representation of Muslim People through the character of special agent Omar Adom Zidan played by Zeeko Zaki.

While Zaki is the the only Muslim main character in the series, there are also a number of other characters who play the Muslim characters portraying the role of Imam, college students who came from Middle-Eastern countries, as well as Halal restaurant owner. The role these actors played contributes significantly to contrast the character played by Zeeko Zaki which makes him stand out even more. While other Muslim characters in the series portray how they live in the United States post 9/11 with fear of being haunted by terrorists image, Zaki's character as a confident Muslim FBI agent who tries to live past the incident,

rehabilitates the image of his People on American TV since he is all too aware that Muslims have been the go-to enemy on network series for years (Rorke, 2018).

That being said, if we go back to put the representation of Islam in this TV series analyzed through Arab-looking actors, like Zaki, it should be fair to say that the visual representation of Islam in movies still follow the old stereotype. However, the old stereotype saying that these characters played by actors who possess a physical appearances which represent Arab people, must embodies one or more amongst these Arab role type: villains, sheikhs, maidens, Egyptian and Palestinian (Akram, 2002, p. 66). In the series, Zaki's characters do not belong to the villain category, none of his characteristics portrayed as an evil character who would look like they promote violence as the study conducted by the Annenberg Inclusion Initiative Study, Missing & Maligned demonstrate that,

Among other things, that study found that less than two per cent of speaking characters in major films released between 2017 and 2019 were Muslim. It also found that more than one-

third of those characters were depicted as "perpetrators of violence," while more than half were shown to be victims of it (Weaver, 2021).

The above statement is the result of a study on Islam Representation in Hollywood movies released between 2017 and 2019. The result shows that the majority of Muslim character involved in the movies were either the perpetrator of violence, or the victim of a violence which mostly also perpetuated by other Muslim character in the movie. Therefore, this can be seen as considerably a huge shift in casting Muslim character, from always being casted as no other than terrorists, to becoming the main character, let alone an FBI agent like Zaki, who played Special Agent OA in the *FBI* series.

Terrorism Topic (Post 9/11 Incident)

Although anti-Muslim discrimination in the United States has roots that long predate the 9/11 incident (Al-Arian, 2021), the post incident America "witnessed the establish merit of the Department of Homeland Security, the Patriot Acts, and the merging of agencies of domestic and foreign intelligence" (Bilici, 2012,

p. 5). According to the statement above, it can be said that the 9/11 incident has risen the suspicion nature from the public towards Islam as a whole, being held responsible for the atrocious disaster. The data from Human Rights Watch in 2002 suggests that following 9/11, the FBI requested over 8000 interviews with men of Arab or Muslim descent and mandated fingerprinting of visitors from specific Middle Eastern countries (Alimahomed-Wilson, 2019, p. 876). This phenomenon demonstrates how Muslims living in the United States are very fragile on becoming a suspect of terrorism, considering the fact that they are the ones who share the same faith with the terrorist that the public acknowledge.

Until the year of 2022, the FBI series has been releasing 4 seasons which in total consists of 78 episodes with a variety of crime investigation topics in each one. After watching every season and gathering all necessary data related to Islam in the story, there are a total of 10 episodes which plot specifically dealt with Islam, and doubt not, they all have something to do with the act of terrorism. Some of these Episodes are: season 1 episode 2 "Green Birds" talks about

food poisoning happening in a restaurant, which later leads to finding that the person who did it was a woman who has been attracted to a radical form of Islam and duped into undertaking the terrorist attack. This episode explicitly portrays ISIS as the mastermind behind the attack, which if we remember the 9/11 incident, it is believed that the People who were in charge with the bombing was also related to, if not a part of, none other than ISIS.

Another striking one is season 2 episode 1 "Little Egypt" talks about the investigation of a bomb that detonates at a restaurant not far from where special agent Omar Zidan had lived during his childhood which is a notable Muslim area in Queens, New York City. This episode highlights the act of terrorism in recruiting young vulnerable Muslim teenagers living in fear in America because people oftentimes see them as "the other" particularly after Islam took the blame for what happened during the 9/11 incident. However, this paper focuses only on FBI season 4 as it is the most recent one being released this year. There are 3 episodes in this season that talk about Islam, which are

episode 13 "Pride and Prejudice", episode 18 "Fear Nothing", and episode 20 "Ghost from the Past".

The above mentioned 3 episodes in *FBI* series season 4, circle around bombing and terrorism attacks which points to Islam being the source and also center of it. The *FBI* series repeatedly portrays that the *FBI* in the United State is in fact monitoring a number of mosques and their imams for suspicious activity regarding terrorism planning and so on, which makes the Muslim community furious and often does not want to cooperate with the *FBI* investigation. It is interesting to see how the path has to cross between the *imam* of the Muslim community who is accused of terrorism activity, with special agent Omar Zidan who acts as an *FBI* agent whose work is to investigate all possible suspects. Along the story, it is apparent that the producers of the *FBI* series still represents Islam in general, not necessarily as a religion, very closely related to all terrorism activity happening in the United States. This big picture might have originated from the 9/11 attack as we have been talking about throughout this paper.

What is being showed through those particular scene above, resonates so much with what has been discussed earlier about how the *FBI* takes extra caution towards the Muslim community. It was reported that following the 9/11 incident, the United States law enforcement agencies "quickly set about to uncover "sleeper cells" hiding within the community's mosques and Islamic centers" (Al-Arian, 2021) which is supported by the state by granting itself "authority to surveil Muslims through the revisions of the *FBI* Domestic Investigation and Operations Guidelines" (Alimahomed-Wilson, 2019, p. 877). This information nonetheless, grants the audience with assurance that it does happen in real life that the *FBI*, according to several reports, does suspect and actually surveil on the Muslim community, especially their leader which is the sheikh or the imam of the mosque.

In one particular episode, there was a scene where a bomb had exploded in New York City, and in an interview, Zaki expressed that,

"There was enough pandemonium on location to bring back memories of 9/11 for members of the crew..." and that "there's fire and

everything. And at the moment as an actor, I have no precedent for that. It got a little deep. Our director came out, tearing up. It was a very heavy moment. It kind of showed us how important it is to represent FBI agents." (Rorke, 2018)

From Zaki's statement above, one can learn that the 9/11 incident did in fact leave a very vivid and terrible impression on American people in particular, towards Islam. The "terrorist" image that Islam carries since then is very thickly glued to the public's eye, thus the character that Zaki plays in the *FBI* series kind of steers off the common image of Muslim people, like trying to convey a statement that a Muslim too, is capable of being an FBI agent and fight for justice in the United States of America.

By addressing such issue, it may be safe to conclude that *FBI* series is trying to portray what living as Muslims in the United States looks like. As these things happens also in reality, it could be said that the data gather from the series represent pretty much an accurate reflection of what is happening in the society, that "Islam was portrayed as lurking behind every corner and posing a growing threat to the American

way of life, if left unchecked" (Al-Arian, 2021). Therefore, by presenting characters like Special Agent Omar Adom Zidan, the imam at the mosque, and a few other minor characters who are proud to be Muslim, the series is actually giving Islam a chance to defend itself, to see the reality of Islamic life from the inside point of view. Regardless of does it happen in reality or not, there are certain scenes in the series, showing the audience that not all Muslims are bad, and not all imam at the mosque should be put under suspicion that he is secretly conducting a terrorism plan, and a Muslim too, is eligible and most certainly capable of becoming an FBI agent, not just the target of it.

CONCLUSION

The current growth of Islam and Muslim communities Ignites demand from the Muslim people to see themselves being represented correctly in the film industry. By taking into consideration the number of Muslims all over the world, filmmaker may recognize the potential of creating a huge hit series by making the story that resonates to those demographic. The *FBI* series came like a breath of fresh air by showing a Muslim main character playing as a special

agent of the FBI. By showcasing a main character portrayed as Muslim FBI special agent in the series, it is fair to say that the representation of Muslim in the American film industry, particularly in the crime investigation genre has shifted for the better. At last, regardless of the reason being economically driven, or genuinely pursue a better representation of Islam, this research shows that both sides each achieved something good. For the Muslim community, the good thing is the fact that they are finally being represented in positive ways, whereas for the production teams, they did a great job in building emotional connection with the intended audience, resulting in a rising hope and building expectation that in the future, there would be more movies like this, which means... more marketing opportunity.

COMPETING INTEREST STATEMENT

Herewith the author declares that this article is totally free from any conflict of interest regarding the assessment, review and revision, and publication process in general.

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**The Counter-Stereotypical Representation of Latinas
in the American Police Procedural Comedy Series *Brooklyn
Nine-Nine* (Fox & NBC, 2013-2021)**

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ABSTRACT

The representation of Latinas in America has always been stapled with stereotypical traits since their initial appearance in the mainstream media because the representation is depicted from the point of view of Anglo-Americans. It is then intriguing to analyze the representation of Latinas in the American police procedural comedy series *Brooklyn Nine-Nine* which its Anglo-American producers claimed to be counter-stereotypical to the existing Latina representation in the American mainstream media. Using Roland Barthes' Semiotics, the analysis shows that these characters defy traditional roles by being depicted as competent, assertive professionals with legal citizenship. The findings show that these characters defy traditional roles by being depicted as competent, assertive professionals with legal citizenship. They also diverge from sexualized stereotypes through their portrayal as authoritative figures, avoiding overly sexualized tropes in speech and attire. This portrayal offers a counter-narrative to existing media stereotypes of Latina women.

Keywords: *american police procedural comedy series; counter-stereotype; latinass; representation; stereotype*

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INTRODUCTION

In the American mainstream media, Latina representation often appears to be stereotypical because the representation is depicted from the point of view of Anglo-Americans (Molina-Guzmán & Valdivia, 2004). The stereotypes aim to justify the goal of U.S. imperialism toward Latin America by representing Latinas as lesser beings (Berg, 2002). The stereotyping of Latinas in the American mainstream media matches with Homi K. Bhabha's concept of stereotype, in which stereotype constructs the colonizers as superior to the colonized by reducing the diverse colonized to a degrading and discriminatory identity, fixated by the colonizers (Ong, 2022). Latinas' stereotypical identity comes from their stigmatized differences from Anglo-Americans or their Otherness. The stereotypes of Latinas are caretaking figures which are derived from their occupation, overly sexualized females which are based on their perceived bodies, and seductive females which point to their personalities.

The stereotype of Latinas as caretaking figures emerged during the anti-immigration era. According to Molina-Guzmán (2010), Hollywood

creates a representation of Latina maids and nannies that negates Latinas' identity from the perceived "cultural and criminal invasion" because of their immigrant status to a socially acceptable caretaking figure that caters to the white dominance, control, and heteronormative romance to make the Latinas marketable in the American mainstream media (p. 157). This stereotype conveys messages that Latinas are desired for their domesticity and femininity, powerless illegal immigrants, incompetent and uneducated females, and submissive subjects (Padilla, 2009; Molina-Guzmán, 2010; Enriquez, 2015).

The stereotype of overly sexualized females is perpetuated through the hyper-focusing on Latinas' bodies, the process of tropicalism, and the heavily accented English. Hyper-focusing on Latinas' bodies means that when Latinas appear in the mainstream media, the focus is mostly pointed to their body (Molina-Guzmán & Valdivia, 2004). Moreover, the process of tropicalism reduces Latinas to homogenous physical traits where they are always portrayed to have curvaceous breasts and hips, long brunette hair, and wear bright-colored clothes that

are seductive, high-heels, and extravagant jewelry (Matrynuska, 2016). Latinas are also sexualized through what Casillas et al. (2018) call their "vocal body", which is all aspects of someone's speech such as "perceived accent(s), intonation, speaking volume, and word choice" (p. 63). In the American mainstream media, Latinas' accent creates a cinematic representation of hot, spicy, and exotic Latina, contributing to the hypersexualization of Latina identity (Molina-Guzmán, 2010).

Lastly, the stereotype of Latinas as seductive females refers to their personalities that are perceived to be sexually alluring to male Anglo-Americans. Keller (1994) categorizes the stereotypical personality of Latinas into three categories: the cantina girl, the faithful self-sacrificing senorita, and the vamp (Merskin, 2007). Cantina girl is a Latina whose personality is based on her sexual allure. She is also known as the "naughty girl of easy virtue" because the cantina girl is most often represented as a sexual object. Faithful self-sacrificing senorita is a Latina who is portrayed as good in the beginning but will

do anything to save her Anglo lover from a dangerous situation. Meanwhile, the vamp is a Latina who uses her intelligence to seduce men to get what she wants (Merskin, 2007).

Besides Keller, Berg (2002) also has three categories of Latina stereotypical personalities: the harlot, the female clown, and the dark lady. The harlot is a lustful woman who cannot live without men. The female clown, also known as the spitfire, is the Latina stereotype which negates the erotic harlot stereotype. The female clown is still portrayed with sexual allure, but this allure comes along with her ridiculous actions or comical characteristics for the sake of humor in sitcoms. The dark lady is a mysterious, virginal, inscrutable, and aristocratic woman who appears to be erotically appealing to Anglo men because of those characteristics (Berg, 2002).

Brooklyn Nine-Nine is an American police procedural comedy series that aired on Fox from 2013-2018 and later on NBC from 2019-2021 that is set in a fictional New York City Police Department (NYPD) 99th precinct in Brooklyn. The story of this series follows a clever, but childish NYPD police detective Jake Peralta

(Andy Samberg), and his colleagues, the diverse detective squad of the 99th precinct. This squad is headed by a Black gay captain Raymond Holt (Andre Braugher) and features a Black family-man sergeant Terry Jeffords (Terry Crews), four White male detectives Jake Peralta (Andy Samberg), Charles Boyle (Joe Lo Truglio), Michael Hitchcock (Dirk Blocker), and Norm Scully (Joel McKinnon Miller), two Latina detectives Amy Santiago (Melissa Fumero) and Rosa Diaz (Stephanie Beatriz), and the squad's eccentric White secretary Gina Linetti (Chelsea Peretti).

The existence of the two Latina detectives has put the American police procedural comedy series *Brooklyn Nine-Nine* into the media representation discourse because, according to Columbian-Bolivian actress Stephanie Beatriz who plays Rosa Diaz, it is uncommon for an American television program to include more than one Latinas who are not blood-related as supporting characters (Associated Press, 2015). *The National* reports that the show's producers Michael Schur and Dan Goor state that the American police procedural comedy series *Brooklyn Nine-Nine* reflects the melting-pot world of NYPD

with its diverse police force consisting of people of all races, genders, and sexualities. Goor and Schur also claimed that in the American police procedural comedy series *Brooklyn Nine-Nine*, the characters' background does not determine what the character says or does because they "do not reduce people to one thing" (Associated Press, 2015).

Latina representation studies done by various researchers revealed that even though Latinas have secured places as main characters in American film and television, which appears to be a breakthrough in Latina representation, their representation still ends up being stereotypical. When Latinas become the main characters, they are either represented as maids (Padilla, 2009; Molina-Guzmán, 2010) or sensuous women (Beltrán, 2002; Molina-Guzmán & Valdivia, 2004; Merskin, 2007).

It is then intriguing to prove if the representation of Latinas in the American police procedural comedy series *Brooklyn Nine-Nine* (2013-2021) is indeed counter-stereotypical to the existing representation of Latinas in the American mainstream media as the producers claimed. Situation comedy was commonly

used to degrade racial groups through humor without gaining criticism because humor is a quality that is seen as "flawless and harmless" (Jontes, 2010, p. 718). Moreover, the producers and the leading characters of this series are white males, which opens up the possibility of the Latina representation being biased based on Anglo men's perspectives.

This research aims to prove that Latinas are represented as counter-stereotypical in the American police procedural comedy series *Brooklyn Nine-Nine* by analyzing the representation of Amy Santiago and Rosa Diaz in comparison to the existing stereotypical Latina representation.

METHODOLOGY

The primary data of this research were the *mise-en-scène* elements such as clothing, makeup, personalities, body language, lighting, setting, camerawork, dialogues, and background music of the selected scenes in the American police procedural comedy series *Brooklyn Nine-Nine* as the source of data. The data collection was done by watching the series thoroughly on Netflix. Moreover, since this research aims to prove the producers' claim that the

representation of Latinas in the series is counter-stereotypical to the existing Latina representation, this research employed purposive sampling to choose the data that aligns with the three stereotypes of Latinas: caretaking figure, overly sexualized female, and seductive female. Thus, the data collection was focused on scenes that clearly showcased the occupation, the look, and the personality of the Latina characters. After the scenes were found, the *mise-en-scène* elements were identified and organized into three categories: occupation, look, and personality for analysis.

In the analysis, Barthes' concepts of denotation and connotation were used to interpret the data. First, this research determined the denotative meaning of the representation by elaborating how the Latinas are represented in the selected scenes. Then, this denotative meaning was linked to the ideological theme that is the cultural theme of Latinas in the United States to find the message implied in the representation. The myth or the ideology communicated through this representation would then be compared to the three stereotypes of Latinas in American mainstream media--

caretaking figure, overly sexualized female, and seductive female--to prove that the Latinas in the American police procedural *Brooklyn Nine-Nine* are represented as counter-stereotypical to the existing stereotypical Latina representation.

This research also used supporting data such as pictures and film trailers of Latina representation that are relevant to the *mise-en-scène* to support the analysis of the primary data.

DISCUSSION

The Latinas in the American police procedural comedy series *Brooklyn Nine-Nine* are represented as NYPD police detectives, which makes their representation counter the stereotypes of Latinas in the American mainstream media.

Caretaking Figure

The Latinas in the American police procedural comedy series *Brooklyn Nine-Nine* are first portrayed with their occupation. Amy and Rosa's representation as NYPD police detectives counter the stereotype of Latinas in their representation as caretaking figures like maids and nannies because the nature and requirements of the police detective work are in contrast

with those of the maid and nanny work.

The nature of the police detective work signifies that Amy and Rosa counter the stereotype of Latina caretaking figures who are desirable for their domesticity and femininity. Latina caretaking figures work as maids or nannies in the domestic space, a space that was traditionally considered a private and feminine space (Rezeanu, 2015). Meanwhile, Amy and Rosa work in a police precinct as police detectives, which means that Amy and Rosa are represented as venturing into the masculine public sphere. In addition, working as police detectives at NYPD, Amy and Rosa's colleagues are people of different sex and race. It means that their relationship with people is not confined to the limited work with families like Latina maids and nannies.

Since the police institution is a traditionally masculine environment (Griffin, 2017), Amy and Rosa are expected to display masculine traits in their job as police detectives in the American police procedural comedy series *Brooklyn Nine-Nine*. According to Connell (1987, as cited by Yalley & Olutayo, 2020), the hegemonic form of masculinity is

displayed through "aggression, force, dominance, violence, and strength". Season 3 episode 21 titled "Maximum Security" shows Amy exhibiting aggression, force, dominance, violence, and strength when she challenges a criminal to a fight during her undercover in prison.

Image 1. Amy challenges a criminal to a fight.



Source: *Brooklyn Nine-Nine*
Season 3 Episode 21 "Maximum
Security"

In "Maximum Security", Amy is represented as a masculine woman because she displays masculine traits during her duty as a police detective. Amy initiates the fight by pushing the criminal to a trash bin. This action connotes her dominance, aggression, and force. It signifies that she creates a situation where she threatens the criminal and the criminal has no choice but to fight her back, just as she planned. The fight itself connotes her violence because fighting is a violent behavior that most certainly ends in physical damage, which shows that Amy

is as violent as the criminal. Lastly, the way Amy is confident in challenging the criminal connotes her strength because it shows that she has what it takes to win against the criminal in a fight.

Furthermore, the requirements of police detective work signify that Amy and Rosa are not represented to be powerless illegal immigrants, incompetent and uneducated females, and submissive subjects. Latina maids or nannies are usually undocumented immigrants. This status makes them subject to deportation. To avoid deportation, these maids and nannies usually marry Anglo men.

In contrast with the occupation of Latina caretaking figures that signify their powerlessness as undocumented immigrants, Amy and Rosa's occupation as NYPD police detectives connotes their citizenship. According to the official website of the NYPD (New York City Police Department, n.d.), U.S. citizenship is required to enroll as an NYPD officer. Thus, their job as NYPD police detectives signifies that Amy and Rosa are U.S. citizens who live legally in the United States. Because of this legal status, they are not in a

disadvantageous position where they are powerless due to the possibility of getting deported at any time.

The representation of Amy and Rosa as NYPD police detectives counters the stereotype of uneducated and incompetent Latinas in the representation of caretaking figures because by working as police detectives in the NYPD, Amy and Rosa appear to be educated and competent, unlike the stereotypical Latina caretaking figures. In episode 2 of the first season titled "The Tagger", Amy mentions that she "studied art history." (03:23). The NYPD requires the candidates to have earned 60 college credits with a minimum GPA of 2.0 (New York City Police Department, n.d.). It signifies that Amy and Rosa are educated because they pass those requirements and become police detectives in the NYPD.

Moreover, once the police candidates are admitted as police cadets, they need to enter and graduate from the police academy, a training facility that prepares police cadets to be certified police officers through academic and physical courses (New York City Police Department, n.d.). The police academy enables police cadets to acquire police skills such as

decision-making, impulse control, conscientiousness, and adaptability which make them ready to enter the police world that is emotionally, physically, and socially challenging (Spilberg, 2014, as cited in Blumberg et al., 2019). Being police detectives in the NYPD means Amy and Rosa already acquired those skills. Throughout the episodes of the American police procedural comedy series *Brooklyn Nine-Nine*, Amy and Rosa display those police competencies, which show that they are not represented as incompetent Latinas like in the representation of caretaking figures.

In another cut of "Maximum Security" episode, Amy shows her decision-making skills as a police detective.

Image 2. Amy beats up Jake in front of other inmates.



Source: *Brooklyn Nine-Nine* Season 3 Episode 21 "Maximum Security"

In the scene above, Amy comes up with a plan to beat up Jake during her undercover in prison when her cover is almost blown to gain a

criminal's trust. According to Spilberg (2014, as cited in Blumberg et al., 2019), when a police officer is able to quickly comprehend a situation and come up with an appropriate action to handle the situation, it can be said that the police officer acquires decision-making skill. "Maximum Security" showcases how Amy is able to come up with a plan to gain the criminal's trust during a critical situation, which shows that she masters decision-making skills.

Additionally, Rosa's impulse-control skill is shown when she is facing a dangerous hostage situation in season 7 episode 5, "Debbie".

Rosa: "... You know I was a lot like you. I spent years telling myself that their tough love made me stronger but you know what I really wish they'd done? Been nice to me... Debbie, you have made some really bad choices today. You are not a bad person. If we get out of this alive, I promise you I will help you however I can."

(*Brooklyn Nine-Nine*
Season 7 Episode 5
"Debbie" (19:02))

According to Spilberg (2014, as cited in Blumberg et al., 2019), the impulse control skill of a police detective is shown when they are able to take proper precautions and avoid unnecessarily risky behaviors to ensure others' and their safety. Rosa empathizes with Debbie instead of provoking her. This way, she can talk Debbie into turning herself in without angering her and triggering her to shoot her rifle. Rosa is naturally a short-fused person, but she is able to calmly reason with Debbie. It shows that Rosa can control her impulses so that she can arrest Debbie without hurting anybody.

"Sabotage", from season 2 episode 19, portrays Amy and Rosa's conscientiousness as police detectives while they, as police detectives, are investigating Jake's saboteur case.

Jake: "Look, I know technically I'm not supposed to help out, but rules are made to be broken."

Amy: "They were made to be followed. Nothing is made to be broken."

Rosa: "...seriously, you

can't come with us."

(*Brooklyn Nine-Nine*
Season 2 Episode 19
"Sabotage" (05:29))

According to Spielberg, when a police officer is diligently performing their work in a timely, logical manner that follows the organizational rules, regulations, and policies, it can be said that the officer is conscientious (Blumberg et al., 2019). The conversation above proves that Amy and Rosa are represented as conscientious police detectives because they diligently follow the procedures when they are investigating Jake's saboteur case by preventing Jake, who is suspended, from joining the investigation.

Moreover, the 18th episode of season 5 titled "Gray Star Mutual" where Amy is arresting a robber showcases her adaptability skill.

Image 3. Amy chases a bodega robber.



Source: *Brooklyn Nine-Nine*
Season 5 Episode 18 "Gray
Star Mutual"

In doing their job, police officers encounter different, sudden, and competing situations. Therefore, they need to have the ability to adjust to those situations (Blumberg et al., 2019). In the "Gray Star Mutual" episode. Amy immediately chases after the robber even though she is on her lunch break, indicating how quickly she reacts to an emergency. Moreover, she is wearing a wedding dress; the kind of dress that restrains the movement of the one who wears it. The way she holds the skirt proves that the dress actually gets in her way to catch the robber. However, she is still able to arrest him. This signifies that Amy is a competent police detective.

Lastly, the representation of Amy and Rosa as police detectives in the American police procedural comedy series *Brooklyn Nine-Nine* counters the stereotype of Latina caretaking figures because as police detectives,

they appear to be assertive figures. This representation can be seen in season 2 episode 2 titled "Chocolate Milk".

Amy: "You're just gonna let her fail us?"

Holt: "I'm sorry about your precious grade, Santiago, but this isn't about you."

Amy: "Don't "this isn't about you" me! I'm "this isn't about you"-ing you! That grade is the only thing standing between me and a future where you're not my captain anymore. ... This precinct needs you in command. Cajole up, Captain!"

(*Brooklyn Nine-Nine*
Season 2 Episode 2
"Chocolate Milk" (16:57))

In the "Chocolate Milk" episode, Amy boldly confronts Captain Holt for his pettiness toward the Deputy Chief Madeline Wuntch, his old friend, who is in charge of the precinct's evaluation. The dialogue above implies that Amy is a confrontational person. Amy has always respected Captain Holt, but she boldly scolds him when he acts indifferent because she

is concerned with the precinct and her future in it. She pushes Captain Holt to do what she says instead of following his ego. It shows that Amy is the type of person who will stand up for what is right, even when it means confronting her own captain.

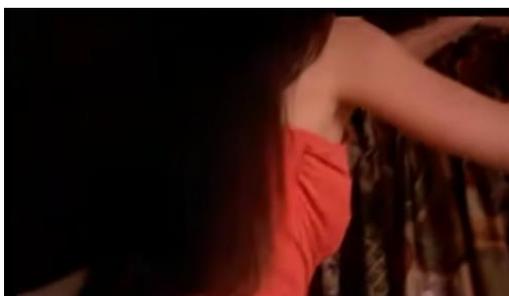
Overly Sexualized Female

In the American police procedural comedy series *Brooklyn Nine-Nine*, Amy and Rosa break the stereotype of Latina representation that is based on their perceived bodies due to their job as NYPD police detectives. This job makes the camera-framing that captures Amy and Rosa and their clothing and speeches differ from stereotypical overly sexualized Latinas.

The comparison between the trailer of the American police procedural comedy series *Brooklyn Nine-Nine* and Jennifer Lopez's *U-Turn* (1997) trailer below shows how the Latinas in the American police procedural comedy series *Brooklyn Nine-Nine* are captured differently from stereotypical overly sexualized Latinas. Trailers are analyzed because trailers aim to build the expectations of the viewers before their release (Karray & Debernitz, 2015). Therefore, trailers must contain scenes that the

producers think might attract the viewers.

Image 4. The shot of Jennifer Lopez's body.



Source:
youtube.com/watch?v=uUK79LRP-Nc

Image 5. The shot of Amy interviewing a robbery victim.



Source:
youtube.com/watch?v=sEOuJ4z5aTc

Lopez's trailer signifies that her movie *U-Turn* (1997) overly sexualizes her by putting the camera's focus on her chest. This type of camera-framing is called objectifying gaze. Objectifying gaze depicts women as a sexual instrument to please the viewers by emphasizing the camera on certain body parts (Karsay et al., 2017). Lopez's trailer builds the expectations that

the viewers will see Lopez's sexy body in the movie.

In contrast with Lopez's trailers, the trailer of the American police procedural comedy series *Brooklyn Nine-Nine* shows that Amy is not represented as an overly sexualized female because the camera does not hyper-focus on her body. The camera shoots Amy from the waist up. When the viewers see Amy in this trailer, the viewers can also see the environments around her. This type of angle is called the medium-shot angle. The medium-shot angle is used to bring up a balanced emphasis on the characters and their surroundings and also bring focus to the characters' faces and their emotions (MasterClass, 2022). Therefore, instead of focusing on Amy's body, the camera puts more focus on her face and emotions.

Since Amy is portrayed doing her police detective job in the trailer of the American police procedural comedy series *Brooklyn Nine-Nine*, the expectation for Amy's characterization is that she is a police detective who takes her job seriously. Thus, the focus of Amy's representation in the American police procedural comedy series *Brooklyn Nine-Nine* is on her personality at work

instead of on her body, which proves that she is not stereotyped as an overly sexualized female.

Stereotypically overly sexualized Latinas are usually represented as having voluptuous bodies and wearing revealing clothes, extravagant jewelry, and high heels, which is why most Latinas in American mainstream media have similar physical traits that make them sexually alluring to male viewers. The reduction of Latinas' physical traits to one type is called tropicalism (Matrynuska, 2016). Since Amy and Rosa work as police detectives, they are able to appear as non-tropicalized Latinas because their job obligates them to wear attires that are suitable to the nature of their work.

Image 6. Amy and Rosa's work attires.



Source: *Brooklyn Nine-Nine* Season 1 Episode 3 "The Slump"

Image 7. The image that appears when the keyword "masculine outfit" is searched on Google.



Source: [quora.com/What-type-of-clothes-make-you-look-more-manly](https://www.quora.com/What-type-of-clothes-make-you-look-more-manly)

Image 8. The image that appears when the keyword "masculine outfit" is searched on Google.



Source: [onpointfresh.com/dress-more-masculine/](https://www.onpointfresh.com/dress-more-masculine/)

Amy is wearing a navy-colored suit on top of a cream-colored shirt while Rosa is wearing a leather jacket and a pair of jeans in "The Slump", from the season 1 episode. Their outfits cover most of their body parts except for their heads. These are the clothing that Amy and Rosa mostly wear throughout the series. Image 7 and Image

8 are the results that come out when the keyword "masculine outfit" is searched on Google. The outfits in Image 7 and Image 8 are similar to Amy and Rosa's attires. It means that Amy and Rosa's attires are categorized as masculine outfits.

Amy and Rosa's outfits connote their professionalism as police detectives instead of their sexualities. According to Fasoli et al. (2018), people would perceive women as professional when they wear masculine outfits. Thus, Amy and Rosa's masculine outfits build the expectation that they are good at their job and that they are just as competent and capable as their male colleagues. Moreover, their masculine outfits stray the viewers' attention away from their bodies because the outfits cover most of their body parts. It means that their bodies are not the focus of their representation, unlike tropicalized Latinas whose bodies overshadow their personalities because they wear revealing clothes. Thus, Amy and Rosa's representation is not stereotyped as overly sexualized females.

Lastly, Amy and Rosa's representation as NYPD police detectives breaks the stereotype of overly sexualized Latinas who are

sexualized through their accents. In the American mainstream media, the accent is used to sexualize and racialize Latinas because it marks their difference from Anglo-Americans and thus is considered exotic (Hinojos, 2019). Working in the racially diverse environment of the NYPD allows Amy and Rosa's speeches to be compared with those of the other characters whose racial and ethnic identities are different from them, including the White characters, showing that they are not Othered and exoticized in the series.

As mentioned by Michael Schur and Dan Goor, the American police procedural comedy series *Brooklyn Nine-Nine* reflects the melting pot world of the NYPD, which is why the characters in this series are racially diverse. When Amy and Rosa are interacting with those characters, it is apparent that they speak in Standard American English (SAE) like the other characters instead of speaking in heavily accented broken English like stereotypical Latinas. Sociolinguists stated that SAE is translated to "sounding educated, middle-class, and racially white" (Casillas et al., 2018, p. 64). Thus, the absence of accent in Amy and

Rosa's speeches shows that they are represented to be fully assimilated into American culture, not as exoticized Others. It means that Amy and Rosa's representation as NYPD police detectives breaks the stereotype of Latinas as overly sexualized females.

Seductive Female

One of the staple stereotypes of Latinas is seductive female, which is based on their perceived personalities. When Latinas appear on film and television, they usually appear with stereotypical personalities that show their ethnical differences from the Anglos to maintain the control and dominance of the Anglo-Americans (Berg, 1990, p. 292).

Amy and Rosa break the stereotype of Latinas as seductive females because they are represented as NYPD police detectives. This representation allows Amy and Rosa's characterization to be different from those of the stereotypical seductive Latinas. This research identifies Amy and Rosa's personalities using Sedita's (2014) sitcom characterization and finds that Amy is

identified as "The Neurotic" while Rosa is "The Bitch". These personality types signify that they are not stereotypical seductive Latinas.

Amy and Rosa's representation as NYPD police detectives breaks the stereotype of the cantina girl because their personalities as police detectives contrast with the cantina girl whose sexual allure becomes her whole personality. In the American police procedural comedy series *Brooklyn Nine-Nine*, Amy and Rosa's personalities are not defined by their sexual allures. The pilot episode shows how Rosa's personality is defined in the series.

In the pilot, Terry introduces Rosa to the newly appointed Captain Holt as someone who is "tough, smart, hard to read, and really scary" (06:50). The four adjectives are the common traits of Sedita's "The Bitch". It shows that those adjectives are the words that define Rosa. Terry's introduction of Rosa implies that Rosa is not portrayed as a seductive female in this series because the adjectives "tough", "smart", "hard to read" and "scary" in this context do not have any relation with Rosa's

sexualities, but it is related to her personality as a police detective. Moreover, since this conversation happens in the pilot episode that is meant "to establish the characters and situations" (Anders, 2012, as cited in Hunter et al., 2016), the descriptions of Rosa above can be seen as a pledge from the producers to portray Rosa as someone who is tough, smart, hard to read, and really scary, instead of a Latina whose whole personality is marked by her sexual allure like the stereotypical cantina girl.

The representation of Rosa as a police detective also counters the stereotype of a faithful, self-sacrificing *senorita*. This stereotype refers to Latinas who voluntarily put themselves in danger to save their White lover. In season 5 episode 20 titled "Show Me Going", Rosa is represented as a courageous police detective because she joins the massive NYPD response to take down the shooters in Brooklyn Heights and protect the civilians. Rosa's action sparks reactions from her colleagues:

Jake: "I'm really scared for Rosa."

Terry: "Me too. And it keeps making me

think about my kids. How do I deal with the fact that every day I leave for work, I might not come home?"

(*Brooklyn Nine-Nine* Season 5 Episode 20 "Show Me Going" (18:21))

The way Rosa's colleagues react to her responding to the shooting implies that the duty she is doing is a life-and-death situation. However, Rosa bravely does her job as a police officer by joining the other NYPD officers to control the situation. The representation of Rosa as a police detective who bravely puts herself in danger in order to fulfill her duty to protect the civilians in the American police procedural comedy series *Brooklyn Nine-Nine* counters the stereotype of the faithful, self-sacrificing *senorita* who endangers herself for her White lover.

The representation of Amy as a police detective in the American police procedural comedy series *Brooklyn Nine-Nine* counters the vamp and the harlot stereotypes. Different from the vamp who uses her intelligence to seduce men and the harlot whose actions are driven by her desire for sexual intercourse, Amy is portrayed as a career-driven

police detective who uses her skill and intelligence to achieve that goal.

Amy: "If I'm ever gonna make captain, I need a good mentor. I need my rabbi."

(*Brooklyn Nine-Nine*
Season 1 Episode 1
"Pilot" (04:14))

The pilot episode introduces Amy to the viewers as a police detective who wants to make a captain one day through the line above. The line shows Amy's characterization as "The Neurotic". According to Sedita (2014), "The Neurotic" always have goals to achieve and they set meticulous rules to help them achieve that goal. It means that as soon as the show starts, Amy's characterization is based on her goal to be a police captain. It contrasts the harlot whose only purpose is a sexual relationship with Anglo men.

Moreover, how Amy says "I need a good mentor. I need my rabbi" when she and Jake are talking about the new captain signifies that she is willing to work her way to become a captain by learning from an experienced superior officer. It signifies that instead of trying to get what she wants by seducing men like the vamp, Amy plans to work hard to

achieve her goal. Thus, the representation of Amy as a police detective counters the stereotype of Latinas as seductive females because Amy's personality is associated with her goal to be a police captain instead of with her sexuality like the vamp and the harlot.

The representation of Amy and Rosa as police detectives counters the stereotype of the female clown. While the female clown becomes the source of humor in sitcoms for their visible distinction to Anglo-Americans like their exaggerated accent and body language, Amy and Rosa's humor comes from their personalities as "The Neurotic" and "The Bitch" that they display in their workplace, as can be seen in "Undercover" of season 2 episode 1.

Amy: "Captain, I hate to be harsh, but I think that these drills are slightly unnecessary, possibly. Although, you are the boss, and your judgment is impeccable. And I guess what I am trying to say is thank you."

Rosa: "I agree, with the stuff about the drills, not

the spineless
ass-kissing."
(*Brooklyn Nine-Nine*
Season 2 Episode 1
"Undercover" (09:30))

This episode reveals how Amy and Rosa's humorous depiction comes out of their personalities as "The Neurotic" and "The Bitch". "The Neurotic" are anxious and introspective individuals (Sedita, 2014). Amy's lines signify that she hesitates when she complains to Captain Holt. She says "possibly" after saying that the drills are slightly unnecessary, which means that she is not sure of her own judgment about the drills. Sedita also states that "The Neurotic" worries a lot. Amy looks up to Captain Holt as her mentor. How Amy uses flattery toward Captain Holt after complaining shows that she does not want to go against him, which is a typical "Neurotic" move. Meanwhile, Rosa directly says that she agrees that the drills are unnecessary and calls Amy's flattery "ass-kissing". According to Sedita (2014), "The Bitch" is direct, sarcastic, and brutally honest. They say things people normally cannot say. Rosa not hesitating to agree about how unnecessary the drills are and calling Amy's flattery "ass-kissing" show that she is "The Bitch".

Lastly, Rosa's representation as a police detective also counters the stereotype of the dark lady; a stereotypical Latina who is sexually alluring because of her mysteriousness. Rosa is someone who is extra private about her personal life. In season 1 episode 7 titled "48 Hours" she says, "You people already know too much about me" (06:05) to express her refusal to let her coworkers come to her place. This episode reveals that Rosa separates her personal life from her work life. She does not let her coworkers learn anything about her life outside of work and she protects her privacy seriously. This is a typical trait of "The Bitch". They are known to be self-centered, which means that they put themselves before others (Sedita, 2014). In this series, Rosa's self-centeredness makes her mysterious.

However, instead of being portrayed to be sexually alluring for her mysterious side, Rosa appears to be terrifying for her coworkers. Season 3 episode 21 titled "Maximum Security" shows Rosa's portrayal as a terrifying woman. In this episode, Captain Holt appoints Rosa to go undercover as an

inmate in a maximum security prison in Texas filled with hardened criminals. He chooses Rosa because according to him, "she is terrifying" (02:35), which is agreed by the whole squad, and thus they assume that she is perfectly suitable to infiltrate a prison filled with hardened criminals. Thus, even though Rosa has mysterious qualities like the dark lady, she appears to be terrifying instead of sexually appealing.

CONCLUSION

The representation of the Latina characters in the American police procedural comedy series *Brooklyn Nine-Nine* is indeed counter-stereotypical to the existing stereotypical Latina representation because their representation is constructed by their occupation as NYPD police detectives instead of by their ethnic Otherness. The existence of counter-stereotypical Latina representation in the American police procedural comedy series *Brooklyn Nine-Nine* brings a breath of fresh air to the representation of Latinas in the American mainstream media, even though the Latinas are still represented as supporting characters. It shows that there is a progressive development in the

representation of Latinas in the American mainstream media. However, since this type of representation is still considered an anomaly in the American mainstream media, the representation of Latinas in the American mainstream media still needs to be studied more.

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Biracial Discrimination Recounted: A Deep Dive into *The Meaning of Mariah Carey*

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ABSTRACT

Mariah Carey is an American singer and songwriter; whose mother is white, but her father is black. In 2020, she released *The Meaning of Mariah Carey* retracks Carey's life as a biracial woman. This article explains how she is discriminated and reacts to the discrimination. The theories employed are Post-National American Studies; Blank, Dabady, and Citro's types of discrimination; and Aguirre and Turner's reaction to discrimination. When she was a kid, teenager, and young adult, the discrimination she endures is more intentional and explicit. The discrimination becomes subtler and more indirect, as she has cemented her status as a musical icon. The fact that she is still discriminated even after she has reached the peak of her superstardom suggests that biracial discrimination can happen to any mixed-race person, regardless of their socioeconomic class. Discrimination comes from both sides of the race. The article signifies how the discrimination faced by mixed-raced people are both similar, but also different from the experiences of other minorities.

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INTRODUCTION

Mariah Carey is an American singer with international fame. Since her self-titled album debuted in 1990, she has been famous for her vocal acrobats. She has received many accolades, including five Grammys and ten American Music Awards, for her singing abilities. Guinness World Records even crowns her "Songbird Supreme" for her five-octave range (Carras, 2019).

However, the general public do not know that Carey is also the songwriter for most of the songs she sings. She co-wrote 18 out of 19 of her songs that topped the Billboard Hot 100 chart (Brandle, 2020). Her songwriting ability was only recognized in 2020 when she was inducted into the Songwriters Hall of Fame (n.d.).

That same year, Carey also released an autobiography, co-written by Michaela Angela Davis, entitled *The Meaning of Mariah Carey* (2020). It received critical acclaim and commercial success as it became the New York Times best seller during its initial week (Kaufman, 2020). There were even rumors that it would be adapted into a biopic (Gonzales, 2020).

The autobiography tells Carey's life from childhood to adulthood in an unchronological order. She was born in 1969 to interracial parents. Her mother is of Irish descent, while her father is of African-Venezuelan descent. As a biracial woman, she falls into the 'mulatta' category (Andaloro, 2020).

When her parents got divorced, Carey was taken by her mother. Because Carey has a light skin tone, people perceive her as white. When her neighbors in the White neighborhood found out her father was African American, their treatment toward her changed (Hines, 2020). She also recounts that she was not fully embraced by the African-American community. She was considered not black enough to belong with them.

Biracial people have different experiences than other minority groups. On one hand, white supremacy can still be felt from how they treat biracial people. Historically, the 'One Drop Rule' assigns anybody whose lineage is known or can be traced to African ancestors classified as 'People of Color' (Davis, 1991, 6).

On the other hand, biracial people are treated differently

by African Americans (Payne, 2019). They were alienated because they did not share physical similarities or similar struggles. The alienation that comes from both sides makes them vulnerable to discrimination.

Discrimination towards biracial people is important to be studied. As the world continues to be interconnected, interracial marriages have become common (Davenport, 2016). Using an autobiography as the research object can paint an accurate picture of the phenomenon. As a literary genre following factual events (Sollosi, 2020), the discriminatory incidents described in it occurred in reality.

This research is the first to analyze *The Meaning of Mariah Carey*. The problem formulated is "How did Mariah Carey overcome the discrimination she faced, as described in her autobiography?". It aims (1) to examine the ways she was discriminated, and (2) to examine her ways of fighting discrimination as described in her autobiography.

METHODOLOGY

This research uses a qualitative content analysis method. It is conducted under

the scope of Post-Nationalist American Studies. This paradigm seeks to revise the cultural nationalism and celebration of exceptionalism that tends to dominate the US and shifts the focus to phenomena related to minorities, such as gender, race, class, and multiculturalism. It also focuses on the meeting point between consumption formations and mass culture (Adi, 2023, p. 100).

American Studies is an interdisciplinary discipline. A phenomenon does not simply manifest as if it were in a vacuum. A myriad of things contribute to its manifestation. Thus, it needs to be studied from the perspective of several scientific disciplines simultaneously to produce unified and comprehensive findings. This research then employs three theories.

(1) Critical Race Theory (CRT), proposed by Rollock and Gillborn (2011), is used to frame this research. CRT focuses on social conceptions of race and ethnicity. It considers racism to be systemic in various laws and regulations, and not just based on individual prejudice. Therefore, the central principle of CRT: (a) Centrality of Racism, (b)

White Supremacy, (c) Voices of People of Color, (d) Interest Convergence, and (e) Intersectionality. can explain the social, political, and legal structures and distribution of power that create discrimination.

To examine further about discrimination, (2) types of discrimination will be explained using Blank, Dabady, and Citro's *Measuring Racial Discrimination* (2004). They divide discrimination into four types, namely: (a) Intentional, explicit discrimination, which includes verbal antagonism, avoidance, segregation, physical attack, and extermination; (b) Subtle, unconscious, automatic discrimination, which includes subtle prejudice, indirect prejudice, ambivalence and automatic prejudice; (c) Statistical discrimination and profiling; and (d) Organizational processes.

In addition to the type of discrimination, this research will also discuss (3) types of reactions when faced with discrimination, using Aguirre and Turner's *American Ethnicity: The Dynamics and Consequences of Discrimination* (2004). They classify reactions to discrimination into: (a) passive acceptance, (b) marginal participation, (c) assimilation, (d)

ethnogenesis, (e) withdrawal and self-segregation, (f) rebellion and revolt, and (g) organized protest.

The data for the type of and reaction to discrimination are quoted from the autobiography. To prove a clear presentation of the data, parts of the quotation showing the type of discrimination will be presented in italics. Meanwhile, parts of the quotation indicating the reaction to discrimination will be underlined.

DISCUSSION

An analysis on *The Meaning of Mariah Carey* from the CRT perspective emphasizes the relationship between Whites, Blacks, and biracial people. Observing the interactions among them can yield the existence of discrimination and the reactions of discriminated people.

The autobiography retracks Carey's life from when she was born to when it was published. From the start, she has drawn how her mother's and father's respective race wrecked their marriage.

But before I was born, the Carey family consisted of a Black father, a white mother, and a mixed boy and girl. The four of them

would walk down the street, and people would know. *This rebel Carey quartet experienced the spectacular ignorance and wrath of a society woefully unprepared to receive or accept them;*

...

But she lived firsthand the discomfort and animosity directed at her and her offbeat Black and white family. She saw their neighbors throw raw meat studded with broken glass to their dogs, and their family car blown up.

...

Order and obedience was how my father tried to make sense out of the chaos of society and the rubble his family structure had become. (Carey & Davis, 2020, p. 62-8)

The society as a whole discriminates the family in the form of segregation. Not only did they alienate the Careys, but they also actively pushed them to move out.

As the head of the family, Mariah's father turns to ethnogenesis for them to persist and survive the alienation. Black parents educate their children about anti-Black. They thus can navigate their conducts frictionlessly (Ellis & McKend, 2021).

Leading up to the Civil Rights Movement in 1964, racial issues grew extremely intense (Carson, 2023). The

abolishment of segregation had not yet come into effect. In some states, interracial marriage is still prohibited (Head, 2021).

What the Careys experienced is caused by what was happening in the US. "As a result of the hostility from their community and country" (Carey & Davis, 2020, p. 62), they had to

move thirteen times growing up. Thirteen times to pack up and go, to try to find another place—a better place, a safer place. Thirteen new starts, thirteen new streets with new houses full of people to judge you and wonder where or who your father is. Thirteen occasions to be labeled unworthy and discarded, to be placed on the outside. (Carey & Davis, 2020, p. 9)

At the time, there was nothing that the Careys could do to challenge the discrimination. Withdrawal is what they resort to as a form of reaction.

Moreover, racism affects the biracial family in a distinctive way (Brook, 2021). They receive discriminative treatment from both sides of the race. It gives rise to internal discrimination inside the family itself.

My sister, Alison, and brother, Morgan, were both older and darker, and not

just in terms of the hues of their skin, though they were slightly browner. The two of them had a similar energy that seemed to block light. They had an approach to the world that made little room for whimsy and fantasy, which was my natural tendency. *We shared common blood, yet I felt like a stranger among them all, an intruder in my own family.*

I was always so scared as a little girl, and music was my escape. My house was heavy, weighed down with yelling and chaos. (Carey & Davis, 2020, p. 5)

The physical characteristics of children resulting from interracial couples can resemble their mother, father, or a mixture of both. Mariah's skin complexion is the fairest. Her siblings internalize avoidance, thinking she is their white mother's favorite, and are jealous of her. Mariah's reaction was self-segregation because fighting discrimination from one's own kind is difficult (Rogers, 2020).

What was taking place at home was nothing compared to what was happening outside.

One night, while left alone, I was watching a special on 20/20 about children being kidnapped—totally inappropriate for a six-year-old. And it so

happened that at that moment, *some kids in the neighborhood decided to throw rocks at the window.* Their voices broke through the dark night, chanting, "Mariah, we're gonna get you!" I was terrified by the news, by the kids, by the night, by the house, by my absolute aloneness.

(Carey & Davis, 2020, p. 13)

Carey was subjected to physical attack and verbal antagonism from other kids in the white neighborhood because she did not physically look as white as them. Her reaction is in the form of passive acceptance because she did not actively take action to get over or change the situation.

Discrimination also happened to Carey at school.

"Why are you laughing?" I asked.

Through her giggles, one of them replied, "Oh, Mariah, you used the wrong crayon! You didn't mean to do that!" She was pointing at where I'd drawn my father.

As they kept laughing, I looked down at the picture of my family I had lovingly and diligently been creating. I'd used the peach crayon for the skin of myself, my mother, my sister, and my brother. I'd used a brown crayon for my father. ... I was humiliated and confused. What had I done so wrong?

Still cackling hysterically, the teachers insisted, "You used the wrong crayon!" Every time one of them made the declaration the whole gang laughed, laughed, and laughed some more. A debilitating kind of disgrace was pressing down on me, yet I managed to pull myself up slowly, eyes burning and brimming with hot tears.

As calmly as I could, I told the teachers, "No. I didn't use the wrong crayon."

Refusing to even give me the dignity of addressing me directly, one of them said to the other snidely, "She doesn't even know she's using the wrong crayon!" The laughter and taunting seemed like it would never end. I stood glaring up at them, working very hard not to vomit from embarrassment. But despite my nausea, I did not break my glare. (Carey & Davis, 2020, p. 35-6)

The centrality of racism influences the way Carey's teacher and friends think. Due to her fair skin tone, they assume that she is white, without black descent. The automatic prejudice can be seen from the teacher's reaction when first finding out that Carey's father is Black. Despite being a pupil, Carey still speaks up to the teachers, who are her superior. This marginal

participation shows her determination to clarify her biracial background.

As Carey grew older, the discrimination from her schoolmates got worse.

They called over to me: "Come on, Mariah. Let's go back here."

Without question, I followed. They led me to what I thought would be a playroom or a den (I knew wealthy people had dens). It was a smaller room in the rear of the house, a guest room perhaps. One of them shut the door with a click, and suddenly the mood grew heavy, fast. I thought maybe they'd snuck in some alcohol or something. But there was no excitement, no naughty, girly energy. Instead, all the girls were glaring at me. Suddenly, into the heavy silence, the sister of the prettiest girl spit out her ugly secret for all to hear:

"You're a nigger!"

My head began to spin when I realized she was referring to me. Pointing at me. It was my secret, my shame. I was frozen. The others quickly joined in. "You're a nigger!" they all shrieked. All together, in unison, they chanted, "You're a nigger!" over and over. I thought it would never end.

The venom and hate with which these girls spewed this new iteration of their

usual chant was so strong, it quite literally lifted me out of my body.

...

I was also scared my mother might make a massive public scene and make navigating life at school even more difficult for me. I had no language or coping skills for any of it. ... But for this I had no defense. I was not only outnumbered and isolated, but I was also bitterly betrayed. This was not your garden-variety schoolyard meangirl scuffle. It was a devious and violent premeditated assault by girls I called my friends. I never spoke of it. I stuffed it inside. I had to find a way to survive those girls, that town, my family, and my pain. (Carey & Davis, 2020, p. 89-90)

The discrimination involves a derogatory racist insult. Not only to embarrass Carey, but the verbal antagonism also carries the demeaning intent to spread. She becomes powerless both because of her inability to fight back and because of her fear of her mother. She reacts with passive acceptance because she feels inferior to her white mother.

Her inferiority is later heightened when she is discriminated by Black children.

I was quite young and at a publicly funded New York City summer sleepaway camp for kids. Let's just say, it was not the most organized, and the staff were practically kids themselves. It was predominately Black, and I was one of the very few mixed or light-skinned children there, and the only blondish one. But I most certainly was not having more fun. *Rather, I was a flash point for animosity. None of the girls liked me. Why are they mad at me?* I wondered. I didn't understand, then. It wasn't just the light skin and blondish hair-if that weren't enough, Khalil liked me. ... He had dark, curly brown hair, caramel skin, and greenish eyes.

...

I carried that less-than-ideal experience of being at a public camp with me. It inspired me to conceive Camp Mariah, a summer camp focused on career awareness. I intimately understood there were countless children who didn't have access to resources at their hands, space under their feet, and sky above their heads. The first fundraiser was a Christmas concert at the Cathedral of Saint John the Divine in Harlem in 1994, where I performed "All I Want for Christmas Is You" live for the first time. It stood as one of the largest fundraisers ever for the

Fresh Air Fund, Camp Mariah's amazing partner. The Fresh Air Fund's Camp Mariah allowed me to create what I didn't have for thousands of deserving children. It has been not only fulfilling but healing. (Carey & Davis, 2020, p. 309-10)

Living with her mother demonstrates Mariah how different they are. However, being around other Black children also proves that she is not one of them either. This ambivalence triggers confusion for biracial people. Their identity is constructed not by how they identify themselves, but by how they are identified by others. Another instance exhibits its effect.

A deeply suppressed sadness I had buried inside since the first painful blow from someone saying I was not white enough or Black enough, which translated into "not good enough," both rose and began to dissolve, and a longing to connect took its place. (Carey & Davis, 2020, p. 189-90)

Mariah reacts to how she was made to feel being a biracial child materializes when she is an adult. Once her career is solidified, she sets up a foundation, so other children do not go through what she went through. This

reaction can be categorized as organized protest because it requires a collective effort to safely change patterns of discrimination.

Nevertheless, the more discrimination she receives, the more courage she has.

It was certainly not the first time I had been degraded by my schoolmates. I'd been singled out on the school bus and spit on. I'd gotten into physical fights. Often, I would clap back; my tongue was sharp, and I could be a real wiseass. Sometimes I even started fights. (Carey & Davis, 2020, p. 90)

She handles the physical attack better in the form of revolt, both physically and verbally. Once she finds her calling, she works hard to make it happen.

However, Carey's career does not take off in a meteoritical rise. From the start, discrimination impels people to doubt her vision of life.

I remember that once, one of the most popular jocks in the school asked me what I was doing after graduation. I usually didn't tell any of the kids around about my dreams, but in this case I did. *I told him I was going to be a singer and songwriter. His reaction was, "Yeah, right; you'll be*

working at HoJo's in five years." (HoJo's was short for Howard Johnson's, the chain of hotels and restaurants that was still widely popular then.) The degradation was totally intended.

As it turns out, in less than three years, in a simple black dress, with a head full of curls and a stomach full of, yes, butterflies, I walked through a packed stadium among the deafening buzz of tens of thousands of voices. A loud, clear voice cut through the cacophony: "Ladies and gentlemen, please welcome Columbia recording artist Mariah Carey for the singing of "America the Beautiful." The piano track was recorded by Richard T. I held the little mic and sang that big song with everything I had. I hit a really high note on "sea to shining sea," and the stadium erupted.

When I finished, the announcer said, "The Palace now has a queen, and the goosebumps will continue." It was Game 1 of the NBA finals, between Detroit and Portland. I knew the jock who condemned me to HoJo's ... and everyone who had looked down on me, and millions of Americans were watching. None on the players, none of the fans knew who I was when I walked in, but they would remember me when I walked out. A victory. (Carey & Davis, 2020, p. 89-90)

Her mixed-race background raises verbal antagonism that dreaming of being a well-known figure in the music industry is a mere fantasy. She reacts to the discrimination with rebellion. She breaks through the glass ceiling that usually limits minority groups.

Cynicism about Mariah's career trajectory even comes from her mother.

We were driving and bopping along with the song when my mother broke out into Michael's signature part of the chorus. "I always feel like Somebody's watching me."

She sang it in an elaborate, operatic style, and I turned my face to the window to hide my giggle. I mean, it's a very eighties R & B record, with the hook sung in Michael Jackson's impeccably smooth signature style, so to hear it delivered like Beverly Sills (a popular Brooklyn-born operatic soprano from the 1950s to the 1970s) was pretty hilarious to my teenage singer's ears.

Oh, but Mother was not amused. She whipped the volume knob down and glared at me, her brownish-green eyes narrowing and hardening to stone.

"What's so funny?" she spat. Her seriousness quickly swallowed up the silliness of the moment. I stuttered, "Um, well ... that's just not how it

goes." She stared at me until every bit of lightness faded. *Almost growling, she said, "You should only hope that one day you become half the singer I am."* My heart dropped.

...

These words were there in my heart in 1999 when I was acknowledged and respected for my voice and my compositions by two of the greatest opera talents of all time. I was invited to join Luciano Pavarotti in "Pavarotti & Friends," a prestigious annual fundraising concert for children in war-torn countries, hosted by the great tenor, the maestro, in his hometown of Modena, Italy.

...

Then, in May 2005, I met the phenomenal soprano Leontyne Price (the first Black woman to become a prima donna at the Metropolitan Opera and the most awarded classical singer) when she was being honored at Oprah's illustrious Legends Ball, which celebrated twenty-five African American women in art, entertainment, and civil rights. ...

I guess to my mother, I may not have been half the singer she was, but I was the whole singer and artist I was. (Carey & Davis, 2020, p. 58-80)

The verbal antagonism is driven by white supremacy.

Other races, including mixed race, are thus deemed less capable. Mariah's reaction is considered ethnogenesis. She composes her own style of singing and writing her songs, mixing the white pop genre with black elements.

As her talent catches the attention of a music mogul, Carey is earmarked to a certain mold for marketing purposes.

Apart from the ambition, Tommy and I were completely different, and the Black part of myself caused him confusion. From the moment Tommy signed me, *he tried to wash the "urban" (translation: Black) off of me.* And it was no different when it came to the music. The songs on my very first demo, which would become my first smash album, were much more soulful, raw, and modern in their original state. *Just as he did with my appearance, Tommy smoothed out the songs for Sony, trying to make them more general, more "universal," more ambiguous. I always felt like he wanted to convert me into what he understood—a "mainstream" (meaning white) artist.* For instance, he never wanted me to wear my hair straight. I think to him it didn't look naturally straight, it looked straightened. He thought it made me look too "urban"

(translation: Black) or R & B, like Faith Evans. Instead, *he insisted that I always wear my loose and bouncy curls, which I think he thought made me look almost like an Italian girl* (though, ironically, my curls are a direct result of my Black DNA, assisted by a good small-barrel curling wand to integrate the frizz). My curls had certainly crisscrossed with Italian culture before I met Tommy. (Carey & Davis, 2020, p. 147-8)

A music executive treats Carey with automatic prejudice. Her ambiguous appearance is whitewashed to shield her black heredity. Assimilation is how she reacts to the discrimination. She lets her management strategically brand her fitting to a suitable market. At the same time, she lets people know her ancestry any chance she gets.

Against all odds, Carey ascends to fame. She achieves success and accolades for her aptitudes. Nonetheless, her achievements do not guarantee the respect she deserves.

When I played "Honey" for Tommy, *he quipped, "Well, I'm glad you were so inspired."* *The bitterness!* I was like, "What? Now you're mad? Why didn't you get mad about 'Fantasy' or 'Dreamlover'?" It's

blatantly obvious I wasn't talking about Tommy in that song! I wasn't talking about him, or any actual person, in practically any romantic song. Before I met Derek, they were mostly imaginary characters. I'm sure Tommy could sense that the songs written for *Butterfly* were no longer about far-off, fictional lovers—these songs, though certainly poetically embellished, were full of specific details and sensual realness.

Tommy and the label were also resistant to what my new sound represented. Again I heard the refrain "too urban," which of course was code for "too Black"—and yeah, I wasn't ever going back. (Carey & Davis, 2020, p. 208-10)

Besides her biracial background, gender also adds another layer to the discrimination Carey suffers. The automatic prejudice manifests to discredit her competences as a mulatta. With more audacity, she then reacts with rebellion and revolt. As a biracial woman, she interpolates her music with Hip-Hop elements and collaborates with black rappers. She also left the label as soon as her contractual responsibilities were done.

In the new label, Carey has more freedom in artistic choices. As she has cemented

her status as a musical icon, the discrimination becomes subtler and more indirect. The discrimination was worse before her career was launched.

Some of my earliest memories are of violent moments. Because of that, I have always carried a heavy blanket with which I cover up large pieces of my childhood. It has been a burden. But I can no longer stand the weight of that blanket and the silence of the little girl smothering beneath it. I am a grown woman now, with a little girl and boy of my own.

...

This book is a testimony to the resilience of silenced little girls and boys everywhere: To insist that we believe them. To honor their experiences and tell their stories. (Carey & Davis, 2020, p. 4)

After three decades into her career, music becomes her saving grace from racism. In retrospect, the discrimination she endures is more intentional and explicit when she was a kid, teenager, and young adult and she mostly shook it off. By way of reaction, writing her autobiography serves as an organized protest. Her goal is for other biracial girls to not experience what she experienced.

CONCLUSION

The biracial discrimination that Carey encountered when she was a kid might not be idiosyncratic to her. Other mixed-race people, either in or outside of the US, undoubtedly experience such discrimination as well. However, she is still discriminated even after she has reached the peak of her superstardom. It suggests that biracial discrimination can happen to any mixed-race people, regardless of their socioeconomic class. It can also be concluded that the more secure a biracial person's position, the less hostile the discrimination they face and the more bravery they have in their reaction.

COMPETING INTEREST STATEMENT

Herewith the author declares that this article is totally free from any conflict of interest regarding the assessment, review and revision, and publication process in general.

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Looking into Cultural Diversity through *90 Day Fiancé*: Intercultural Couple Analysis of Nicole and Azan's Scenes

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ABSTRACT

This article analyzes comfort and enjoyment between networks and viewers is seen in reality show's popularity. This study conducting skeptical post-modern by Rosenau (1991) as for the approach. The study-case approach focuses on the planning and execution of research. It appears that the cultural diversity that is being portrayed on the reality TV program *90 Day Fiancé* through Nicole and Azan's scenes is intended to be a well-liked sub-genre of alternative fiction. As a result, the scenes and everything else in the show might all have been made up to suit the preferences of the viewers. Thus, there are two opposing viewpoints among viewers in this case: first, those who criticize *90 Day Fiancé* while also bringing up the subject of cultural diversity as a result of their critical thoughts; and second, those who do so without bringing up the subject at all because they only view the show as entertainment.

Keywords: *90 Day Fiancé*; *intercultural couple*; *cultural diversity*; *reality show*

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INTRODUCTION

As reality show previously breaches the lines between information and entertainment, it is usually categorized as infotainment. Thus, viewers can refer to the informational

components in these reality shows as "learning opportunities" since viewers have the chance to learn from the advice given in the programs, but they are also free to decide whether to take

it up or act on it, as well as in the way audiences make sense of information in popular factual television. Hill (2005) noted that reality show has been reclassified as reality entertainment because it is no longer factual. For viewers to respond to programs and themselves in conscious and unconscious ways, often in contradictory ways, genre work needs comprehensive and reflective modes of engagement with factual genres.

Watching television is considered to have the most influence on the public, as television becomes an ever more persuasive and powerful medium, and audiences see the changes brought by TV programs, this trend will continue to escalate. Making every genre of TV exerts influences on certain audiences. Nonetheless, there are possibility that some viewers are doubtful of the truth of other reality formats precisely because these genuine people's stories are amusingly delivered. Kilborn (2003) notes the genre fiction's influence on reality show, particularly on character- and speech-focused that might produce entertainment, which gives support to this. These amusing reality TV elements are derived from imaginary genres

such as soap operas and add the mainstream to the already mainstream factual television.

Most reality TV shows use social media as the main component of their marketing strategy, and a variety of social networking sites provide internet-based material (Deller, 2019). Social media's undeniable power is in the information it offers. For instance, Facebook has a sizable big user base that actively creates updates every minute of the day and shares ideas. The social networking site's YouTube comment section appears to have distinguished itself as a popular destination for users to express their judgment-based comments. Therefore, mass communication media influence the public's view of the events. The central events that are packaged by the media can be a tool for forming values. Furthermore, every genre of TV application may give influence certain viewers (Gerbner, 1998).

As it is impossible to overlook the reality that the United States is a transnational core for trade, culture, and contact with the outside world with influence extending to areas outside of its borders. Assuming that the circumstances in which transnational practices are

articulated to existent geopolitical structures determine their meaning and import is the basis for making transnational share (Shu and Pease, 2016). Additionally, people nowadays from all around the world can access freely and even enjoy American reality shows through internet media, such as YouTube; as one of several competing services aiming to remove the technical barriers to the widespread sharing of video online (Burgess and Green, 2009). There, people can express their thoughts about every video that is uploaded there (a reality show video is no exception) through a comment section.

Watching a television show may lead to people having their ideas depending on how they caught the pieces of information through their view. The *90 Day Fiancé* is an American reality show that might provide insight into the lives of an intercultural relationship. This reality show allows the viewers to watch the intercultural couple's portrayal of the cultural barriers and is followed by the shock that is bound to face the intercultural couple (especially American citizens with non-American from non-Western countries in this

case). Viewers get a better grasp of the globalized world we live in by seeing glimpses into the various traditions, languages, and beliefs that influence this couple's lives through narratives that revolve around them. Furthermore, by digging into the struggles and achievements these couples encounter navigating cultural boundaries; these portrayals frequently start discussions about acceptance, assimilation, and identity on a global scale; allowing viewers to examine the points where many cultural origins converge, highlighting the intricate details of cross-border connections.

Due to *90 Day Fiancé* reality show is currently available in the media and on networks, it might provoke a variety of reactions from viewers after they watch the show. Since the reality TV show is about the experience of watching the growing genre of factual television, issues raised in this study proposal are interesting, and important, which need to be explored. Watching a television show may lead to people having their ideas depending on how they caught the pieces of information through their view. Therefore, this study focuses on finding

the context of the impact on the viewers' self-definition and perceptions in consuming cultural diversity through Nicole and Azan's scenes on *90 Day Fiancé*.

The content analysis is carried out on the *90 Day Fiancé* YouTube Channel's comment section. Given that viewers had different perspectives, the content analysis that was required in analyzing the comments that were chosen as the study's data was separated into two parts. For the first specification, to evaluate the audience's skepticism toward the discussion of cultural differences or their criticism of the presentation, this study will first select one to five remarks (depending on the issues that will be uncovered later on from each of the episodes. The second specification is identical to the first. The audience's positive reaction to the show or their complete lack of criticism must be included in the comments, nevertheless, as they just saw it as entertainment.

METHODOLOGY

The case study research design was employed in this study as a qualitative research technique. The primary goal of a qualitative

study is to develop a method for looking at and understanding the meaning that individuals or groups gave to a human or social situation. Qualitative procedures rely on the interpretation of data using philosophical assumptions, strategies of inquiry, and methods (Creswell, 2009). This research is also used in seeing a particular social phenomenon, with the characteristic of natural, interpretive, and critical of the collected data (Marshall & Rossman, 2016). Based on the explanation above, the author will raise a discussion of this study in taking ideas of what cultural diversity represented like (which is being portrayed by Nicole and Azan) on *90 Day Fiancé* episodes.

DISCUSSION

The *90 Days Fiancé* reality show covers the lives of Americans who have fallen in love with foreigners, it comes down to the fact that aspects of cultural diversity would be considered as part of it. Moreover, it cannot be doubted that diversity has "a feature that may exist independently of race or any history of violent exclusion. In the case of cultural variety, it becomes a strength just as bringing up race or racism at

all was considered disrespectful and implied "playing the race card". The events on *90 Day Fiancé*, particularly in Nicole and Azan's scene, show the reactions of white people who have subjective notions, the majority of which are negative, about a location and its culture with which they are completely unfamiliar or foreign. This effect might result in a negative attitude toward cultural differences, which leads to distortion of the experience of foreign cultural imagery. After misinterpretation, it might result in the construction of stigma in the eyes of white people against black people. Everything that these white people have done is seen by the larger society as either an example of their inherent racial inferiority or as an eccentric outlier, with those from the middle-class ethnic groups being seen as similarly expressing their own cultural traditions, which Matory (2015) confirms with this assertion.

90 Day Fiancé Reality Show: A Tool that Conveys Stigmatizing Images

On the *90 Day Fiancé* reality show, inaccurate assessments of the US citizen and his/her partner (which are non-US citizen)'s character,

whether it is true or false in reality are shown. These evaluations are presumptions about the individual or group that society question in relation to the behavior that the couple has conducted, which is undoubtedly stigmatized by society at large. This case is supported by the sociologist Erving Goffman's (1963) observation that stigma refers a thing called "to an attribute that is deeply discrediting". Stigma also occurred one way when a group achieves this is by asserting that their group has a distinctive culture that, perhaps not universally valuable, is at least superior to the morality, ethics, perhaps not universally valuable, is at least superior to the morality and ethics and way of life of the stigmatized other group that is valued "underclass", which this statement is supported by Matory (2015).

The "underclass" example is visibled from Nicole and Azan's episodes, which Nicole's family criticizes Azan and uses him as a topic to advocate their negative opinions about his homeland and culture. Later on, from one of the episodes, there are scenes of Azan is having a perspective that Nicole does not like his culture Nicole

having a break down because of a culture shock, which making her look like she dislike having herself in Morocco after they have a fight, etc.; which, making the situation and their relationship worsen for both of them.

Nevertheless, *90 Day Fiancé* (TLC, 2014-present), Lindemann (2023) supports the idea of a couple and love are culturally associated. The program focuses on Americans who have applied for or are currently applying for K-1 visas for their foreign *fiancés*. The *fiancés* are allowed to visit them in the US for ninety days, after which they must get married or depart the country. The persistent challenge of whose relationships are "genuine" weighs heavily over the entire effort. The couples on the show are frequently criticized for their, apparently, transnational relationships by friends, family members, and viewers.

Knowledge in Contributing to Cultural Diversity

In the matters that are happening on *90 Day Fiancé* - specifically, on Nicole and Azan's episode scenes - there were some scenes that showed about the responses of white people who have subjective ideas and most of them are

unfavorable ideas about a place and its culture which they are completely unfamiliar or foreign with. This phenomenon can produce a response that develops as a negative opinion of cultural differences, which leads to misinterpretation of the experience towards foreign cultural images. After misinterpretation, it might result in the construction of stigma in the eyes of white people against black people. Everything that these white people have done is seen by the larger society as either an example of their inherent racial inferiority or as an eccentric outlier, with those from the middle-class ethnic groups being seen as similarly expressing their own cultural traditions, which Matory (2015) confirms with this assertion.

It goes back to the days when Americans or Europeans had a historical background as pioneers who created Americans to be seen as superior by the general view. Perhaps because of by its brilliant, organization, and vantage point retain for a while its hold on government, education, finance, and the direction of the industry. Furthermore, open institutions and universal education have tapped into the highest

tension in people's ambitions for the sake of their country and the world. As a result, it is the cause of racial superiority. Thus, the public's perspective may create a stigma that eastern people are less capable and efficient than white people in the west.

The polarization between two dominant groups. First, whose bodies and way of life are assumed to represent all that is honorable and desirable for humans in general, and a stigmatized group. Second, for those whose bodies and way of life are defined as fundamentally dishonorable and inferior, may also be included as a result of hierarchical social systems. This may serve to unintentionally illustrate the hierarchical nature of the world's order, in which individuals of Northwest European ancestry. Thus, in this case it is applied to the description of Nicole and her family -have historically dominated the system while those of African ancestry- which, in this case it is applied to the description of Azan and his family have historically or traditionally occupied the lowest rank. The unmarked pole of inborn privilege is now seen as whiteness, whereas the marked

pole of inborn stigma is seen as blackness.

Cultural Blindness Moments in Nicole and her Family

Episode (on 90 Day Fiancé)	Time	Dialogue(s)
<i>Why Nicole?</i>	(00:54-00:56)	Nicole's Step Mom said, "I don't know if they have pork in Morocco".
	(00:58-00:59)	Nicole's brother asked, "Did you do a research?".
	(01:00-01:01)	Nicole said, "On Morocco? No".
	(01:19-01:21)	Nicole's Step Mom said, "... and it's a Moslem country".
	(01:56-02:04)	Nicole's mother said, "Customs are so different there, Nicole. You don't...you're not familiar with a lot of the things that they do or don't do or so...".
	(01:34-01:36)	Nicole's brother said, "But, this is kinda different though. This is like...".
	(01:38-01:45)	Nicole's brother said, "... you're switching

Shantika Budhi Utami & Ida Rochani Adi - Looking into
Cultural Diversity through *90 Day Fiancé*:
Intercultural Couple Analysis of Nicole and Azan's
Scenes

		different nationalities and different work ethics and religions and everything is different".
	(01:01-01:04)	Nicole's Step Mom said, "A lot of pick pocketing; you know...".
	(01:15-01:18)	Nicole's Step Mom said, "There's warning to American tourists and travelers in that part of the world".
	(02:04-02:08)	Nicole's mother, "... I mean kids have gone over to other countries and wound up getting caned because they did something wrong".

talked in Nicole's family. The chosen words of their opinions about Morocco representing their level of knowledge of its culture. It turned out that Morocco seemed very foreign to them since none of them try to search or looking out for further information about that country and its culture. This can be observed in the statement that Nicole's stepmother made about there is no pork in Morocco, while they were eating together as they usually do. It sounded like she was insulting Nicole about her partner, Azan. Since he was from a different nation by making references that touched on religion, given that Morocco is a Muslim country and have a different bring up environment than them. As for Nicole and her family's background is Christianity bring up, which can be seen in the manner in which they prayed together before meals when they all sat down at the dinner table.

The manner in which Nicole's stepmother warned American tourists and travelers about the dangers that can occur in Morocco without citing her source for the information might give the wrong impression of the country gave the image that Nicole's family was degrading the nation. When Nicole's

In these scenarios, Nicole and her family have cultural blindness moments, which causes them to assume the most improbable conclusions of other nation that may not actually be true. (Scenario's dialogues source from *90 Day Fiancé* episode)

It can be seen from the phenomenon that occurs on *90 Day Fiancé* episode entitled *Why Nicole?*; cultural diversity topics were being

brother asked Nicole whether she has been looking for research about Morocco, the description of Nicole and her family speaking is merely based on interpretation because they did not actually learn more about the truth of facts about Morocco. Nicole's response that she had no idea came as no surprise. This incident highlights the importance of information in promoting cultural diversity. Representation cannot be split by knowledge in order to be absorbed by the emergence and development of knowledge. It is a fundamental process that supports the growth of the mind, the self, society, and cultures (Jovchelovitch, 2007). This supports the presence of activities that 'viewing-culture' as something that humans acquire, namely through knowledge, is supported by this. When it comes to knowledge, people have a tendency to look up information on topics we are unfamiliar with.

The problem of cultural diversity is not an exception to the rule of knowledge; so, when dealing with this issue, information can be utilized and cared for. Yet, on *90 Day Fiancé*, which in this case is Nicole and her family scenes, they frequently choose to hypothesize and even construct

assumptions about Morocco and its culture, about which they know little to nothing, and they also do not investigate further. Nicole and her family are examples of "culturally blind" people because they believe cultural differences have been explored and that everyone is aware of them. This phenomenon may also be connected to the rise of stigmatized attitudes because, if Nicole and her family keep their kind of attitudes just like on their episodes, it may give rise to assumptions or opinions about people from other cultures. Which, if we cling to that notion and apply it equally to all people from particular cultural backgrounds, without acknowledging the potential that there is a mistake in the basis of the stereotype as well as the unique differences within a culture, can be dangerous and destructive; despite the fact that most individuals do not recognize the distinctions.

Nicole's family is clearly a case of cultural blindness because they exhibited normalization of social prejudice, racial inferiority, and paternalism. When referring to crimes committed in Morocco, they frequently discriminate. Consequently, without them

getting to know him well first, they created the image of not feeling appreciated, welcomed, and had lower expectations for Nicole's partner, who happens to belong in a different nation. Nevertheless, it's important to keep in mind that Nicole and her family, who are white, are portrayed in this image from their point of view.

Nicole does not Trying to Interact Directly to the Local

Image 1. Azan asks the merchants for the good's price instead of Nicole asking it herself.



Source: *90 Day Fiancé*, Episode Don't Hug Me (00:51)

Image 2. Azan translates what his mother is saying in Marrakesh into English to Nicole.



Source: *90 Day Fiancé Rewind*, Season 4, Episode 4, (01:54)

English is the most widely spoken language in the world, so having it as a mother

tongue is undoubtedly advantageous. The majority of people believe that it is spoken in most countries, as a better medium of communication, especially when visiting non-English speaking nations. Of course, English is a *lingua franca*, which means it is used to link people whose mother tongues are different, which Pitzl, M., & Osimk-Teasdale, R. (2016b). likewise agrees with this assertion. The widespread use of English surely provides enormous opportunities, yet it may or can also have negative effects. It cannot be denied, nonetheless, there must be some individuals out there who believe that English-speaking travelers from other nations should learn their native tongues instead of the other way around. Such case can be seen in Nicole and Azan scenes from the tables that are attached above.

The drawback in this scenario is that those scenes may portray white people as preferring to use the services of those who explain things to or speak directly with locals instead of learning the local's language. Nicole, who is a tourist and also a guest in this situation, also had little interest in acquiring Azan's native language while staying in Morocco. This case

may make the audiences think and give the negative impression of white travelers that they do not want to learn even the basic words of the local's native language while they are there. It may make audiences to think that the "white" travelers are disrespectful for making absolutely no effort to learn another country's language, do not have the intention in forming new connections with the people there, not creating positive experiences, being ignorance, giving impression that they do not like to sharpen their mind, and to get out of their comfort zone.

The Portrayed of Morocco's Sceneries that are Exotic

Image 3. A snake charmer is spotted



Source: *90 Day Fiancé*, Episode Don't Hug Me (0:20)

Image 4. The scene of the traditional market in Morocco is exposed



Source: *90 Day Fiancé*, Episode Produce Shopping In Morocco Isn't What Nicole Is Used To (0:24)

Image 5. A camel is showed at the Marrakesh dessert as a traditional vehicle



Source: *90 Day Fiancé*, Episode Nicole Can't Keep Up (01:05)

People's perceptions of a situation can be diverse depending on their cultural background. In other words, they concentrate on or notice a certain aspect or portion of it, which in this case it can be called as a term of "social fact" that can be referred as the "material" type; because, it has to do with anything that can be observed, handled, and seen; which Durkheim (in Ritzer, 1975) accepts this notion.

It appears that *90 Day Fiancé* tries to draw viewers' attention to the primary thing in the foreground while also focusing on some of the surrounding objects (background). As seen in Nicole and Azan's scenes, there are occasions in the program where peculiar occurrences are displayed, such as the practice of snake

charming, the appearance of camels in a specific location (which just so happens to be in the desert), and the fact that all Moroccan women are covered by a hijab because the country's citizen mostly are Muslim. Because of these unique occurrences, audiences may get the idea that Morocco is emanating a unique ambiance. In other words, it might have just conveyed Morocco's "exotic vibes" Since the term "exotic" itself refers to a collection of qualities ascribed to nations with a different climate, culture, and unique to our civilization, exotic travel implies visiting places that are remote both in terms of distance from home and in terms of cultural norms.

90 Day Fiancé has Provided a Role-Model of Intercultural Couples that Viewers could not Experience It

Nowadays, watching television is one of the simplest methods to learn about people in the form of an image, whether from direct sources or from actors and actresses who play various characters, and may teach us what they value and how they live. As a result, viewers of TV shows may obtain and absorb knowledge about American society, such as daily family life, workplace dynamics, how

to use common words, fashion trends, and hot topic to argue for. They can also provide insight into American ideals and traditions.

However, people are aware that reality show does not accurately portray actual life, as Jhally, S. (2020b) supports. Despite the fact that it is obviously fiction - everything on Television often exaggerated versions of real life- American reality TV shows still able to make viewers hook to the TV the entire time it is airing. According to psychologists, viewers of reality show occasionally experience the illusion that they are living through the characters or participants of the show that they are watching. The subjects of various reality shows frequently have interesting lives; viewers can take comfort in the knowledge that even the unpleasant experiences portrayed on reality show do not even actually happen to them, which Bobic (2022) agrees.

Goldy Ali : if I was going to meet my boyfriend for the first time I would dress up to the max, she came looking like they've been married 10 years lol (The comment is taken from episode *Azan Anticipates*

Nicole's Arrival in Morocco | 90 Day Fiancé).

Hähnchen : Nicole is one of those people who think they need a partner to feel complete and fulfill themselves. You need to love yourself first 100% before finding a partner (The comment is taken from episode *Produce Shopping In Morocco Isn't What Nicole Is Used To | 90 Day Fiancé*).

Milos : Mom- she's not the most beautiful girl I wonder why she needs validation from strange foreign men (The comment is taken from episode *Why Nicole? | 90 Day Fiancé*).

Reality TV shows are apparently turning into documentaries or doc-series (document-series), which may be one of the remaining media formats with a stronger connection to reality, whether viewers adore it or find it difficult to understand, which these information are backed up from www.distractify.com by Bobic (2022). From those statements it can be taken that documentaries frequently provide a similar insight into the lives of actual people and can be viewed from the comfort of the viewer's home makes them an informative subgenre of reality media. One category

of reality show that is instructive, fascinating, and entertaining is documentaries. Hence, seeing people's real lives on TV is "far more engaging" since viewers may learn about how they live, which is sometimes extremely different from the viewer's daily life. These arguments support the assumption that reality program watchers, in particular, do so because "they do not represent reality." *90 Days Fiancé's* themes of cross-cultural relationships, cultural diversity, and oftentimes cringe-inducing love stories are particularly intriguing and insanely funny.

Another justification is that viewers of reality show may get the impression that they are living through the characters on the programs they are viewing. According to psychologist Dr. Eva M. Krockow, subjects on various reality shows frequently lead fascinating lives. This is supported by www.distractify.com. Watchers may unintentionally feel as though they are gaining from viewers' life experiences without actually going through the unpleasant parts. It can also be demonstrated by the fact that by observing characters on the show make poor choices, viewers form

their own ideas or thoughts when observing them in diverse situations; and the best part is, if the bad things that viewers see on reality show do not affect them, which they can seek comfort in that. Since these shows feature a wide range of personality traits and relationship concepts, viewers frequently discover characters they can identify with, which these statements are backed up by a social cognitive theory named of Dr. Ferris taken from www.goodhousekeeping.com by Cheney (2020). Characters on a reality program who happen to be portrayed as going through the same experience as viewers could serve as an example of this case and situation, and if viewers are going through a similar experience, their ideas might be influenced by the TV show's depiction. From this concept, viewers of reality TV shows can "escape from reality" for themselves. Reality TV shows can provide viewers with something valuable, such as a risk-free opportunity to live subconsciously through the life of the participants involved in the series, particularly those they aspire to be like, or reflect their own selves.

Brings Up the Cultural Diversity Issues or Just Merely an Entertainment

Reality TV can rely on humiliation and confrontation to generate interest of viewers, since attention-grabbing is one of the aspect that makes reality TV stand out. Therefore, casting directors will pick actors who will stir up controversy, drama, and feelings. Furthermore, reality TV shows have received a lot of severe and widespread criticism in addition to becoming highly successful, which these statements are supported by Jaehnig (2022).

There is no doubt that the creator of television programming has to promote specific social values and to continue generating debates. The *90 Days Fiancé* has so far demonstrate portrayals of cultural diversity and intercultural couple's life with the result that viewers perceived ideas about those two aspects which affect viewers' perceptions on the couples' individual cultural background. Thus, viewers can infer what each of partner' cultures are like by seeing how the couple's attitudes reflect what those cultures are supposed to be like.

When watching reality TV show, some viewers could perceive the story lines with skepticism or perhaps take them too seriously. One of the instances, in this case, it is when a viewer criticizes the reality TV character because they don't like Nicole and her family's argument over Morocco, which paints a poor picture of reality that is not particularly valid. However, since reality TV rely on humiliation and conflict to generate excitement - it creates phenomenon, that may have contributed to a corrupt society. It can be said that reality TV's natural state is corrupting. Thus, reality show may convey to viewers through the portrayal of its characters that it is acceptable behavior and contributes to the development of a rude and selfish society, which Bobic (2022) acknowledges these statements.

Viewers' Comments who are Aware of Cultural Diversity Issue on *90 Days Fiancé*

Reality TV has solidified its place in the realm of modern entertainment, and its popularity will make it difficult to remove it from existence, nonetheless *90 Days Fiancé*. However, it can be criticized by both critics and casual viewers thanks to its idea of relying on audience

enjoyment for the humiliation and degradation of participants by bringing drama, emotion, and controversy. As a result, some viewers and critics accuse *90 Days Fiancé* of portraying reality in deceptive or even deceptive ways, such as through misleading information, which may instruct bias and discrimination on participants.

Levi : I live in Morocco and they made me feel as if I live in the most dangerous place in the world and as if we eat tourists. They need to travel that's all I'm gonna say. (The comment is taken from episode *Why Nicole?* | *90 Day Fiancé*).

Darwinian Blunder: How could Nicole's family allow her to go without doing any research on Morocco or having any understanding or respect for the Moroccan culture? It was obvious from the last episode when Nicole arrives in Morocco, that she has NO respect for Azan's country. She should be embracing his culture instead of insisting that Morocco should be more American. Shame on her for being so self-centered. (The comment is taken from

episode *Why Nicole?* | *90 Day Fiancé*).

soukaina benjelloun : I am Moroccan and I completely understand her family's point of view. They are worried about her safety it's normal. Honestly, I would be if my daughter travels across continents to meet a guy. It's not fair for everyone to bash them. They are just being overprotective. I feel like people should put themselves in their shoes. But Morocco is a wonderful country. We have tourists all year long. There's good and bad in every country. (The comment is taken from episode *Why Nicole?* | *90 Day Fiancé*).

舞 ``Lilac : I am moroccan and let me just say, this was so disrespectful . They need to learn some manners cuz they have NONE. (The comment is taken from episode *Why Nicole?* | *90 Day Fiancé*).

In this case, the audience questioned Nicole's plot concerning the statements that were spoken by Nicole's family members when they were advising and lecturing Nicole before she went to Morocco for the first time to meet her lover, Azan. The words spoken

by Nicole's family has made the viewers think twice, then questioning the portrayal of Morocco in *Why Nicole?* episode. The cause of viewers gave critical comments against that episode, because they definitely have their own reasons according to their point of view. Some viewers who criticized on the *90 Day Fiancé's* YouTube comment section claimed that they are natives of Morocco and they strongly believe that the portrayal of their country on *Why Nicole?* episode is inaccurate and makes them feel uneasy.

There are also viewers who criticized the behavior of Nicole and her family in *Why Nicole?* Episode. Due to they can imagine -if they were in the same specific situation just like in that episode- they would act differently so that there is no misleading information. The outcome in this situation is that viewers may disagree with the description presented on the reality show. Due to they have various opinions based on being able to see things from a different point of view or for other reasons that create controversy regarding how much that resembles reality.

Viewers Criticize Nicole as a Negative Stereotypical Image of an American

Moss piglets : Her ignorance and stupidity is beyond me. "I'm just an American to him." I'm sorry but you obviously showed him all the stereotype. (The comment is taken from episode *Azan Won't Defend Nicole, And She's Had Enough Of It* | *90 Day Fiancé*).

down4ce : This girl literally could not fit the typical american stereotype any more. (The comment is taken from episode *Produce Shopping In Morocco Isn't What Nicole Is Used To* | *90 Day Fiancé*).

Alina p : This girl's whole personality is being American (The comment is taken from episode *Produce Shopping In Morocco Isn't What Nicole Is Used To* | *90 Day Fiancé*).

Mary Jane Cima : It's actually embarrassing when people from America go and make a fool of themselves in other countries (The comment is taken from episode *Produce Shopping In Morocco Isn't What Nicole Is Used To* | *90 Day Fiancé*).

Americans who are selfish and self-centered tend to be

louder than others when expressing and defending themselves, so the media gives them extra attention and coverage; and this is exactly what is seen on *90 Day Fiancé* through Nicole on *Azan Won't Defend Nicole, She's Had Enough Of It*, and *Produce Shopping In Morocco Isn't What Nicole Is Used To* episodes. Nicole's experiences from those three episodes left viewers with the sense that negative perceptions about Americans tended to lead to the previous cases stated in the previous issue, namely, Americans were portrayed as cultural ignorance.

Which makes viewers assume that many Americans who travel lack knowledge of the culture and practices of the countries they visit, and worse, that they do not always appear to care enough to learn by engaging with individuals from different cultures abroad and attempting to see things from their perspective. It's because Nicole fails to see that when traveling, she should remember that she is a visitor in another country and should respect the norms and traditions of her host country. As a result, American tourists appear to have earned a reputation for entitlement.

**Viewers' Comments who are not
Aware of the Cultural
Diversity Issue on *90
Days Fiancé***

Reality TV shows have grown in popularity while also receiving severe and widespread criticism. One of the most serious concerns is that the shows rely on viewers' enjoyment of participants' humiliation and degradation. It is uncommon to find someone who is uninterested in such programs. Viewers will either hate reality shows or enjoy them.

Yet, the reality TV show is that most viewers simply enjoy watching it without examining any of the circumstances that not everyone agrees on. In other words, people are considerably more likely to watch it casually without providing any criticism. Because they only see it as fun. As a result, when it comes to this case, viewers are unaware of the cultural diversity difficulties. Instead, viewers are only focused on giving the topic of their comments, which are often references to shame on the physical and characteristics. Because of those factors, they became the basis for the emergence of bias and discrimination from viewers by throwing sarcasm to attack the participants on *90*

Day Fiancé, which are Nicole, Azan Nicole's family members, etc., but mostly Nicole.

The concept of discrimination is emphasized above bias because the former reflects actual attitudes and practices. As a result, many forms of bias are frequently predicated on an overgeneralized application of learned stereotypes. Stereotypes are unfavorable exaggerations or distortions of persons or groups based on their racial and ethnic traits.

**The Show Just Merely an
Entertainment for Some Viewers**

Just A Taurus : its so cringey but why can't I stop (The comment is taken from episode | *90 Day Fiancé*).

Jon Mann : This show is awful but I can't stop watching it (The comment is taken from episode *Nicole Takes Off for Morocco* | *90 Day Fiancé*).

Viewers are aware that it is a dramatized reality, straightforward authenticity, and pure entertainment. It has been demonstrated that viewers find it amusing to cheer or even mock Nicole, Azan, and other participants on the set. It is amusing to witness how insane certain People can

become, or what type of story twists can result from bringing together various major personalities in the same place. Reality TV show is simply an unfiltered documentary on people's behavior in its most trashy, compelling, and chaotic form. Sometimes people just need to watch reality TV show because it's light, easygoing entertainment that does not need much concentration; nothing is too weighty, terrible, dark, or deep. There's no need for the viewers to think hard, so that they are easily to follow the story plots because the majority of these titles are background shows.

Participants' Behavior on 90 Day Fiancé are Entertaining

Jenn : When your brother has to pray that your "boyfriend" actually likes you. Damn (The comment is taken from episode *Why Nicole?* | 90 Day Fiancé).

Vanessa Lin : "with this variety of women in the internet, why Nicole?"

Her mom is savage lmaoo (The comment is taken from episode *Why Nicole?* | 90 Day Fiancé).

Ayşe Beyza : I love how the step-dad is casually

eating, unbothered. (The comment is taken from episode *Why Nicole?* | 90 Day Fiancé).

Reality shows are popular among the general public since most viewers like shows that are engaging and can keep them entertained. Viewers appeared to be not only entertained but also curious; they want to know about other people's lives. As a result, viewers express their curiosity by watching reality show to discover how other people live that kind of life. Not only that, but fans have become glued to the drama. The drama may captivate people not just because it is emotional and exhilarating, but also because it can offer them a sense of meaning.

Viewers are aware that it is a dramatized reality, straightforward authenticity, and pure entertainment. It has been demonstrated that viewers find it amusing to cheer or even mock Nicole, Azan, and other participants on the set. It is amusing to witness how insane certain People can become, or what type of story twists can result from bringing together various major personalities in the same place. Reality TV show is simply an unfiltered documentary on people's behavior in its most trashy,

compelling, and chaotic form. Sometimes people just need to watch reality TV show because it's light, easygoing entertainment that does not need much concentration; nothing is too weighty, terrible, dark, or deep. There's no need for the viewers to think hard, so that they are easily to follow the story plots because the majority of these titles are background shows.

Nicole Dumbness is Entertaining

Kevin Hofferth : When she dropped her bags all dramatic i almost threw up!! (The comment is taken from episode *She's Big A Little Bit | 90 Day Fiancé*).

ANG DICKEY : Why is she acting like farmers markets don't exist in the states (The comment is taken from episode *Produce Shopping In Morocco Isn't What Nicole Is Used To | 90 Day Fiancé*).

Godot : "I'm used to vegetables in a can"

You know damn well she's not eating any vegetables (The comment is taken from episode *Produce Shopping In Morocco Isn't What Nicole Is Used To | 90 Day Fiancé*).

Mondaris : She's probably thinking "what a weird looking walmart" (The comment is taken from episode *Produce Shopping In Morocco Isn't What Nicole Is Used To | 90 Day Fiancé*).

beatrice lim: Nicole's heavy breathing makes me feel like I'm the one struggling

(The comment is taken from episode *She's Big A Little Bit | 90 Day Fiancé*).

The cast members are willing to play a role that the viewers do not necessarily want to experience or cannot experience. Thus, in this case, having an ignorant family, behaving stupidly and allowing their opinions, which are not even filtered- then, may cause viewers feel offended to be uploaded on reality shows so that everyone around the world can see it and get the chance to be roasted by viewers. As a result, the factors stated may indirectly reflect or convey a cultural image of attitudes. Once again, viewers of reality television are drawn to the excitement that makes their lives appear less chaotic. It is undeniable that viewers want to see what other people have and are experiencing.

Reality show can provide an outlet for individuals to feel or pretend as if they could have experienced them without having to go through them in real life. It also makes people wonder if they had the life to know how to act in that kind of situation. Most people believe that reality show shows present drama and some bad scenarios in order to make viewers feel better. Moreover, viewers can feel indulged without feeling guilty or justified for viewing *90 Day Fiancé*. After all, these shows are effective for a reason: their appeal to the fundamental provides a framework for viewers to reflect on themselves, which is what makes them human and there is nothing shameful about that.

In other words, viewers enjoy drawing these comparisons because it makes them feel better about themselves, which may make them wiser and more clever in making better decisions. The thought of seeing people act against their consciences about diversity and conveying it as arrogant is thrilling, but for most of us, it's a lot more fun and safer to watch than experience it directly, as Nicole's family does when they

think negatively about Morocco.

CONCLUSION

Reality show will always influence its viewers, at some point; both, create and reflect societal conflicts and ideas. This television program uses underlying worries about cultural change to portray the shifting demographics of the American family. These trends, therefore, examine the genre's current state and its role as an early predictor of emerging trends in American media culture. When reality shows portray actual people and their presumably real problems on camera, this values-shaping dynamic is intensified.

Reality show is really damaging, and *90 Day Fiancé* stigmatizes people since viewers are frequently led to believe that what they see is true and honest when it truly is really not. Since so many people are ignorant of the stigma, they can subtly or indirectly affect how others feel by reflecting the stigma as it is shown on reality show. These explanations serve as evidence that there are two sides of viewers in this case that have been mentioned before in the beginning of this chapter: first, viewers that are criticizing *90 Day Fiancé* with mentioning the

topic of cultural diversity caused by their critical thoughts; second, viewers that are criticizing *90 Day Fiancé* without mentioning the topic of cultural diversity at all, since they just take it as entertainment only.

COMPETING INTEREST STATEMENT

Herewith the author declares that this article is totally free from any conflict of interest regarding the assessment, review and revision, and publication process in general.

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From Tweet to Conflict: Critical Discourse Analysis on Daryl Morey's Tweet about Hong Kong Protest

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ABSTRACT

The research focuses on the hidden reason that made Daryl Morey's tweet controversial in America and China. This research uses a descriptive qualitative method. The primary data are response tweets of Daryl Morey's tweet about the Hong Kong protest and Daryl Morey's initial tweet about the Hong Kong protest. This research also applies a transnational perspective; Fairclough's three-dimensional CDA is used to analyze and answer two research questions: how Morey's tweet about Hong Kong became a political issue between the NBA and China and how this issue affected the NBA. The research finding shows five reasons on how Morey's controversy became a political issue between the NBA and China: There are differences in interpretations of the tweet; where the U.S. interpreted it as freedom of speech and expression, but the Chinese interpreted it as a challenge to their sovereignty. Basketball's popularity in China expanded the escalation of the conflict. Moreover, by using Transnational as perspective and CDA as theory, researcher able to demonstrate how a single tweet can incite a global uproar and become the catalyst for a costly conflict between two superpower nations.

Keywords: *cda; fairclough; hong kong; money; nba; us-china conflict*

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INTRODUCTION

Sports and media is something that cannot be separated. The role of the media in the growth of sport, particularly in American sport, is significant. According to Boyle and Hayne's book, *Power Play: Sport, the Media, and Popular Culture*, stated that: newspapers, movies, radio, and television broadcasts have all had a significant impact on moulding popular and political culture (2010, p.1). Sporting events, sports teams, and athletes have evolved into worldwide brands and a significant industrial company with obvious economic power, for example: the NBA.

Recently, basketball has become a sport that is shared and loved by many people around the world. Basketball's impact on America is so significant, as we know popular culture, such as sport, through their athletes is able to influence people or their audience, because sports (popular culture) are something that is shared and played by many people. According to Mukerji (1998, p.10) "Popular culture refers to the beliefs and practices and objects through which they are organized, that are widely shared among a population".

The NBA itself has done many strategies to make basketball more worldwide and become a global culture, such as: their economic strategy by selling NBA costumes, Basketball shoes, and engaging music and entertainment in NBA games. Because of that, NBA basketball players are often used by the US government to be "U.S ambassadors" across the world to influence worldwide audiences. Basketball players from the United States were frequently transported to other nations, such as: China, Philippines, South Korea, etc. to perform coaching clinics.

The popularity of the NBA in other countries, such as China is something that is undeniable. The arrival of Chinese players to the National Basketball Association boosted the sport's appeal (NBA). Yao Ming of the Houston Rockets, the most valuable Chinese basketball player at that time contributed to increased popularity of basketball (NBA) in China, because seeing these sportsmen play in the NBA was a source of pride for Chinese people. Moreover, China is known as the most populated country, it has promising economic benefits for the NBA." The N.B.A. has targeted China – and its population of

1.4 billion – for roughly a half-century. China now has more fans of the league than there are in the United States, a country of 330 million. Before the pandemic, the N.B.A.'s top stars routinely travelled to the country between seasons to promote sneakers. Since 2004, the N.B.A. has played dozens of games there.” (Deb, 2022)

As NBA (basketball) becomes “closer” to people, nowadays NBA often becomes a platform for their players to express and deliver social issues, such as: injustice, racism, freedom, democracy etc. This thing falls under the umbrella of “freedom of speech” that is important for Americans. This thing also becomes a proof of how basketball or sport in general is not just a game or a job field to get some money. It also has the political power to unite people, no matter what your skin colour, gender, and sexual orientation. For example during the #BlackLivesMatter many NBA players conduct in supporting the movement inside and outside the field. The NBA gives full support to all of the players regarding the issue by allowing them to do “kneeling”, changing their jersey name, and etc. The NBA known as one of the most “friendly” sport organization

went talking about freedom of speech and social issues (VanOpdorp, 2020).

But, in 2019, Daryl Morey (Houston Rockets' GM) tweeted about his support toward the Hong Kong protest against the Chinese government in his personal twitter. Morey's tweet went viral and made Chinese people and the government mad at the NBA. As response to the issue, the NBA labelled Morey's tweets "regrettable," and Morey subsequently apologized for insulting China. Since then, protests have erupted in and around NBA venues, because they believe it is a violation toward freedom of speech. Numerous demonstrators were dragged out of games after holding placards or shouting support for Hong Kong, others had their signs taken due to a league rule that prohibits “political” signs from being shown during games. This treatment becomes such a surprise because the NBA and the basketball player are typically vocal on freedom of speech and human-rights issues, but in this case the NBA is silent (Deb, 2019).

Based on that, the problem which undermine this research is formulated as; why Morey's personal tweet about Hong Kong Protestor can become a political issue and how it

affected the NBA. Researcher also interested because, this topic because basketball (NBA) is one of the most popular sports in the world, and one of the sports (Baseball, American Football and Basketball) that represented "America." This topic also will examine how a sport, especially basketball, is not just a game, but has many issues in it, including: social and cultural issues. Just like what is portrayed during the conflict of Daryl Morey's personal tweet about Hong Kong protest, a single personal tweet from Morey can create conflict between two nations.

METHODOLOGY

There are many previous articles or researches that have similarity with the topic of this research. For example: *"Silencing the crowd: China, the NBA, and leveraging market size to export censorship"* (2022), by: William D. O'Connell. This research analyses the "Censorship" in China that is not a new phenomenon. By examining the dispute between China and the National Basketball Association over a single tweet in support of pro-democracy protests in Hong Kong, this article demonstrates the conditions under which censorship efforts

may be outsourced to private, foreign actors in jurisdictions other than China. The NBA scandal implies that censorship may extend beyond China's borders to Western corporations with a presence in the Chinese consumer market. The similarity with present Researcher is about the usage of Morey's tweet as the data, while the difference is; in the article, O'Connell talked about the Chinese Government "censorship" in social media, while present Researcher will analyse how a tweet from Morey can heat up the relationship between China, USA and the NBA.

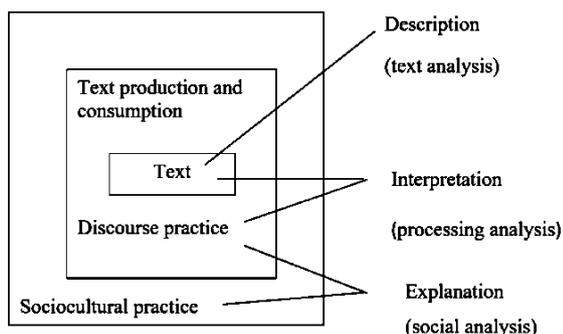
This research fell under the descriptive qualitative method supported by American Studies. The Primary data for this research is the response to Morey's Hong Kong protest tweet and Morey's initial tweet about the Hong Kong protest. This research is also conducted through the transnational perspective. Transnationalism is a phenomenon that occurs as people become more connected and borders between countries become increasingly blurred (borderless society). This perspective can be used to analyse social and political and America influence and effect toward the world (Adi,

2020 p. 49). In this case, it has correlation with the Morey Tweet about Hong Kong that became a viral and trending topic, even creating protests in both countries.

This research also conducted with the Critical Discourse analysis /CDA (Fairclough's Three-dimensional Model of CDA) as theory to see how Morey's personal tweet about Hong Kong protest become a political issue between the NBA and China and How this the issue affect the NBA", because CDA is not just about text, it can be used to analyse many things, such as: power and dominance which it controls society, complex social structures, political issues, and social problems within the society.

Fairclough (1989, p.26) distinguishes three aspects (Three-dimensional model), or phases, of critical discourse analysis in his book "language and power":

Image 1. Fairclough's 3D model of critical discourse analysis



Source: Zahid Ahmed in researchgate.net

The three CDA dimensions are linked and iterative. The procedure begins with a description of language traits, which is then interpreted to reveal underlying meanings and ideologies. The explanation situates the discourse within a larger social framework, showing its role in relations of power and social behaviours. Fairclough's Three Dimensions of CDA give an effective analytical framework for understanding how "text" is involved in the creation, maintenance, and change of social reality through this comprehensive approach. This analytical approach enables academics to critically evaluate the use of language in a variety of discourses and domains, showing the links between language, power, and society, as Fairclough considers any instance of language to be a communicative event. Fairclough's method claims that language may create change and can be used to change behaviour.

CDA seeks to investigate the frequently oblique connections between discursive practices, texts, and events and larger social and cultural structures, interactions, and processes. CDA enables

researcher to understand the conditions behind a specific problem. In order to connect the political and social background of Daryl Morey's tweet, the CDA is used. This research uses CDA by Fairclough to analyse why Daryl Morey tweet about Hong Kong Protest created conflict between China and U.S, is not just a text, but has many issues and contexts in it, which is why single personal tweet from Morey turn into political problem between US, NBA and China.

DISCUSSION

Textual analysis of the Daryl Morey's tweet conflict

Daryl Morey is a former general manager of the Houston Rockets in the United States. Morey caused a sensation in October 2019 when he tweeted his support for Hong Kong pro-democracy activists. The tweet, which included a photo with the words "Fight for Freedom, Stand with Hong Kong," The post referenced the Hong Kong protest movement, which angered Chinese fans. Morey deleted it shortly after. But it already prompted uproar in China, where the government and many people saw it as an attack on their "sovereignty" and support for separatists.

Image 2. Morey personal tweet about supporting Hong Kong Protest



Source. @dmorey, 04, Oct, 2019

The Chinese and Chinese government responded so negatively that it cancelled several NBA events in China, including preseason games and media appearances, as well as halting commercial relations with the NBA. The NBA, as the entity in charge of basketball in America, was the one who caused and suffered the most from the disagreement, but the incident continues to be a subject of contention in the realms of sports and politics. The American response to the Daryl Morey, NBA, and China situation has been mixed. Many Americans support Daryl Morey's right to free expression and believe China's actions violate that freedom. At the same time, numerous Americans have expressed concern about the conflict's potential consequences. Because of the controversy Morey deleted his original tweet about support Hong Kong

protest and need to make clarification, as below:

"1/ I did not intend my tweet to cause any offense to Rockets fans and friends of mine in China. I was merely voicing one thought, based on one interpretation, of one complicated event. I have had a lot of opportunity since that tweet to hear and consider other perspectives. 2/ I have always appreciated the significant support our Chinese fans and sponsors have provided and I would hope that those who are upset will know that offending or misunderstanding them was not my intention. My tweets are my own and in no way represent the Rockets or the NBA." (Daryl Morey clarification on his personal Twitter account, @dmorey, October 6th, 2019)

However, the tweet already sparked outrage in China, where the government and many individuals interpreted it as an attack on their sovereignty and a promotion of secession. The Chinese government retaliated by cancelling many NBA activities in China, including preseason games and media appearances, as well as cutting connections with the Houston Rockets. In an attempt to lessen the impact of Morey's comments, Tilman Fertitta, the owner of Houston

Rockets, separated the club and its shareholders from it. Fertitta's first decision to create a separation between the Rockets and Morey was motivated by his recognition of the significance of distinguishing between Morey's personal opinions and his role as a representative of the Houston Rockets organization. He wrote on his personal twitter account:

Image 3. Houston Rockets owner Comment about the conflict



Source: @tilmanJFertita, 05, Oct, 2019

"Listen....@dmorey does NOT speak for the @HoustonRockets. Our presence in Tokyo is all about the promotion of the @NBA internationally and we are NOT a political organization." (October 5th, 2019)

Following the Daryl Morey incident, the NBA published a statement supporting free speech and protecting Morey's right to express his opinions. The statement, issued on

October 6, 2019, read as follows:

"We recognize that the views expressed by Houston Rockets General Manager Daryl Morey have deeply offended many of our friends and fans in China, which is regrettable. While Daryl has made it clear that his tweet does not represent the Rockets or the NBA, the values of the league support individuals' educating themselves and sharing their views on matters important to them. We have great respect for the history and culture of China and hope that sports and the NBA can be used as a unifying force to bridge cultural divides and bring people together." (NBA.com, 2019).

The NBA made an apology for Morey's tweet and expressed regret for any offense it may have caused Chinese fans. The NBA's statement begins with a distinct message; one appears to be a soft apology for Morey's tweet, while the other appears to be a strong rebuke.

As respond of the incident, CBA (Chinese Basketball Association), Chinese government, and sponsor, decided to cut tie with Houston rockets and the NBA. Yao Ming, a former NBA All-Star who played for the Rockets from 2002 to 2011, and now is the CBA's president,

respond as follows: "The Chinese Basketball Association strongly disagrees with the improper remarks by Daryl Morey, and has decided to suspend exchanges and cooperation with the team," the CBA said in a statement on its official account. (Perper, 2019). Moreover, the Chinese consulate general in Houston wrote responded as follows:

Image 4. The Chinese consulate general in Houston comment



Source: globaltimes.cn, 2019

"We have lodged representations and expressed strong dissatisfaction with the Houston Rockets, and urged the latter to correct the error and take immediate concrete measures to eliminate the adverse impact". Chinese consulate general".

These incidents became more political as American politicians reacted and criticized the NBA for separating itself from the league manager (Daryl Morey)

and American freedom of speech value.

Image 5. Ted Cruz comment about Morey conflict



Source: @tedcruz, 07, Oct, 2019

"As a lifelong @HoustonRockets fan, I was proud to see @dmorey call out the Chinese Communist Party's repressive treatment of protestors in Hong Kong, Now, in pursuit of \$\$, the @NBA is shamefully retreating." Texas Republican Senator Ted Cruz stated on Twitter.

Image 6. Tom Malinowski comment about Morey conflict



Source: @Malinowski, 07, Oct, 2019

New Jersey Democratic Rep. Tom Malinowski also criticized the NBA for "apologizing" to China. "And the #NBA, which (correctly) has no problem with players/employees criticizing our gov't, is now apologizing for criticizing the Chinese gov't. This is shameful and cannot stand," Malinowski tweeted.

American Interpretation on the Tweet and Freedom of Speech Propaganda

The First Amendment to the United States Constitution guarantees the profoundly ingrained American values of freedom of speech and expression. These values have substantially influenced the nation's history, culture, and legal system. The First Amendment of the US Constitution states: "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances" (Constitution of the United States of America, in Moore, 2021, p. 1). This amendment is the foundation of the United States' free speech and expression rights. The United States has a long history of recognizing and defending the

freedom of speech and expression as a fundamental right. As it is guaranteed by the First Amendment of the United States Constitution, it is interpreted as including various forms of expression, such as political speech and social commentary. Individuals have the right to freely express their thoughts, ideas, opinions, and beliefs without fear of punishment from the government when exercising their right to freedom of speech. This right includes expressing themselves through words, writing, and symbolic speech (such as burning flags or participating in protests).

The American value of freedom of expression was a crucial factor that contributed to the tension of the conflict involving Daryl Morey. Freedom of expression is a core American principle that the First Amendment of the United States Constitution protects. Daryl Morey's tweet expressing support for pro-democracy demonstrators in Hong Kong was a clear example of him practicing his freedom of speech. The tweet that Morey sent out was an expression of his personal ideas and a statement on a political matter.

Morey's tweet about: "Fight for Freedom. Support Hong Kong" was consistent with

American values of freedom of speech and expression, which ensure that individuals can express their opinions on political and social issues without fear of censorship or punishment by the government. This tweet directly expressed his personal opinions and exercised his right to free speech, a fundamental American value protected by the US Constitution.

The National Basketball Association (NBA) initially released a statement expressing regret by labeling Morey's tweet as "regrettable" and stating that Morey's views did not represent the Rockets and the NBA. The response from the NBA shows the attitude that the NBA must compromise American freedom of speech for the sake of their financial interests. This things than fuelled many American. They responded with "Angry" toward NBA' respond toward the respond, because they see it as betrayal toward the Freedom of speech and expression values. Those who believed the league put its financial interests ahead of the values of free speech and human rights were angry and delivered direct criticism to the NBA.

For example, politician Tom Malinowski criticized the NBA for "apologizing" to

China; for him, the NBA should not have apologized. He called the NBA statement something shameful. "This is shameful and cannot stand." Another politician, Julian Castro from Texas, also criticized how the NBA responded toward China, as he sees the NBA "bowed" to China. On his personal Twitter account, he gave a very bold statement about the disagreement with the NBA: "The United States must lead with our values and speak out for pro-democracy protest in Hong Kong and not allow American citizens to be bullied by an authoritarian government." (@JulianCastro, 7, Oct, 2019)

After the first official statement from the NBA was criticized by many people from both China and the US, Adam Silver as the NBA commissioner, released a response regarding the tension between China and the NBA (08, Oct); he stated:

"We have seen how basketball can be an important form of people-to-people exchange that deepens ties between the United States and China. At the same time, we recognize that our two countries have different political systems and beliefs...But for those who question our motivation; this is about far more than growing our

business. Values of equality, respect and freedom of expression have long defined the NBA - and will continue to do so. As an American-based basketball league operating globally, among our greatest contributions are these values of the game...It is inevitable that people around the world - including from America and China - will have different viewpoints over different issues. It is not the role of the NBA to adjudicate those differences...However; the NBA will not put itself in a position of regulating what players, employees and team owners say or will not say on these issues..." (NBA.com, 2019)

Silver realized that the initial NBA statement did not alleviate the tension caused by Morey's controversial remark in China and the United States. As the Chinese perceive Morey as a threat to their sovereignty, they do not experience remorse regarding the NBA's statement. In America, the NBA's statement was interpreted by many people as prioritizing the power of the dollar and betraying fundamental American values, such as freedom of speech and expression. The NBA is an American sports organization that belongs to the American people. According to the statement, Silver emphasized

that there is no way in the world that the NBA will apologize for Daryl expressing his right to freedom of speech and expression.

Silver expressed sadness that Chinese NBA fans are offended, but the NBA "did not apologize" for Morey's tweet despite Silver's statement. Because there are values that have been upheld for a very long time and are deeply rooted in the NBA's DNA, those values encourage freedom of speech and expression and freedom for members of the NBA community. The National Basketball Association's (NBA) second statement above indicates that the NBA will not impose any restrictions on what its players and other individuals involved with the league can and cannot say, especially regarding China.

The NBA's response to Morey's tweet and the criticism revealed contradictions between American and Chinese values and between the NBA and Chinese corporate interests. As a result, American fans began to question the league's commitment to social justice and human rights. Many NBA fans who were already furious about the situation responded by protesting in many places during the NBA games. For example, On 10 Oct 2019, when

the Guangzhou Long-Lions, a team from the Chinese Basketball Association, played the Washington Wizards in Capital One Arena, U.S. Numbers of demonstrators showed their support for Hong Kong by holding up posters and handing out T-shirts bearing Free-Hong Kong messages. The security personnel removed some signs from the building while allowing others to remain there. In addition, the supporters booed while playing the Chinese national anthem and cheered for the Hong Kong protesters (Toropin, 2019).

Image 7. Hong Kong protestors during NBA game.



Source: The Canadian Press

On another occasion, during the NBA Pre-Season games of the Dallas Mavericks and the Los Angeles Clippers in Vancouver. The Hong Kong demonstrators wore clothing and masks while carrying signs and chanted slogans like: "Stand with Hong Kong," "Freedom for Hong Kong," "Hong Kong police brutality," Shame! Shame! Shame! Inside the Arena, Protesters even held

demonstrations outside NBA arenas to express their displeasure with the league's handling of the controversy. This peaceful protest was focused on free speech and human rights issues. The protestor even gave pamphlets to the fans who entered the arena. The pamphlets have a highlighted message: *The NBA bowed to totalitarian China. We won't. let's show the world freedom matters more than money*" this messages is sign to demonstrate their support for the Hong Kong citizens who were fighting for their freedom and democracy not to disrupting the game (Chiu, 2019).

Image 8 .Thread about pro-Hong Kong protest in NBA game



Source: @joannachiu, 18, Oct, 2019

The conflict between Morey and China reflected the different views and values of the two countries regarding freedom of expression, democracy, sovereignty, and human rights. Morey's tweet

was seen as an expression of solidarity with the Hong Kong protesters, demanding more autonomy and democracy from Beijing. China's response was seen as an attempt to silence dissent and impose its will on Hong Kong. The NBA was caught in the middle of this clash of ideologies, trying to balance its business interests with its social responsibility. It brought to the forefront the complexity of conducting business in a worldwide world with various cultural and political values. It prompted a debate about whether or not businesses should prioritize morals over profits.

Chinese Interpretation of the Tweet and Nationalism Propaganda

The controversy of the Daryl Morey issue was significantly affected by the values of both countries. The Chinese are well known for their nationalism, and the Americans are well known for their freedom of speech and expression. "Chinese nationalism" refers to the strong sense of national pride and identity many Chinese citizens experience. This strong sense of national pride and identity is frequently accompanied by an intense loyalty to the Chinese government and sensitivity to perceived challenges to

China's sovereignty and reputation. (Zheng, 2012, p.9-11).

Chinese nationalism fuelled Daryl Morey's conflict with China. Politically, Morey's tweet supporting the Hong Kong protests challenged China's sovereignty and territorial integrity, which are key values of political nationalism. China considers Hong Kong part of its territory and any interference in its internal affairs a violation of its national rights and interests. Many Chinese interpreted Daryl Morey's tweet supporting the Hong Kong protests as a direct threat to China's sovereignty and territorial integrity. They thought it was an attempt to get involved in China's domestic affairs and disrespect for the country's unity.

In the case involving Morey, the government gave a forceful response, condemning Morey's tweet as a violation of China's internal affairs. For example, the Chinese Consulate General in Houston uploaded an official response to their website. The Chinese Consulate expressed extreme dissatisfaction with the Houston Rockets (statement on Page 51). It argued for the Rockets' responsibility to correct the error and take

immediate concrete measures to eliminate the adverse impact. Just like tread from @YuFuTroy (06 Oct 2019) described, the Chinese officials, companies, and state media quickly responded to Morey's tweet with strong condemnation. The official position only inflamed public opinion and escalated the conflict's tension. Chinese social media platforms have significantly contributed to the mobilization of emotions among the Chinese people. Citizens used these platforms to express their anger, frustration and demands for action against the NBA and the Houston Rockets. For example, CBA's official statement delivered by Yao Ming, the President of CBA, stated:

Image 9. Screenshot of Yu Fu's thread about the response from CBA



Source: @YuFuTroy, 06 Oct, 2019.

"The Chinese Basketball Association strongly disagrees with the improper remarks by [Rockets general manager] Daryl Morey and has decided to suspend exchanges and cooperation with the team," the CBA,

Yao, said in a statement on its official account on Weibo, per South China Morning Post.

Morey's tweet supporting Hong Kong demonstrators opposing a law to transfer prisoners to mainland China for trials, According to the SCMP, China believes the demonstrators are part of a Western "revolution" that could spread to the mainland (Hon, 2019) . Many Chinese have requested Morey to apologize and the league to "act." Chinese state-run media launched a concerted, aggressive campaign against Morey and the NBA. This media campaign contributed to the controversy and provoked anger in China. For example, a "strong response from People.cn (People's Daily Newspaper), a Chinese newspaper produced by the Central Committee of the Communist Party of China, is available online worldwide. People's Daily gives a powerful statement that also can be read as a government statement, where they argue that: "Morey is touching China's Bottom line" (@YuFuTroy, 06 Oct, 2019).

Image 10. Screenshot of Yu Fu's thread about the response from People.cn



Source: @YuFuTroy, 06 Oct, 2019.

"[People's Daily Online Comment: Morey touches China's bottom line, we will never agree!] #Morrey's Hong Kong-related remarks angered fans #The Rockets have attracted countless fans in China over the years, and Morey is naturally a beneficiary....it's strange that the fans are not angry. Moreys should know that there is absolutely no way to challenge the bottom line of the Chinese people while enjoying the dividends of the Chinese market!"

Moreover, Tencent Sports, a Chinese sports broadcaster, also responded to the conflict; Tencent Sports not only gives news and information about sports in China but also sports around the world. The most important thing Tencent Sports has done to open its market is work with the NBA in the US to

broadcast all NBA games. It has helped the NBA grow in China. Tencent Sports, just like other Chinese companies, gave very harsh comments toward Morey, as stated below:

Image 11. Screen Shot of Yu Fu's thread about the response from Tencent Sport



Source: @YuFuTroy, 06, Oct, 2019.

"We are seriously indignant and resolutely resist the wrong remarks made by Houston Rockets general manager Morey on social media! We immediately expressed our strong protest against Morey's remarks to the Houston Rockets and the NBA. Although sports have no borders, patriotism is above all else. We firmly oppose and will never tolerate any inappropriate words or deeds related to national interests. Before Morey gives a reasonable reply, Tencent Sports has decided not to report any relevant information about Morey, and will continue to maintain communication with the NBA, hoping to get a clear reply on this

incident as soon as possible."

That response above, from the "Chinese side," shows how Chinese government is addressing the issue by appealing to the nationalism of its citizens. The Chinese people are recognized for their strong beliefs and ability to unite against what they see as interference from other sources. Those who cross the line regarding China's sensitive topics—such as Taiwan, Tibet, Tiananmen Square, and Hong Kong, have to pay the price" for their actions, as the Chinese government views this as a "punishment to pay." In the name of nationalism, the response of the Chinese government indeed exacerbated the dispute. Chinese officials framed the problem in a nationalistic way, saying that those who supported the protests in Hong Kong were a threat to China's sovereignty and unity. This framing hit a nerve with the Chinese people and led to a rise in patriotism, which made the Chinese people even angrier. As a result, the conflict became even worse.

There was a significant amount of backlash over Morey's tweet on Chinese social media networks. The escalation of the conflict can

be inferred from a comment made on a tweet by Daryl Morey that is unrelated to the controversy. Fans shared their thoughts, and when they were furious or frustrated, they frequently expressed it through the use of harsh language. Morey's personal Twitter account (@dmorey) became "crowded," with many Chinese and Americans arguing about the controversy he had created. For example, Morey tweeted a picture in Japan a day after the viral tweet, got 898 retweets and 8k likes, and exploded the comment section with more than 10k comments that mostly come from US and Chinese netizens commenting about the issue.

Image 12. Morey's tweeted picture about Japan



Source: @dmorey, 05, Oct, 2019.

By using the keywords: "Morey," "Daryl Morey," and "Morey Hong Kong Protest" on Twitter, researchers found

many comments regarding this issue. Chinese fans were angry about Morey's tweet because it was a clear threat to China's sovereignty and an endorsement of the Hong Kong protests, which the Chinese government was strongly against. They thought it was a sign of support for the protests in Hong Kong, which Morey had already said he agreed with. Fans in China thought Morey had violated their trust and loyalty and degraded Yao Ming's legacy and reputation when he tweeted in support of the Hong Kong protests. They also believed he had damaged the NBA's connection with China, one of its biggest and most profitable markets. It made them even angrier since the NBA is a respected organization in China. For example:

Image 13. Comment about Morey's conflict on Morey's personal twitter account by @ChrisUF23



Source: @ChrisUF23, 05, Oct, 2019.

@ChrisUF23 wrote: "... We support rockets since Yao and apparently rockets

earned a large amount of revenue from whatever, sponsorships from China in the last decade. You just can't do that bro, it hurts our feelings.

The propaganda using nationalism in this conflict is used by the Chinese government to increase nationalism in its society and is also used as a tool to oppose America. Especially during the last few years as US-China relations have gotten worse; that is why the conflict escalated so quickly. Just like portrayed by the Bloomberg Original (@bboriginal, 10 Oct 2019) interview video with Chinese people about how Chinese fans react strongly to the Daryl Morey controversy. In the interview, Chinese people were disappointed and angry at the same time by the NBA, especially Daryl Morey. One of the Chinese people stated: *"I am Chinese I love my country, Hong Kong is Chinese, the ball (basketball) is just ball, but the country (China) must be loved deeply"* another NBA lover from China on the interview argued about how he felt betrayed by the way NBA handled the controversy. Because in his opinion, what Morey tweeted is something that should not happen, as it already crossed the "red-line", he stated:

"National sovereignty is the red line for Chinese people and should not be challenged just like racial equality in the U.S that is not allowed to be discussed. Adam Silver (NBA commissioner) banned Donald Sterling for life from any association with the Clippers (NBA team) or the NBA after sterling expressed racial discriminatory remarks against black people in 2014. This is similar case with China, moreys tweet offended lots Chinese people's interest. Now they feel we have freedom of speech, we can say whatever we want, that is not the case." (@bboriginal, 10, October, 2019)

Chinese fans, who were already unhappy with Morey's tweet, were finally made even angrier by the issue of "nationalism" played by the Chinese government in this Conflict with Morey, the NBA, and China. It ultimately made people in China even angrier. Not only were protests carried out on social media platforms, but they were also carried out first-hand, for example, when NBA teams (Los Angeles Lakers vs Brooklyn Nets) were playing preseason matches in China.

Image 14. A photo about Chinese fans Protest toward Morey.



Source: AFP via Getty Images.

Chinese official statements and various government agencies that swiftly condemned Morey's tweet demands for apologies and "appeals to nationalism" all contributed to heating the Daryl Morey conflict. Chinese public opinion is profoundly influenced by government control of television broadcasting, internet, and domestic publishing, and an overall situation in which even those with access to outside sources of information refrain from publicly expressing a view of world events that contradicts the government's official line. Consequently, any backlash among Chinese fans to Morey's comments would reflect the Chinese government's propaganda efforts. The Chinese government has worked to persuade the Chinese public that Hong Kong demonstrators are leading a separatist movement backed by foreign powers rather than fighting for the rights they were

promised under the terms of Hong Kong's reunification with China. (Yglesias, 2019).

This combination of those factors escalated the situation into a major diplomatic dispute between the NBA and China. A Twitter tweet by Daryl Morey raised a politically sensitive issue, causing a disagreement that hurt the NBA's popularity and business in China. The conflict illustrated how sports, politics, and national pride are all connected in today's globalized world. It also showed how emotionally committed Chinese fans were to the NBA and how a single event can affect people's behavior, attitudes, and thoughts. It also showed how a single event may influence people's feelings and lead to changes. NBA popularity can clash with free expression, human rights, and political problems. The disagreement showed that the Chinese government will use whatever means to influence international groups and individuals who criticize China's policies or actions.

Double edge sword of NBA popularity in China

Over the last two decades, globalization has accelerated over the globe. Globalization is causing nation-state borders to decrease, the speed

of human existence to accelerate, and the world increasingly interconnected and bonded. China, the world's most populous country, is emerging as a significant actor in the global community (Luo et al., 2015). China is seen as the most important market in sports, including basketball. The sport has a long history in China, dating back to the 1890s, and has been popular. The YMCA sent missionaries from the United States to China. They carried basketballs with them when they journeyed to China. Since then, basketball's popularity quickly extended throughout China. In 1935, it became recognized as a national sport, and the first official Chinese Olympic basketball team was formed the following year (Polumbaum, 2002, p.184-187).

With an estimated 300 million individuals participating in the sport, basketball is one of the most popular sports in China. The sport gained popularity in the 1980s when the Chinese national basketball team attained worldwide success. Nowadays, the NBA regularly sends high-profile players (Hardens, Klay Thompson, Curry, Paul Gasol, LeBron, and many other NBA big names) to China for exhibition games and

coaching clinics to satisfy Chinese fans. (Huang, 2013, pp.268-269).

The rise of Chinese basketball players in the NBA, such as Yao Ming, a 7'6" (229 CM) Chinese center, rose to prominence in the league in the early 2000s. The arrival of Yao was the perfect moment for the NBA to build its business in China; since then, the NBA's attention and influence in the Chinese market have increased dramatically. He was a powerful force on the floor with the Houston Rockets. Yao Ming's NBA success helped to promote the sport in China, paving the path for more Chinese players to follow in his footsteps. Since then, the NBA has taken a proactive approach to marketing the sport in China. The league has formed alliances with many Chinese firms using Yao as an agent to promote the sport on social media channels such as Weibo and WeChat. The NBA has also organized pre-season games in China and has invested in basketball courts and training facilities throughout the country. Yao was the face of the new marketing idea for professional sports and consumer goods. He also set up the NBA's key plan for

expanding its global reach (Huang, 2013, pp.276-281).

Basketball's popularity in China significantly affected the conflict involving Daryl Morey. China is one of the NBA's greatest markets, and the league has made significant investments to promote the sport there. As basketball becomes popular, especially in China, it becomes "a double-edged sword." The popularity helped the NBA economically by gaining more sponsors, fans, etc., but it also harmed them. Because of its popularity in China, the tweet from Morey instantly became viral, and the incident strained fan sentiment. Many Chinese fans expressed anger and disappointment over the perceived support for the Hong Kong protests, leading to a decline in interest in NBA-related content.

The tweet from Morey, expressing support for the Hong Kong protesters, created a "maelstrom" of controversy, and it had a dramatic impact on the way Chinese basketball fans saw both Morey and the NBA as a whole. The message was about Morey's support for the Hong Kong protests. During the confrontation with Daryl Morey, the general reaction among Chinese fans was a combination of rage,

disappointment, and dissatisfaction. Chinese supporters believed Morey's tweet expressing support for the Hong Kong demonstrators interfered with their country's internal affairs.

Borrowing the data from Xu et al. (2020) shows that the data from 4-25 October, as soon as Morey tweeted about supporting the Hong Kong Protest, his tweet became viral on almost all social media such as Twitter, where he uploaded the original tweet, and in every Chinese based social media (Weibo, Baidu, etc.), Xu etc. stated:

"Soon after Morey published his Hong Kong tweet, Chinese Rockets fans criticized him in the comments and expressed their extreme discontent with Morey's speech on Twitter, which led to an increase of Morey-related tweets. Later, Chinese netizens uploaded a screenshot of Morey's tweet to Weibo, which drew wide and immediate attention in Mainland China. From 4-5 October, Morey-related tweets increased from 141 to 1,672 per day. Yet, Morey-related Weibo content increase dramatically from 22 to 8,621. Many we-media began to spread this tweet and relevant discussions remained the dominating topics on Weibo. Meanwhile, Morey's Baidu index surged

from 202 to 76,808, whereas his Google Trends increased from 1 to 8. Finally, Morey-related news increased in Nexis News database from 2 to 62...this procession partially demonstrates how a transnational public sphere was stimulated by Morey's tweet." (Xu et al, 2020, p. 143-144)

Based on that, the popularity of basketball in China has become an important aspect that made Morey's tweet become political. This incident had a significant impact because The NBA is popular, especially the Houston Rockets, one of China's most famous NBA teams. The legendary Yao Ming, the first player picked in the 2002 NBA draft by the Houston Rockets, gave the team "popularity" among Chinese fans. Even after Yao Ming retired from basketball, the Rockets still made much money in China. The NBA, especially the Houston Rockets, saw Yao Ming as a critical part of its plan to grow its business in China (Keeler, 2005, p. 210-211).

The Chinese interpreted the tweet as sign of betrayal toward their love for the NBA and the Houston Rockets. They believe that the Houston Rockets, in this case, Morey as the GM of the team, should

not have promoted "separatism" in Hong Kong because it damaged the feelings of the Chinese supporters, who are responsible for making the Houston Rockets a top-rated basketball team in China. That is why Chinese social media platforms had an increase of criticism directed towards Morey and the NBA, with numerous Chinese fans expressing feelings of rage and disappointment. As described above by Xu (2020), after Morey tweeted the pro-Hong Kong tweet from 4-5 October, Morey-related tweets increased from 141 to 1,672 per day. It shows that the NBA's popularity in China has a harmful effect. As it becomes popular, people quickly "consume it." As shown during the Morey controversy, people pay much attention to talking and protesting the controversy because of that the escalation of the conflict become wider.

Social Media War and Fan Polarization

The controversy surrounding Daryl Morey on social media illustrates the digital age problem, which is how comments and actions on social media can rapidly escalate and become international tensions. The social media war that occurred during the Daryl Morey conflict also had a significant impact on NBA fans

and their engagement. Social media played an important role in this conflict. Social media sites like Twitter, Facebook, and Instagram made it easy for news about Daryl Morey's tweet and the reactions to it to spread quickly.

It also influenced public opinion, increasing tensions during the Daryl Morey conflict. Fans, players, and other individuals connected to the NBA utilized social media platforms such as Twitter, Facebook, and Instagram to share their perspectives. There were many different points of view on the controversy because fans, media outlets, and people all shared their opinions, reactions, and analyses. The opinions were amplified by social media platforms, sparking extensive discussions and debates among fans. Consequently, the NBA was pressured to navigate the consequences and find a middle ground between upholding its employees' freedom of speech and preserving its relationship with China, a vital market for the league's worldwide growth.

The conflict resulted in disagreements among NBA fans. Some fans supported Morey's right to free speech and agreed with his stance on human rights issues. Others held a different perspective, arguing that the league should stop focusing on politics that overshadow the essence of the game. The phenomenon of polarisation has significantly

impacted various aspects of online communication, including discussions, social media interactions, and fan communities. (Horowitz-Rozen, 2019)

There was chaos of exchanging comments on social media sites such as Twitter and Instagram due to the heated conditions. People on both sides of the debate were very intense about expressing their points of view. Every post regarding this conflict received extreme attention. Malinowsky's (@Malinowski, 7 Oct 2019) NBA condemnation tweet has over 500 comments, 3000 reposts, and 8000 likes. Ted Cruz's (@tedcruz, 7 Oct 2019) tweet supporting Morey and criticizing the NBA received 1800+ comments, 6000+ reposts, and 18.3k likes (photo and explanation of both tweets on pages 6-7). Tweets against Morey, such as @Rachel_Nichols (15, Okt, 2019) post on LeBron's interview saying Morey was uneducated, received 1600+ comments, 1400+ reposts, and 2,600+ likes. The LeBron (@kingJames, 15 Oct 2019) tweet regarding his dispute with Morey received 7000+ comments, 11,4k reposts, and 66.3k likes.

Image 15. Tweet about Morey's conflict.



Source: James @kingJames 15 Oct, 2019.

All of this shows how people are "attracted" to this fight. Morey's tweet was praised by people involved in the pro-democracy movement in Hong Kong as a sign of freedom of speech and human rights. While Chinese nationalists and people who support the Chinese government were critical of him and the NBA because they saw that Morey's tweet threatened Chinese sovereignty, those fans from both countries were actively exchanging opinions and words in social media.

Image 16 & 17. Pictures of pro and contra comment toward Morey's tweet from.



Source: @Hker_cady, @LauTim10664652, 7, Oct, 2019 and @Jason33531135.

Fans took to various social media sites to voice their arguments. As a result of the direct conduit offered by social media, fans were able to share their ideas, which led to heated disputes and conversations between fans that were pro and contra. The issue led to more than just a social media war in both countries; it also caused suspended broadcasts of games and strained relations between the NBA and Chinese partners. It made it difficult for Chinese fans to follow the league, affecting their engagement levels. The NBA considers China to be a vital market. The fallout from the incident harmed the league's visibility in China, especially after the suspension of broadcasts and the strained relationships with Chinese partners (Perper, 2019).

The NBA faced significant challenges in repairing relationships and regaining the trust of Chinese fans, which directly impacted the NBA's economic aspects and overall relation with the country. It also worsened because social media made

organizing campaigns supporting free speech and political expression easier, as well as boycotts directed against the NBA and the companies sponsoring the league. Hashtags and internet campaigns were utilized to mobilize support for various causes connected to the debate. While American fans protest NBA games, the fans protest and campaign in social media to boycott the NBA games and products; this has a big impact on declining Chinese fan engagement. The decline in NBA jersey sales harmed NBA-related event attendance and viewership in China. (Beer, 2019)

Every year, the NBA plays two pre-season games in China, and seats usually go in a flash. Along with ticket sales to NBA games in China, advertising fees for those games also bring in a lot of money. It is thought that the league makes about \$500 million a year. Due to this issue and the boycott movement by Chinese fans, the NBA, especially the Houston Rockets' income from China dropped significantly (Stein, 2019). Also, due to the social media war during this conflict, people's perceptions of the NBA as a "brand" have changed globally due to the incident. The NBA was considered a sporting organization that supported human rights activism. Now, many fans see the league put business ahead of human rights.

The fans then have their creative way to protest it. Fans on social media are also protesting by using memes to mock the NBA's decision that triggered public sentiment. Memes have become a tool for NBA fans to express their dissatisfaction with how the NBA handles conflicts. These fans use memes as a means of protest. Some fans believe that the NBA prioritizes apologizing and pleasing China for expressing opinions that are not mistakes.

Image 18 & 19. Memes criticizing NBA during the Daryl Morey's conflict



Source: @butterflyyanyan, 07, Oct, 2019 and @eznova2 07, Oct, 2019.

Those memes illustrate the response of internet users to the crisis. The meme that was spread by fans of Hong Kong

emphasized how, in their view, the NBA prioritizes revenue ahead of human rights. As influential figures with a global following, NBA players were also impacted. Their remarks and actions surrounding the issue were constantly scrutinized, which played a role in determining how fans saw individual players and the league as a whole. Some of the athletes were called out for their comments, which ultimately affected their overall popularity. Because of these things, the debate over Morey conflict on social media has become more heated. This meme protest also targeted NBA players that netizens feel silent and afraid of China, for example, LeBron James, who openly criticized Morey by saying he is uneducated and misinformed.

Image 20. Memes that mockig Lebron James during the Morey's conflict.



Source: @Ansonckyl, 17 Oct, 2019.

A significant amount of criticism was directed at James on various social media. Some NBA fans were upset with him because James' words had the potential to damage his reputation as possibly the most prominent advocate for

social justice found in sport. Some fans make fun of LeBron by portraying him as "standing" with money instead of with Morey in this controversy, while others satirize LeBron pandering to China. Because all of this, James needs to make clarify statement as below:

"Let me clear up the confusion," "I do not believe there was any consideration for the consequences and ramifications of the tweet. I'm not discussing the substance. Others can talk about that." LeBron James, he wrote in one of his posts, referring to his take on Morey's tweet. (@KingJames) October 15, 2019 (Cacciola, 2019).

The Daryl Morey conflict brought to light the immense influence of social media in escalating international conflicts. The controversy's reach was expanded beyond traditional media channels due to the influence of social media. The incident garnered global attention through online news coverage and discussions, effectively informing people worldwide about the situation and the resulting reactions. Because of this controversy, the NBA became the center of a social media war that created fan polarization. Due to these contrasting perspectives, NBA fans were divided into pro and contra regarding Morey's tweet.

Some stood by Morey's freedom of speech, while others voiced concerns about the potential consequences for the league's business and the separation between sports and politics. The incident brought attention to the intricate connection between sports, politics, and business, leading to ongoing discussions within the NBA community and beyond.

CONCLUSION

Because of its popularity in China, Morey's tweet went viral on almost all social media, such as WeChat, Baidu, Instagram, and Twitter, where he uploaded the original tweet. This controversy becomes more intense and complex when this problem intersects with the differences between the two countries, such as culture, perspective, and ideology. Many Americans see Morey's tweet supporting Hong Kong pro-democracy protests as expressing freedom of speech. The American fans became heated when the NBA called Morey's statement "regrettable." Many Fans Reacted and criticized the league's response. They saw the statement as a sign of the NBA prioritizing financial interest over human rights and freedom of speech. For China, Morey's tweet "cracked" China's positive bond with American basketball culture. They interpreted Morey's tweet

supporting the Hong Kong protests as challenge to China's sovereignty and territorial integrity. In the Morey case, Chinese government using nationalism issue in provoking their people. That is why the government strongly condemned Morey's tweet as a violation of China's internal affairs and support for separatist groups. As this issue escalated, it became a political problem between the NBA and China, which created many "costly" effects on the NBA.

COMPETING INTEREST STATEMENT

Herewith the author declares that this article is totally free from any conflict of interest regarding the assessment, review and revision, and publication process in general.

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Representation of Black People in *Dahmer – Monster: The Jeffrey Dahmer Story*

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ABSTRACT

This study analyzed color-based injustice representation in the Netflix series "Dahmer – Monster: The Jeffrey Dahmer Story" (2020), focusing on the portrayal of black individuals among the victims of Jeffrey Dahmer, a white serial killer. Utilizing Multimodal Discourse Analysis (MDA), specifically Kress and van Leeuwen's three metafunction framework, the study examined dialogues, visual imagery, and gestures across the series' 10 episodes. Findings revealed four main themes: stereotypical depictions of black individuals as impoverished and less educated compared to whites, discriminatory treatment towards them, their vocal response against discrimination, and their collective fight for justice, underscored by the series' emphasis on racial justice and the importance of societal unity in preserving it.

Keywords: *black people representation; discrimination; MDA; three metafunction*

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INTRODUCTION

The discrimination towards black people in the United States in the late 1980s until early 1990s has been portrayed in the media including movies. Several

researches showed that black people were depicted negatively in movies. African-American characters were described as the object of humor even though the attempts to portray them as equal was made in Hollywood

movies in early two decades of the twenty-first century (Maiza & Adi, 2020). Stereotypical portrayal of black people as being more athletic than intelligent and doing more physical even menial jobs that require minimum education is still easy to find as shown in "Get Out" movie (Marasabessy and Handayani 2019, 79). A study on "Green Book" movie with the setting in 1962 found that African Americans before 20th century were stereotyped negatively, such as criminal, stupid, poor, and uncivilized. Not only stereotypes, the study found discriminative treatment against a black character (Nurwahyuni and Samelia 2021, 50).

Rachman & Ngestirosa highlighted black people's class struggle that was triggered by physical violence committed by white police officers who still viewed black people as murderers, criminals, and misbehaved ones in "Detroit" movie. Black people were prejudiced and intimidated as they were classified as the lower race compared to the whites (Ally, n.d., 113). Jalata added that contribution of civil rights movement played an important role in the black struggle in

United States. This civil rights movement were built among the black community with the same vision, mission and ideology to fight against injustice (Jalata 2002). Therefore, the discussion about how white supremacy victimized black people as being portrayed in a movie is still important to highlight. This paper views *Dahmer - Monster: The Jeffrey Dahmer Story* series' exaggeration of white people murdering black people becomes a media of raising public awareness of black lives matter. This study will contribute to the interaction in multicultural society in which colored people should have equal opportunities.

Dahmer - Monster: The Jeffrey Dahmer Story is one of visual media in the form of a series. This serial killer series is taken from the real story of a white man called Dahmer, that happened between 1987 and 1991. The serial killer case was finally revealed in Milwaukee in 1991 with the total of 17 victims as mostly black (16 out of 17), leading to accusations of racism and exploitation. Not only in the area of Milwaukee, this case became the center of news media reports the world over ("Intersectional Experiences

of Violence_ Studying the Serial Murde.Pdf," n.d., 1) (Svetic, 2020). It is important to note that representation in media can have a significant impact on public perception and understanding, as well as the consequences of their representation (Svetic, 2020). Dahmer's case which happened 32 years ago became famous again after the series was released in Netflix in September 21, 2022. From the day it was released, the series became the number one most watched series in 92 countries for more than 700 million hours in Netflix in Sept 21 - Oct 9, 2022. Until November 6, 2022, Dahmer series still became one of the top ten most watched series in Netfilx. This series based on the data acquired from <https://www.imdb.com/title/tt13207736/> has been nominated for several awards in 2022 and 2023 and won two awards in 2023.

The analysis centered to find the answers for the questions about how Dahmer series portray white and black people. As highly mediated texts, films go through careful selection of what to film, where to place the camera, which shots to select, and which sequence to

edit. They represent realities (Chapman 2023). These multimodal semiotic entities become the main focus in Multimodal Discourse Analysis (MDA) (Kress 2011). These entities are designed and arranged as the result of a movie production as the portrayal of the true story. Dahmer series, despite its being a true story, remains a portrayal of what really happened. Its dialogues, gestures and appearance of the characters, the setting (year and location), sound and audio, shots, angles, lighting, and positioning can be analyzed to reveal what they may represent.

METHODOLOGY

Kress and van Leeuwen's three metafunction theory was employed to examine the portrayal of black people in the Dahmer series (G. R. Kress and Van Leeuwen 2021). Their multimodal semiotic resources fulfill the metafunctions of the representation of experiential world (representational metafunction), the interaction between participants represented in a visual design and its viewers (interactional metafunction), and the compositional arrangements of the visual resources (compositional

metafunction) (Feng and Espindola 2013). Representational metafunction consists of three elements, participants, processes, and circumstances, that relate one to the other in a picture or a frame. Participants which may refer to people or objects are divided into two: represented participants (RP) and interactive participants (IP). Represented participants include people, places and things depicted in the images or frames, meanwhile interactive participants are people who communicate with each other through the images as well as frames, producers, and viewers. This paper focuses on the represented participants to highlight the representational and compositional metafunction. Processes refer to the participants when they are connected by vectors, be it their movements and / or gestures. It is concerned with the presented action, experience, and events in certain circumstances.

RP's interactional metafunction which pays attention to the interaction between participants in the image or frame (G. R. Kress and Van Leeuwen 2021, 113) includes the image act with the participants' gazes, size

of frame with their social distance, and angle or point of view to provide perspective and express subjective attitude. Horizontal angle highlights involvement, whereas vertical angle exposes power relations. RP's compositional metafunction connects the representational and interactional ones through three interrelated systems: information value, salience, and framing. Information value refers to the placement of elements which associate meaning or portrayal to the various "zones" of the image, such as left and right, top and bottom, center and margin. Salience offers the audience with various degrees of attention for the intended portrayal. It is determined with complex interactions between a number of factors, including "the foreground or background, relative size, contrasts in tonal value (or color, difference in sharpness, and so on" (PP 182). Visual framing needs the selection of the compositional elements to be either strongly or weakly framed to deliver the information visually. Kress and van Leeuwen (p. 206) exemplified that "the more the elements of a spatial composition are connected, the more they are presented

as belonging together, as a single unit of information."

The data which were taken from all ten episodes of "Dahmer - Monster: The Jeffrey Dahmer Story" series which was released on 21 September 2022 in Netflix comprised the selected images and dialogues. They were treated as text with particular content and analyzed with discourse analysis. The data were summarized before being explained together with the secondary data. They were categorized for their themes, which were, then, sorted to focus on the portrayal of black people in the United States, which was still white-dominated (Kuckartz 2019).

Data from all episodes in the Netflix series entitled Dahmer - Monster: The Jeffrey Dahmer Story were categorized into four themes after making sense of the RPs that met the three metafunction analysis. These RPs become a significant representation of black people. They were divided into two: white RPs and black RPs. The white RPs included Dahmer (the main character of the series) and the white law enforcers, consisting of police officers, police chief, judge, and one detective.

Meanwhile, the black RPs included Dahmer's victims and their families as well as their neighbors, the black detective, and an influential American civil rights leader in 1991, Reverend Jackson. The interaction among them, and the composition of the captured scenes, which produce four main themes, were analyzed based on the three metafunction theory (G. Kress and Leeuwen 2006).

DISCUSSION

This section can be divided into several subsections depending on the findings of research.

Color Stereotype: Poor-Black and Sufficient-White

The first theme exposes the portrayal of black people's poverty that made them easily be tricked with trivialities. In this series, two of Dahmer's victims got easily attracted by small things such as beers and small amounts of money. On the other hand, the two white men that Dahmer attracted with the same simple things were not interested in them.

Image 1. The character Konerak was thinking to stay or to go with Dahmer



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 2

Image 2. The character Konerak decided to go with the character Dahmer



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 2

One of Dahmer's youngest dead victims, a 14-year-old Laoisan boy named Konerak, was killed after he accepted the beer and \$100 that Dahmer offered. In Episode 2, Dahmer stated "Are you coming to my place? We're going to have a party." Then Konerak fell silent at the thought of Dahmer's offer which was followed by Dahmer's call "Hey, pay you good money." Then as captured in image 1, Konerak showed uncertain expression before he eventually was following Dahmer to his apartment.

Image 3. The Characters Tracy and Dahmer were talking at the bar



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 1

Episode 1, 08:55. Tracy, the last victim in Dahmer's case, was attracted by \$50 that Dahmer offered when they met in the club. The money was an exchange for Dahmer's offer to take pictures in his apartment. Dahmer convinced Tracy that he was a professional photographer who needed a model. They both just met in the club and Tracy accepted that offer directly with no hesitation. Tracy was in need of that money as he stated that his landlord raised the apartment rent fee.

Image 4. Dahmer's classmate rejected Dahmer harshly



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 3

Image 5. The character of stranger that Dahmer met on the street



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 3

On the contrary, two whites who almost became Dahmer's victims refused his small offerings. The above images taken from episode 3 showed the rejection of two white men toward Dahmer. Dahmer tried to get their attention and to invite them to his house. For the man in the image 4, Dahmer offered a pig corpse from their biology class to him and asked him to dissect it in Dahmer's house. The boy directly rejected it. Dahmer was disappointed because he thought that the boy was fascinated by him during Biology class before.

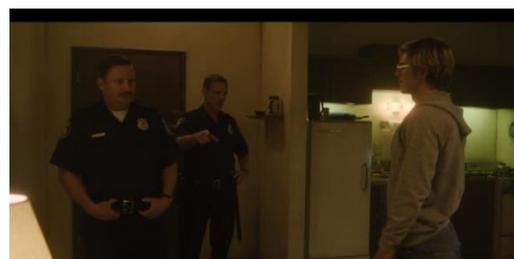
The other man that Dahmer tried to attract, as being shown in image 5, was portrayed as expressing rejection. Even though it is a short scene without any dialogue between them, the scene obviously visualized this first theme. Dahmer observed the young man as he jogged on the street around Dahmer's house. After some

time, Dahmer was trying to approach him, but his sudden appearance from the bush surprised the young man. He looked very surprised and scared, and then ran away even before Dahmer offered anything. Dahmer was disappointed, but he learned the tricks from his first attempt to attract people.

Different Justice Treatment between Whites and Blacks

Multimodal resources analysis reveals two oppositional themes related to colors being portrayed in several episodes. One is how white law enforcers, such as police officers and court judges, treated white people differently from black people. These law enforcers tended to put more trust in white people. In contrast, the law enforcers in this series were depicted to take black and colored people for granted.

Image 6. Two policemen were investigating Dahmer in his apartment



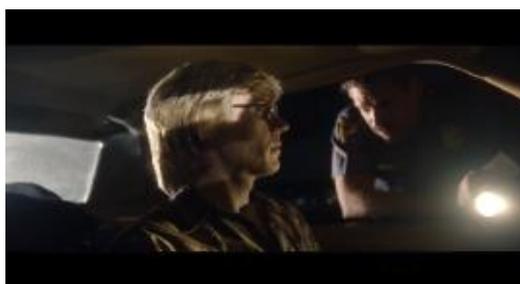
Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 2

In episode two, as represented by the frame in image 6, it showed Dahmer and two police officers, who both are white. The officers checked Dahmer's apartment after they got a report from Glenda. She called the police after finding a Laotian young man, named Konerak, almost naked and unconscious, lying in front of the apartment trying to escape from Dahmer's apartment. However, the police officers let Dahmer bring Konerak back into his apartment again. The officers and Dahmer were represented in two different vectors. The officers were more relaxed than Dahmer who looked stiff and awkward. The first officer who was standing in front of the other was gazing at Dahmer while the other one was gazing and pointing at Konerak. They appeared having no suspicion of Konerak's situation and the circumstances around Dahmer's apartment. They did not even ask specific questions or check the apartment in detail.

The position and lighting of each side emphasized the representation. The officers on the left side of the frame appeared smaller than Dahmer on the right. They were in a darker spot than Dahmer, too.

It indicated that Dahmer, who was white, is the focal point of this scene. The scene explicitly depicted how white law enforcers trusted white people better than colored.

Image 7: A policeman stopped Dahmer while driving



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 3

The white police officer trusted Dahmer, so that he did not arrest him in minute 47:27 of episode three. Image 7 depicted how he trusted Dahmer just because he was white. The circumstance was Dahmer was driving very late at night and he was drunk. He had a plastic bag containing the dead body he was going to dispose of. The police officer stopped him on suspicion of him being drunk. However, the policeman did not arrest him. He did not even check the plastic bag. Instead, the police only stared at Dahmer and stated "And I'm not gonna fuck that up by arresting you tonight, okay?" (47:27) The frame depicted Dahmer as the foregrounded RP while the

policeman was the backgrounded one. The contrasted lighting coming from the brightness behind the car and the police officer's torch focused on Dahmer. Besides that, Dahmer being placed in the center of the frame in a close-up angle exposed his vocal position. This episode explicitly represents the privilege of being white.

Dahmer, who was a serial killer of 17 victims, was not immediately arrested because the enforcers did not investigate further of what was going on despite the suspicious circumstances. This was not because Dahmer was smart in hiding his crime but because the law enforcers, the white ones, had more trust in Dahmer who was also white.

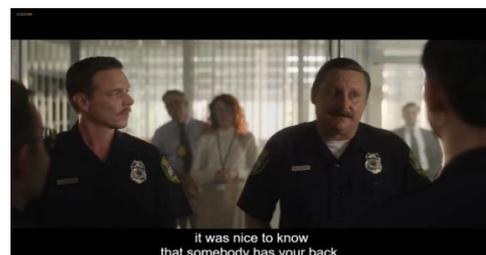
In episode five, Dahmer was arrested and on trial for the attempted murder of a Laasian young man. The judge of the court who had the highest power in deciding the attempted murder case did not send Dahmer to jail. Instead, the judge stated enthusiastically "You need a second chance. And this is your lucky day because I'm gonna give it to you. And on the other side of this, hopefully you will have learned your lesson and

you'll get your act together. Now I see that you have steady employment so the court is willing to grant you work release of up to 40 hours per week. And while the court is obliged to inform your employer of this arrangement, I'm willing to do you the favor of leaving out the exact nature of your misconduct." (39:44)

The statement above shows the law enforcement officers' negligence towards Dahmer's case. And, it was simply based on skin colors. In other words, it was racially discriminative.

Other depictions on how white police officers have more trust on their race are clearly shown in the following frames.

Image 8. Characters Policemen talk each other in the police office



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 8

Image 8 was taken from episode eight. This image showed important RPs which were the white police officers. These two police officers were the same

officers shown in image 3 who let the Laoisan boy named Konerak back to Dahmer's apartment and finally got killed. They were supposed to be suspended for being careless in handling Konerak's murder case, but unfortunately, they were not. Their police status was reinstated. The statement in image 8 which was uttered by one of the officers "It was nice to know that somebody has your back." (42:39) was a satire directed to their police Chief who tried to suspend them. They were supported by the Milwaukee Police Association. The scene portrays the chief himself as being blurred behind those two officers. He could still hear the statement clearly, but the visual portrayal did not expose his presence.

Image 9. Two policemen received awards from police association



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 9

Image 9 minute 21.01, which was taken from episode nine, showed the two police officers were presented the

Milwaukee Police Association's Officers of the Year Award as soon as their status was reinstated. As the represented participants, they were positioned at the center of the frame with all the tonal contrast and light pointed at them indicating them as the focal point of this scene. The shot was taken in medium full shot and wide frame to show the support from the attendees who were all whites. This awarding took place in a ballroom where all the Milwaukee Association's Officers stood and gave them a round of applause for the award given to them.

The circumstances shown in image 8 and image 9 indicated law injustice towards black people. They also depicted law enforcement's negligence in carrying out their duties. Ironically, they even highlighted the award-giving. White support white theme is magnified with the portrayal.

The last portrayal of sub-theme one can be found in episode 9, when two white policemen were arresting Glenda's daughter named Sandra. She was reported by a white man for breaking his camera. Sandra broke his camera because the young man and his friends were playing "killing" in front of

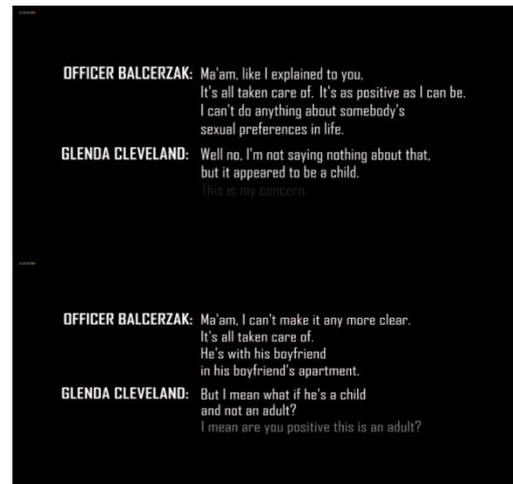
Glenda's apartment. Sandra got so mad and lost her control that she broke his camera. After the incident, when Sandra and her mother, Glenda, entered their apartment, two officers appeared there and arrested her. They said "I got a complaint from a young man, said your daughter assaulted him and destroyed his camera. He's pressing charges." (35:21)

The police officers came and arrested Sandra after the white boy's call to the Police. The scene did not show him calling the Police. The absence of the scene seemed to highlight the officers' quick response. It indicated the officers' in-favor attitude to the white boy's report. With the highlight of the non-present action of calling the Police, again, this episode portrayed the theme white-support-white.

In addition to that, the way white law enforcement officers put more trust on their people is not implemented to the colored people. The following images depicted law enforcers in Dahmer's series as taking black and colored people for granted. This issue has become one of representation of black people in this

series in Milwaukee in 1991 which was proven by the following frames.

Image 10. Phone call conversation between Glenda and Officer Balcerzak

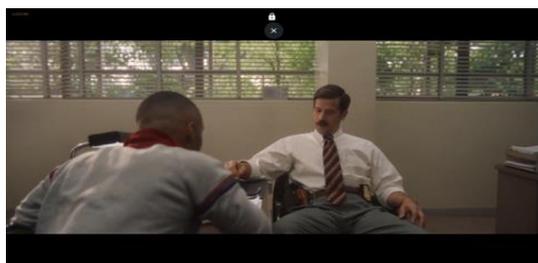


Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 2

Image 10 portrayed the situation when the film highlighted the true phone conversation between Glenda and John Balcerzak, the Police Officer, who checked Dahmer's apartment after a report about the 14-year-old Laosian boy, Konerak. The boy was murdered by Dahmer in his apartment. This conversation followed the scene discussed previously with image 6. The use of the transcript together with the record of the phone call visualized the true event. It exaggerated Glenda's anxiety which was neglected by the white police officer. During the conversation, she repeatedly asked for confirmation of

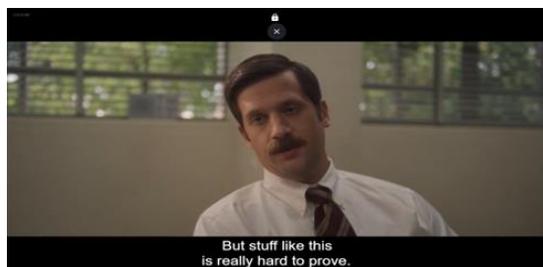
Konerak's condition. The officer also repeatedly said that everything was under control, even though they did not really investigate the condition. He simply said that it was a personal issue of two adults without checking Konerak's ID. However, Glenda was suspicious that Konerak was just a teenager. Therefore, this portrayal emphasized how white police officers took black people's report about Dahmer's case for granted.

Image 11. The character policeman talked to character black man



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 5

Image 12. The character black man is reporting Dahmer to the policeman



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 5

Image 11 and 12 were taken from episode five. During the conversation in image 12,

minute 31:35, the gestures of the two represented participants with different colors in the frame spoke about the different treatments. The white police officer was shown from the front angle most of the time, compared to the black man. Furthermore, the medium shot frame showed how the policeman sat back casually on his chair. He just took a short note on his notebook and played with his pen. The officer's gestures and facial expressions seemed to undermine the black man's report. The close-up single shot in image 11, minute 31:46, showed the policeman's facial expression closer as he stated "But stuff like this is really hard to prove." He has not done any investigation but he made a statement already.

The black man's gestures as he was reporting about what happened to him in opposition to the white police officer. He leaned forward to the officer as he told that he turned out unconscious after he drank the beer Dahmer gave him. He wanted the police officer to investigate and ask his grandma, who witnessed what happened. The scene exposed the black man's back most of the time while he was closer to the camera.

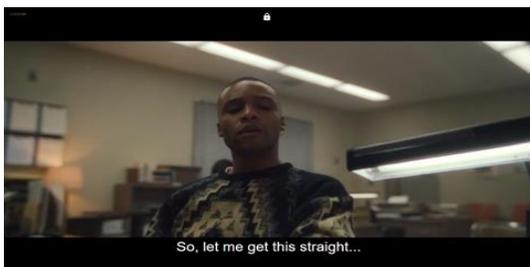
The positions indicated how colors matter. The white officer was clearly shown, while the black victim was only shown by his mere presence. The black man was not portrayed with his expressions. Again, this scene depicted how black people were taken for granted.

Image 13. The character black man followed up his report to the policeman



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 6

Image 14. The character black man felt disappointed with the policeman



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 6

Two days after, as being shown in image 13 and 14, the representation of the participants, setting, circumstances, and gestures remained the same. In minute

34.01, which highlights the officer's statement "...you should know, getting arrested doesn't suddenly make you guilty of everything," indicated the emphasis of how the white officer stereotyped the black man as a criminal. While the black man had never been arrested or even jailed, the white officer's remark showed his ignorance. Again, color seems the determining factor for the white officer to make such judgmental statements and remarks.

Image 15. The character mother reported her missing son to the police officer



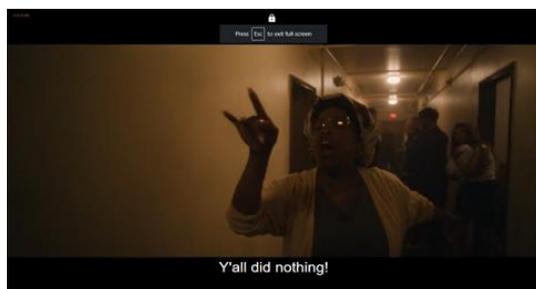
Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 6

The same unjust treatment toward black people was shown in image 15 taken from episode six. It exposed Tony's mother, in a single close-up shot from the side angle with a shoulder camera level. Her appearance and the blurry circumstances at the back have the same color tone. This interactional representation focused on her facial expression as she reported her missing son to

the policeman. Her facial expression was the visualization of sad and disappointed feeling after the policeman asked if Tony had any history of drug abuse or gang violence. Stereotype toward black people prevails in the sixth episode. Color matters more than gender.

Being ignored for some time by the white officers, the black people came to speak up for their rights. In episode five, the black male victim who received stereotyping after his second report of being abused eventually stated that "... you're gonna take the word of a white guy who's got a criminal record over the word of a black man who doesn't have a criminal record..." (34.14). He was upset and was portrayed as putting hope no more to the white officer to proceed with his case.

Image 16. Glenda shouted on the isle of her apartment



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 7

Image 17. Glenda shouted to the policeman



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 7

In episode seven, the scene where Glenda, Dahmer's neighbor, shouted out, pointing out that she reported several times about Dahmer and his victims, but they were all neglected. She regretfully stated, "I called you all for months! For months! And now you finally came? And it's too late! You all came too late!" It happened when Dahmer's fourteen dead victims were found in his apartment, next to hers. In episode two, her phone call report was shown with her unseen in the scene. This time, Glenda was depicted as being very brave to speak up to the officers after the case was revealed. The scene was even shown in a close-up shot to her emotional face in the middle of the frame. It emphasizes the colored's beginning to voice their concerns.

Mutual Support among the Black and Colored People

The second theme of this research showed how black and colored people responded to the injustice toward them. They fought against injustice in the pattern from the sporadic, individual, unorganized fight into mutual supports among the colored. The latter was depicted as involving neighbors and friends as well as influential figure. When it was unorganized, they were neglected, but when they started to organize themselves to move, their voice became louder. The depiction of Rev. Jackson speaking up in strategic locations (government, streets [as the representation of grassroots people], and an important sociocultural site [church] became the peak of the struggle. However, that was not the end. They sustained their support within the community to heal their trauma.

Image 18. Reverend Jackson is speaking with his activist partner



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 7

Image 19. An activist partner who speak to Reverend Jackson about Dahmer



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 7

In episode seven, an American civil rights activist and a Baptist minister named Jesse Louis Jackson, also known as Reverend Jackson (Kipling, 2022), came to Milwaukee after he knew Dahmer's case had been published in the mass media. Image 18 and 19 highlighted the expressions of Reverend Jackson and an unnamed activist who accompanied him, on their way to the Mayor's office in Milwaukee to fight for justice. They were captured in a close-up angle with dark lighting, which gave the

image of the gloominess and almost-hopeless struggle to gain justice. It exaggerated Reverend Jackson's statement in minute 11.48, "... this Dahmer case, it is our fight. If you want to slay a dragon, son, you got to attack it from all angles and injustice is one hell of a beast." It was after the young man questioned Reverend Jackson's agenda to be involved in Dahmer's case. He thought that Dahmer's case did not fit to their civil rights agenda.

This scene portrayed how Dahmer's case has become a significant issue to push the national justice movements. The influential figure's visit to Milwaukee highlighted the importance of mutual support among the marginalized community members.

Image 20: A meeting in the office of Milwaukee's Mayor



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 8

The scene in image 20, minute 13.01 exposed Reverend Jackson's meeting with the

Milwaukee's Mayor, Mayor John. O Norquist, and Police Chief Philip Arreola. Reverend Jackson headed there to point out the negligence of police officials in Milwaukee related to Dahmer's case. His goal was to discern whether discrimination or racism may have played a role in the investigation and how the police failed the victims.

The RPs in this frame showed the same vectors of gestures, which indicated the same positions between them. Reverend Jackson became the focal point of this frame and the others were portrayed as paying full attention to him when he was speaking. This gives an image that he was considered as important as the other RPs, regardless of his skin color.

Reverend Jackson spoke a lot about his intention of visit and he spoke as if he represented the black people's voice until that time.

"... I was shocked by the Dahmer murders like everyone else. But the more I learned about the case, the more I realized it was not just a gruesome horror show. It's a metaphor for all the social ills that plague our nation. Bad policing, underserved

communities, the low value we assign our young black and brown men, especially if they happen to be gay. The fact that black and brown folks still don't have a voice and when we do speak up, we're too often ignored. And I'm hoping that as the leaders of this fine city, that both of you would take swift, immediate action to address and riddle these wrongs." (minute 13.01)

He frankly pointed to the unfair treatments the black and colored ones have received. However, the Chief Head's response was far from his expectation as he was accused of complicating things in Milwaukee by his presence. He was even blamed for inflaming the racial tension toward black people there. On the other hand, Reverend Jackson did not flinch at the accusation; instead, he stated the incompetence of the law enforcement system and asserted his position as a civil rights leader who could address the black community's concerns there.

"With all due respect, Chief, I think we are well past that. You got Black and brown folks angry at the police, calling for justice. You got a city that's been traumatized by these horrific murders, yes. But also years of

poverty, high unemployment, discrimination, police brutality. Yes Chief, I did come to Milwaukee to be an agitator. To hold you gentlemen accountable and demand an end to this pattern of racism and neglect. Also came here to do whatever's in my power, as a leader, as a Cristian, to help this broken community heal. So, like it or not, gentlemen, you're not getting rid of me." (minute 13.10)

Unlike the previous themes portrayed in the other scenes of different episodes, the visual display of the heated conversation here exposed a shift of relation in which both The Chief Head and Reverend Jackson were positioned as equals.

Image 21. Reverend Jackson with all the Dahmer's victims and their family members



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 8

Image 22: Black people of Milwaukee were marching on the street



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 8

Image 21 and 22, which were taken from episode eight, showed the human rights movement led by Reverend Jackson. Image 21 showed the represented participants, who were all black, standing tall and walking confidently. The RPs' presence in a different setting shows the position of the RP. In this case, Reverend Jackson is obviously portrayed as a leading figure in the scene (Image 21), being placed in the center of the frame. His medium-full shot angle showed his significant influence to the case, the people, and even the movement.

The mother of one of the victims who was holding his left arm magnified his importance there. As the representation of the unfairly-treated people, the woman's presence next to him indicated the discriminated people's trust and reliance on this leading figure.

The setting in place of this moment plays an important role in exposing this part of shifting circumstance where the discriminated colored people spoke up even louder. Unlike the previous scenes that portrayed the unfair treatments towards the colored, this scene looks bright with the exposure of the shiny weather on the day. The contrast and sharpness of the natural light pointed at the RPs with their fighting spirits. From the low angle in image 21, the camera moved to the high angle in image 22 to show more RPs who were bringing posters showing that they demanded justice toward Dahmer's case. All RPs' gazes were facing forward, which indicated demand and support for their act. They listened to the leading figure's speech as they were following him to the church.

Image 23. Reverend Jackson gave speech in the church



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 8

Image 24. Reverend Jackson gave speech in the church



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 8

Image 23 and 24 were still taken from Episode eight which were shown in minute 13.30 - 15.35. This moment presented Reverend Jackson giving his speech in the church in front of Milwaukee citizens. He was accompanied by Milwaukee's Mayor, Mayor John O. Norquist, and Police Chief Philip Arreola on the stage. He was giving his speech from the pulpit, while the governmental authorities were sitting on the sides of the highest place in the church. The low angle of the camera in image 23 magnified Reverend Jackson's authority in that place.

Image 24 portrayed the same position from a different angle. Reverend Jackson was shot close up on his back, so he appeared as a silhouette. The background was the audience that filled the whole space of the church. The audience was depicted as being crowded in the church, but they were not clear by faces. They were simply

portrayed as a group of abundant people. This scene provides the view of Reverend Jackson's salience who had the most important hierarchy among the other elements in the frame (van Leeuwen, 2021).

The picture emphasizes his speech about his visit as not to sow division, but to call for accountability of the Milwaukee law enforcement. He strongly made his point by saying,

"... Now, some folks have asked me, Reverend why are you going out to Milwaukee? Dahmer's been caught. Aren't you just stirring up more division? To those folks, I say, I come here today not to sow division, but the call for accountability. Dahmer's crimes weren't committed in a vacuum. Many people, including officers of the law, turned a blind eye, which is why he was able to do what he did for so long."

On behalf of Police Chief Arreola, Jackson added that the Police Chief would conduct a thorough investigation of the case. As an American civil rights leader, Jackson stated they would keep fighting and urged decisive action until justice prevails for all Milwaukee citizens. His impassioned

speech was greeted with thunderous standing applause from all the audience there.

This scene indicates the holistic fight of colored people against injustice. The presence of the leader exposes and emphasizes the significance of unity and synergy of all elements to fight for justice. The series depiction of Reverend Jackson's strategic moves to pursue equity by interfering with the case of murder by Dahmer defined the holistic fight back of the marginalized communities there.

Image 25. Detective Murphy and Detective Kennedy investigated Dahmer



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 9

Image 26. Dahmer was investigated by Detective Murphy and Detective Kennedy



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 9

Image 25 and 26 showed two shots in medium close-up angle of the Detective Dennis Murphy and Detective Patrick Kennedy who investigated Dahmer. Even though Kennedy, the white detective, was closer to the camera, he appeared to be the backgrounded RP. He was blurred, while Detective Murphy, the black one, appeared clearly focused despite his being in the corner of the room. The line of the room's corner speaks about the voiceless of the used-to-be marginalized one.

The series seems to have a certain agenda by characterizing Detective Murphy as a black character instead of white as the true one. Murphy was portrayed to be more emotional than Kennedy during the investigation. This exposes the color-based solidarity,

even though his words sounded professional as he stated "You purposefully moved into an apartment in the black community... To an area that was under-patrolled and underserved, and you knew that, isn't that right? Easier to get away with things there, easier to hunt." As Murphy was saying it, Kennedy, the white officer, looked down. He did not face Dahmer as before as shown in image 26.

Image 27. Glenda and neighbors talked and slept together on the isle of apartment



Source: *Dahmer - Monster: The Jeffrey Dahmer Story*, Episode 9.

Daily interaction may become one of the ways for black people to show mutual support. The portrayal of the people sleeping in the isle of the ground floor, bringing their blankets and pillows, exposed the solidarity among them after Dahmer was sentenced to prison. Glenda felt traumatized after the whole incident of Dahmer's murder that happened next door to her apartment. She

was afraid of sleeping alone in her room because she was still haunted by the sound of the drills, the smell of the chemical substance Dahmer used to erase his tracks of killing, as well as the screams of the victims. She could hear all those noises from her room, and it left her with fear.

Dana and the other residents of the apartment spent seven nights sleeping outside their apartments to accompany Glenda. Dana validated the good action Glenda did on Konerak, the Laoisan boy, at that time as she stated "I read about you in the paper, trying to help that boy. That was a good thing you tried to do." However, Glenda responded that the Dahmer's case still brings them to the inconvenient feeling as she said "Yeah, well, good as it was, what it gets us? Still can't sleep in our own bed."

This scene may not be as strong as Reverend Jackson's negotiation, march and speeches in public, but it highlights the traumatic impact of the murder. The seemingly simple interaction between Glenda and her neighbor, Dana, becomes the portrayal of the sustainable support among the black people in their fight against

injustice. The process of healing was significant after the harsh fight that involved Glenda, as a double minor citizen for her being a black woman. The fights that eventually brought the issue to national level might have caused her trauma. The highlight of trauma healing indicates the importance of sustainable support among discriminated people.

**Holistic Fights Against Injustice and Discrimination:
[1] Important positions of black people; [2] The significant role of the white police officer**

The sustainability of racial justice should be preserved within societal connections of both groups. Black people in this series are depicted as positioned in significant roles in order to support their community. However, the role of whites becomes also important. Fight against injustice requires both sides, blacks and whites. The discriminated ones must shout and the discrimination actor must stop.

The last theme of the study found seven black people with significant positions in the Dahmer series. The previously discussed Reverend Jesse Jackson and Glenda Cleveland

were two of the most obvious significant characters. Three bystanders were found meaningful in bringing forth the positive portrayal of black characters. Episode 3 highlighted a black woman boss of Dahmer's mother. She was promoted to a higher position in the women's therapy field in a different workplace, and Dahmer's mother substituted her. Episode 4 depicted a black man as the Dean of the college where Dahmer studied for a while. The Dean invited him and his father to announce about Dahmer's low GPA which made him get expelled. A black woman court secretary appeared once in episode 5. She was portrayed as frowning in confusion when the Judge, who was white, decided that Dahmer would get his second chance to prove that he was not guilty. Episode 6 briefly presented a black pediatrician, Dr. Weeks, who diagnosed Tony, one of Dahmer's dead victims, with deaf. His role as a doctor in Milwaukee city in the 1990s was proof that black people had equal access to higher education at that time. Despite his skin, he was an important figure with a degree. Those characters display non-stereotypical black characters. It means that the series attempts to

bring forth the colored achievement that should have made them treated as equals.

Detective Murphy who investigated Dahmer also displayed the attempt to portray black people's achievements. He appeared as professional and capable as the other officers which were white dominated. The professionalism becomes further highlighted with the fact that the series modified Detective Murphy's characterization from a white officer into a black one. This characterization twist becomes one of the series' efforts to visualize the mutual support among black people. He was also characterized as being more dominant than his white partner officer during the investigation sessions. Such modification becomes the series' loud voice of fighting for equality among people of various colors.

To achieve sustainable racial justice, the role of white people became also important in supporting the discriminated party (McCoy, 2020). In the series, the whites were portrayed to support the black people with their authority as part of law enforcement. Detective Patrick Kennedy's character, the partner officer of

Detective Murphy, became important in taking care of Dahmer's case. In episode 5, while Murphy took a dominant role in the investigation process, Kennedy's quietness indicates the portrayal of the white's willingness to be less dominant. Silence becomes one of the ways to show it. That magnifies the picture that the white can contribute to the building of justice among people of various colors.

There is also Chief Arreola, the Police Chief of Milwaukee, who has become a significant figure who took firm action against the Dahmer case. As the previous discussion about Chief Arreola's support that was visually shown on the scene of Reverend Jackson's delivering his speech in the church in front of the Milwaukee citizens, in the other part of the episode, the Police Chief was depicted as using his authority to suspend two of his subordinates who neglected Glenda's report about Konerak which made him get killed by Dahmer. Even though their police status was reinstated after they got the support from the police associations, as explained in theme one image 3, Arreola's action to punish them depicted his

partiality for the blacks. In episode 9, Chief Arreola, represented the Milwaukee's government to present the Citizens Merit Award to Glenda Cleaveland. He stated that Glenda was considered as one of 'heroes' of the city for all the reports she did to the police officers about Dahmer's case, especially when she tried to save Konerak. Even though he was the Police Chief of the city, but he was not fully supported by the police associations, especially in this Dahmer case where he was portrayed 'fighting' by himself. The scene of Glenda's awarding moment happened at the same time as the two policemen were also given the Milwaukee Police Association's Officers of the Year Award. The scenes were go back and forth between Glenda and the two policemen. Their awarding moments were shown very contradictory. Chief Arreola presented the award to Glenda in a small room with few other citizens attended. Meanwhile the Milwaukee Police Association presented the awards to the top policeman in a fancy ballroom as aforementioned in image 3. It portrayed that Chief Arreola did not get full support from the official institution systematically, even though

he was the Police Chief of the city.

This highlights the series' attempt to propose the significance of the white's roles in fighting for justice. It repeats the same pattern of the colored's struggle against discrimination where they began with individual sporadic fights and were ignored. The Police Chief might be the pioneer of the same path of the fighting pattern for the white's struggle to end racial discrimination.

CONCLUSION

Multimodal discourse analysis with its three metafunction framework, especially the analysis of the series' representative participants, circumstances, gaze, angles, social distance, information value, and salience, revealed how black people in the *Dahmer - Monster: The Jeffrey Dahmer Story* has been represented. Dahmer's series portrayed the blacks and the whites with a progressive thought on the side of the blacks. It began with the stereotypical portrait of the different colors, highlighting the blacks as the poor and the less educated than the sufficient whites.

Discriminative treatments were another portrayal that was strongly shown in the series. However, the series offered another depiction of the black and white's experiences in the case of their rights. The series magnified the significance of the blacks and their fights for justice, even though the modification of RPs from the white into a black police officer. Such modification became the peak of the voicing of the equal rights between the two groups. The holistic fights of the blacks for their rights became evident in the portrayal of the important figure to support the justice seeking, and the series was closed with the highlight of sustainable racial justice. In other words, the series had the intention to voice up the necessity of unity and mutual support in the society for preserving justice.

COMPETING INTEREST STATEMENT

Herewith the author declares that this article is totally free from any conflict of interest regarding the assessment, review and revision, and publication process in general.

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American Fashion Influence in Japanese Imagination: A Study of Semiotic on Furudate's *Haikyuu!!*

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ABSTRACT

This research discusses the influence of American culture in Japan on Haruichi Furudate's *Haikyuu!!* manga. The manga was published in 2012 and ended in 2020 with 45 volumes. In the context of American influence, more precisely in the field of sports, one of them is adopted as the theme of the *Haikyuu!!* manga, which is volleyball. This manga tells the journey and struggle of the main character, Hinata Shoyo, to become a professional volleyball athlete. But as it turns out, apart from the volleyball sport introduced by America, there are other aspects that are also American influences. By using Transnational American Studies, this research found the influence of American culture by the characters in the *Haikyuu!!* manga. The influence of American culture in this research is specific to the cultural aspect, fashion, which is then examined using the semiotics of Roland Barthes. From the analysis, it was found that there is some American fashion used by some characters in *Haikyuu!!* manga, leather jacket and denim.

Keywords: *american Influence; american studies; fashion; haikyuu!! manga; transnational*

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INTRODUCTION

Japan, a country with traditional and modern cultures can walk side by side. The traditional culture has developed since the Edo era or more than 400 years ago (livejapan.com), which made Japanese traditional culture even more embedded in their lives. Still, the Meiji Restoration made Japan slowly open to the influx of modern Western cultures (Kitaoka 2), and this continued until their defeat in the Second World War (Tanaka 1). However, Japan can follow the development of modern culture without leaving the traditional culture that is very attached to them. From these two cultures that can walk side by side, Japan created new popular cultures that spread around the world, such as *manga*, anime, and cosplay.

The Japanese popular culture began when anime such as Astro Boy, Doraemon, Sailor Moon, and several other titles became a spectacle around the world, especially when Hayao Miyazaki's Spirited Away won an Oscar award in 2003 as the Best Animated Feature according to The Time (2021), which made anime popular. Moreover, the rise of people doing cosplay or imitating a character at events like the Anime Expo in America has made Japanese culture even

more popular (anime-expo.org). However, before anime became popular until now, there is another Japanese culture called *manga*, which was first recognized by the world. Most anime is adapted from *manga*, for example, Astro Boy by Osamu Tezuka, the pioneer of modern Japanese *manga*, which originally is a *manga* before it was adapted into an anime and became famous worldwide.

One of the oldest among anime and cosplay is *manga*, which has existed since the 12nd to 13th century. This makes *manga* the first to be recognized among fans since it became popular in the 19th century, which was between 1920-1930s, the modernization of *manga* took place. *Manga* itself is an illustrated comic from Japan developed in the late 19th century (Gravett 8), that covers various themes. Apart from the many themes that exist, *manga* even dares to take risks in its production, for example, Attack on Titan by Hajime Isayama was banned in several countries due to graphic violence and controversial themes according to The Japan Times (2015), but this made Attack on Titan more popular. Another thing that makes readers enjoy *manga* is the continuity of reading *manga* is vivid, and the *manga* author will remain the same from the

beginning to the end of the story without any changes.

In fact, America has played a big role in Japan's growth, such as in the field of technology that facilitates distribution. This began after the Second World War and the American occupation, when Japan was undergoing a massive transformation in various fields, especially the industrial sector. In addition, Japanese society also began to adopt American culture and lifestyle, but Japanese society was still able to synchronize foreign culture with their original culture, giving new forms without abandoning their culture. Which, despite westernization in various aspects of life, Japanese society still has pride in their values such as hard work and discipline, which have become pillars in post-war Japanese society.

Further, besides influencing the industrial sector, America also influenced Japanese popular culture, *manga*. This influence emerged since the Meiji Restoration and after the Second World War. This began after the end of Japan's isolationist policy during the Meiji Restoration, the West had a profound impact on the country. This marked the start of Japan's modernization that was heavily inspired by Western

(Japan-avenue.com). Wirgman and Ferdinand Bigot, European cartoonists, were responsible for introducing comic strips to Japan after the Meiji Restoration. During the 1920s, newspapers used comics to supplement news stories and convey satire (Schodt 37). The mentorship of Wirgman and Bigot proved instrumental, as they imparted invaluable guidance to budding artists. Their unique blend of musical and artistic talent facilitated the introduction of European style in perspective, anatomy, and shading to Japan (Schodt 40). As *manga* gained popularity in the mass media at the time, artists such as Rakuten Kitazawa traveled to America (the epicenter of comics and cartoons at that time) and discovered that serialized comic strips had become the basis of American newspapers. As a result of realizing that *manga* for children may boost newspaper sales, Kitazawa began publishing Japanese versions of comic strips (Ito 32). Although initially influenced by the West, *manga's* drawings slowly took on a style of their own.

However, American influences can still be found in modern *manga* today. Although it has been a long time since Osamu Tezuka was influenced by American cartoon drawings, there are some other aspects

that are portrayed in modern *manga*. These can be found in the *Haikyuu!! manga*, which tells the journey and struggle of the main character, Hinata Shoyo, to become a professional volleyball athlete. Apart from the theme of the *manga* itself, which is volleyball, there are also some other American influences such as the fashion that used by the characters of *Haikyuu!! manga*.

Therefore, to determine the influence of America, this study aims to analyze American Culture in Japanese *manga*, as portrayed in Haruichi Furudate's *Haikyuu!! manga* by using a transnational in American Studies because as a new school in American Studies, transnational could study an issue outside America related to other countries or vice versa. In conducting an in-depth analysis, this research uses Roland Barthes semiotics to answer how those American cultural aspect, in this case fashion, portrayed in *manga*.

The emergence of transnational itself began when the phenomenon of American dominance in globalization, society, and culture in the world by academics, which explained by Rowe in Transnationalism and American Studies, Rowe explains that transnationalism itself was triggered by international

scholars outside America who saw the impact of America on various countries and cultures (Rowe 1). That statement also strengthened in Transnationalism and Education in the United States by G. Sue Kasun (2022), it stated;

Transnationalism describes the ways in which ties between two or more nations are maintained; these ties abound in social practices that are, at times, situated within rigid governing structures.

Transnationalism implies not only physical movement across borders, commonly referred to as "immigration," but also emotional ties across borders. It also includes distinct ways of knowing that are informed by social media, loved ones, and cultural practices that span borders. (Kasun)

It can be seen that transnationalism shows no boundaries in the exchange of information and it arises because humans are increasingly connected, and the borders between countries are increasingly blurred. This was reinforced by Stanley Fishkin, who, in Fishkin's perspective, highlighted how global influences, such as media, communication, and social interaction, can actually have

an impact on America's political and cultural landscape, thus blurring the boundaries between domestic and international issues.

Whereas, semiotics itself is used to study the signs contained in an object to find out the meaning of the object, or it can be said that semiotics is a study about signs. According to Zoest, everything that can be observed can be called a sign, and signs are not limited to objects (Zoest 18). The first person who coined this concept was Ferdinand De Saussure. In Saussure's view, language is a sign system, and each sign consists of two parts, the signifier and the signified. Signifier is a sound image that arises in our minds, while signified is an understanding or impression of meaning in our minds (Chaer 348), which can be concluded that Saussure's semiotics only focus to examines signs in life because words are signs. Later, this was developed by Roland Barthes, where Barthes semiotics not only examines signs but also the hidden messages, where Barthes' greatest contribution to semiotics is his second-order signification semiotic analysis map.

There are two levels of processes in Barthes' analysis

of map than in Saussure's map or it can be said that Barthes developed his semiotic analysis even deeper. The first is the denotation, or it can be called the primary signification, and the connotation or the second signification, which both consist of the signifier, signified, and signs (Storey 118). Denotation is the level of descriptive and literal meaning understood by almost all members of a culture, and connotation is the meaning created by connecting the signified with broader aspects of life (Abror 93). However, to differentiate from his predecessor, Saussure, Barthes distinguishes mention in secondary signification, the word signifier changed into form, the signified changed into concept, and the sign changed into myth.

METHODOLOGY

This research uses qualitative method to analyze. Creswell (2013), stated that qualitative research less focuses on testing hypotheses and the relationship between variables but on the description, analysis, and interpretation of a given phenomenon. The purpose of qualitative research is to explain a phenomenon as deeply as possible by collecting the data and showing the importance of the depth and detail of the

data being studied. This research does not use numbering or calculations to get research results, as stated;

Qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. (Denzin & Lincoln 3).

DISCUSSION

American Influence through Fashion

During the Meiji Restoration, or by the mid-19th century, such styles were adopted in Japan and were initially known as Western Style or *Yofuku*. With the beginning of the Meiji Restoration, the spread of Western-style clothing among the general public became a sign of modernity in Japan's clothes, as Japanese people had previously worn simply traditional clothing. The influence of western clothing is caused by their nation's relationship with the West, especially with America. According to Kawamura (n.d), Western clothing was first adopted for men's military

uniforms for the army and navy, influenced by French and British styles. Later, in the 1870s, government employees were required to wear Western styles. Even at the Emperor's court, the mandate to wear Western clothing was issued to men in 1872 and to women in 1886. However, only high-ranking noblewomen and ambassadors' spouses used the Western style.

After the Meiji Restoration, Japan's modernization continued until the Taisho period (1912-1926), when the opening up of Japanese politics and society resulted in a new wave of modernity. That led made a rise in wealth and also developed a working class with financial freedom who might choose to stay in cities and be exposed to Western influences (thosethatknow.co.uk). This gave rise to the subcultures of *Mobo* (modern boy) and *Moga* (modern girl). *Moga* used Western culture as a fashion statement in this example, wearing silk gowns with short bobbed hair, while *Mobo* brushed their long hair back and wore wide-legged "trumpet pants" (Mark 16). Clothing that was so casual in America was seen as revolutionary in Japan, with police even trying to crack down on *Mobo* and *Moga*, who were seen as rebellious groups in Ginza. This culture was

criticized for being artificial and un-Japanese, as well as a sign of Westernization (thosethatknow.co.uk). Those modern girls, in particular, are often accused of not being properly Japanese, as quoted from The Japan Times article, the "idealized, kimono-wearing, subservient housewife who stood for all that was proper in family life."

Japan's modernization came to a standstill during the Second World War, but Western Style grew and began to be worn by people in general following the war. According to Kawamura, the tremendous influence of America created a significant change in Japanese fashion, and people began to follow more Western trends. Japanese women who wore kimonos in their daily lives gradually began changing into Western-style clothes. Workers such as bus drivers, nurses, and typists were among the first to wear Western clothing in public. This is still present today, with Japanese people wearing casual clothes such as dresses, jeans, t-shirts, business suits, and so on, according to Moore (2017).

Leather Jacket

American casual clothes have become an integral part of Japanese fashion culture, and it might seem that Japanese

fashion has been "Americanized" since America accepted responsibility for rebuilding Japanese society after the Second World War. Following World War II, Japanese people began to wear button-down shirts, denim, and leather jackets (Marx x). It started around the end of the American occupation of Japan, with a lot of leftover clothing and equipment left behind by the American troops. However, shortly afterward, the younger generation of Japanese began to wear these abandoned clothes, meaning that the style became commonplace for the first time in Japan. One of the most iconic fashion styles adopted from America is the leather jacket.

Nowadays, leather jackets have become a globalized fashion style that is used by all members of society. Today, leather jackets have become a global fashion style used by all members of society. Before it became a fashion trend, leather jackets were an integral aspect of military outfits. The leather jacket debuted in the early 1900s and is reinforced by Makhluof's (2019) statement, which says that leather jackets were first used in military outfits. During the First World War, German officers and aviators wore black leather jackets

(DeLong 2). Leather jackets were worn by Americans also, where The US Army Aviation Clothing Board developed the "flight jacket" for the First World War pilots in 1917. Aviators and military personnel wore brown leather flying jackets. The major function of the sheepskin-lined jacket is to keep pilots warm in very cold conditions at altitude. Then, the Second World War became a significant point in the history of leather jackets. During this war, leather jackets became the standard uniform for military aviators, especially those involved in aerial combat. Leather jackets such as bomber jackets and shearling jackets became icons of the war. At the time, leather jackets were reintroduced and became the signature outfit of Nazi Germany and symbolized power and dominance. American general, Patton, also wore a black shearling jacket, reflecting his admiration of wartime heroes (DeLong 2).

Before it was reintroduced in the Second World War, leather jackets were first appearing in the fashion industry. In 1928, Irvin Scott designed and introduced The Perfecto jacket for Harley Davidson. The leather jacket as a fashion style then continued to grow through the post-Second

World War Era due to pop icons such as James Dean in "Rebel Without A Cause" and Marlon Brando in "The Wild One", according to Reddy (2019) and Qureshi (2019). They wear leather jackets in their roles, turning them into symbols of toughness and rebellion (DeLong 2). Furthermore, according to Andrew Martin, leather jackets became mainstream fashion because of these movies, even making leather jackets identical with youth rebellion. The leather jacket, created for practical and functional purposes such as protecting aviators from cold air, gradually permeated American society over time and evolved into a symbol of bold and masculine style. Even in the year that those films were released, 1953, the leather jacket became the distinguishing style of motorcyclists due to its resilience to abrasion and capacity to lessen damage sustained by riders in the case of a fall (Kalei 5).

Along with contributing to its use by aviators and later adoption by motorcyclists, the leather jacket became a part of the look of the emerging cultural hero or antihero teenage archetype in the 1950s and 1960s, emerging as a visual expression of rebellion against the prevailing norms of the

time (DeLong 2). During the period, urban youths were recognized for their clothing, which included jeans, T-shirts, and leather jackets. Keywords in films like "rebel" and "wild" indicated that young people were no longer restricted to wearing suits, shirts, and ties like mainstream society (Constantino 183). In the same year, leather jackets were famous in music subcultures, especially in the American rock and roll and punk movements. Leather jackets were commonly worn by musicians and music fans as part of their identity. This revival contributed to the rising popularity of leather jackets.

Then, in the 1970s and 1980s, according to Qureshi (2019), leather jackets, which were previously only used by men, became popular as women's fashion. Famous female performers such as Blondie and Joan Jett were among the first to wear leather jackets, making the classic item popular for women. According to Setyanti (2014), the popularity of leather jackets among women can make them seem strong with a more diverse range of silhouettes and styles. Leather jackets have progressively become a component of casual fashion in America throughout time. They are no longer

limited to aviation or specific subcultures but have become a fashionable option for many Americans and even all over the world. As Collen Hill says, "The appeal of leather jackets lies in their practicality for creating a fashionable style."

American leather jackets have a long and influential history across the world, and their evolution has played a role in significant developments in Japanese fashion culture. This began with their effect during the American occupation of Japan after the Second World War when flight jackets found their way into the country. It continued with the influence of Hollywood films such as "Rebel Without a Cause" and "The Wild One," which introduced Japanese youths to American clothing style. In addition, the rise of rock and roll music into the Japanese music market. As American cultural influences began to invade Japan, leather jackets became one of the country's most eye-catching apparel parts. This can be seen in the manga "*Haikyuu!!*" in examples of leather jacket use below.

Image 1. Tanaka Saeko use leather Jacket



Source: MangaPlus, *Haikyuu!!*
Ch 116

The impact of leather jackets from America spread to Japan throughout several chapters of *Haikyuu!!*. As can be observed, a character named "Tanaka Saeko" frequently wears leather jackets in several chapters. As previously said, the usage of leather jackets may generate a bold image, where leather jackets become a mark of boldness and masculinity in style. It is reasonable to say that the use of leather jackets in this work is a representation of American cultural influence, as leather jackets are a fashion icon that is closely associated with America, particularly in the popular culture in America. Characters in *Haikyuu!!* wear leather jackets, showing how American culture has invaded Japanese culture. Eventually, leather jackets became a popular fashion item in Japan.

Long before leather jackets became a popular type of

apparel in Japan, they were seen as a sign of rebellion among young people. After the Second World War, American cultural influences began to invade Japan, and leather jackets became one of the eye-catching apparel aspects. Leather jackets, which were originally designed for specific purposes such as aviation, have entered the international fashion industry. During this period, Japan experienced significant changes in many aspects of life, including clothes. Even though these clothes were not immediately embraced, they were gradually accepted.

When the leather jacket debuted in Japan, it soon became a popular item among the locals. It all started when Masayuki Yamazaki desired luxury by studying Japan's top celebrities in celebrity magazines and discovering that the best looks were neighbourhood gangsters. Since then, Yamazaki realized that "all cool fashion is delinquent fashion." Then, in 1969, he launched a pub where the personnel wore leather jackets as uniforms. The location afterward became popular among Japanese delinquents (Marx 132).

Although it has become popular among young Japanese society, traditional Japanese

society, at first, considered it to be an impact that could threaten the authenticity of Japanese culture. Moreover, traditional norms and values are deeply rooted in Japanese society. However, this did not subvert the self-expression of Japanese youth, they fought back to reflect the shifting values in the younger generation of Japan. Nonetheless, the two contradictory values are able to blend together and bring about change in Japanese society.

The introduction of the leather jacket itself began in the early 1970s, Yamazaki thought, he and his bartenders were the only adults in Tokyo dressed like Americans. His fashion sense continued to expand, leading him to set up Carol, a rock and roll band. The members of that band wore black leather jackets and stunning leather pants as they posed astride heavy motorcycles. As a result, the Weekly Playboy magazine called their appearance "Yankee style," seeing it as an imitation of American gangsters from the past. Their appearance, according to the National Broadcaster NHK, seemed like motorcycle riders with a rough education. Even, they were rejected in several locations due to concerns about

fears of clashes, riots, and property destruction (Marx 132-133). Therefore, leather jackets immediately became a symbol of toughness and bravery. They were even sought after by rock and roll music fans and members of the rebellious youth culture. This concept is reinforced by the writer Kenro Hayamizu, who commented on the group's appeal:

Eikichi Yazawa, one of the band members, with his sunglasses, leather jacket, defiant feeling, and motorcycle, looked like a hero in an era where youth battled with school administrators. Yazawa spread American rocker style into juvenile delinquent culture (Marx 133).

It can be seen that the leather jacket has become an important cultural icon on its voyage from America to Japan. It represents values such as courage, toughness, and a bold lifestyle. Within this work, the use of leather jackets acts as a symbol of American cultural influence. The leather jacket is one of the fashion representations most strongly linked with America, particularly with the country's popular rock and roll and rebellious culture. The use of leather jackets by characters in *Haikyuu!!* shows how American

culture has infiltrated Japanese culture and confirmed that American influence had truly infiltrated Japanese society. It shows how cultural aspects, such as fashion, can be incorporated into art forms like *manga*. Consequently, the use of leather jackets by characters in "*Haikyuu!!*" can be seen as a sign of American influence in shaping Japanese fashion.

Denim

With the rise of American influence around the world after the victory of America and the allies, one of the symbols of America, denim, began to become a fashion trend. And one of the countries that has been influenced by this American fashion trend is Japan. Denim became a popular fashion trend in Japan that emerged after the Second World War and remains popular nowadays. The popularity of denim is also closely tied to a Japanese youth who were captivated by American popular culture. But, denim, which eventually became a fashion trend in Japan, did not immediately lead Japan to continue importing these iconic American garments. Japan gradually started creating and producing its denim. The birthplace of Japanese denim, Kojima, as stated by Mannheimer (2018), initially emulated

American jeans until they could pave their path and sell their first entirely Japanese-produced denim. However, the journey to the point where Japan could produce its denim was not disconnected from the post-Second World War American influences, during the American occupation in Japan.

During the occupation, American soldiers often went to brothels and hired Pan Pan Girls or teenage prostitutes. Instead of spending money to pay them, the soldiers would pay them with used clothes. This led Ken'ichi Hiyami, the owner of Maruseru Store, to seeing many women coming in with faded indigo blue pants, which according to rumors were thought to be the bottoms of American prison uniforms. Eventually, Hayama called the pants "G.I. Pants" (re: *jiipan* or G-Pan). In addition to the women using the G-Pan pants, some pedestrians who also owned G-Pans also sold them directly to his shop. (Marx 72).

What may seem strange at first, G-Pan makes up half of Maruseru's sales. According to an interview with *Shukan Asahi Magazine*, Maruseru's profits can reach 2,600-2,900 yen from a pair of pants, which they buy for only 300-500 yen. Even at this price, the G-Pan sells out immediately even though they have not put a price tag on it.

In addition, G-Pan stands out in the sea of citizen clothing with its blue colour. In addition, cotton as a material was more suitable for the Japanese climate (Marx 73). One prominent brand during that time was Levi's. As a result, Japanese stores, like Maruseru, gradually began to import Levi's jeans. It did not stop there, this trend continued, and by 1955, pop icon in Hollywood movie screenings in Japan caused a shift in the dressing style.

Pop icons such as James Dean in "Rebel Without a Cause" (1955) and Marlon Brando in "The Wild One" (1953), who used denim as their fashion in their roles, according to Reddy (2019) and Qureshi (2019). Both films not only popularized Hollywood movies but also contributed even more to the world of fashion, notably denim trend in Japanese culture when they were released in Japan a year after their premiere in America. According to Kemp (2021), the arrival of American popular culture happened when Japan was still recovering from the Allied troops' massive destruction of Hiroshima and Nagasaki, causing the Land of the Rising Sun to become immersed in it.

This expansion of knowledge about denim led to it becoming a cultural obsession. According

to Trotman, magazines like Lightning, Free & Easy, and Made in USA published detailed information about various types of vintage denim. In addition to these magazines that provided in-depth information about vintage denim, Yukari Negishi, the director of the concept store Ron Herman, mentioned in the documentary film "The 501 Jean: Stories of an Original" that Japanese men's magazines sometimes featured 10-page spreads about a particular type of denim. This gradual exposure to denim details contributed to denim becoming a fashion trend in Japan. This can also be seen in *manga*, which is a culture that is closely associated with Japan. Clothes such as denim, which have become everyday wear in Japan, are in fact an influence from America.

Figure 2. Tanaka Saeko use denim



Source:
MangaPlus,
Haikyuu!!
Ch 78

Figure 3. Oikawa Tooru and Iwaizumi Hajime use denim jacket



Source:
MangaPlus, *Haikyuu!!*
Ch 185

Before it became a fashion trend, denim was originally a fabric used exclusively for manual laborers in America because it was durable, sturdy, affordable, and could withstand any condition despite frequent use, making it suitable for them. Denim was even dyed indigo, which helped hide dirt and stains, which these workers would inevitably encounter. One denim brand, Filson, explains the reason behind the use of denim pants by workers. At the time, denim was a popular cheap garment that came in a variety of sizes for workers in the fields, coal mines, forestry, and factories. During the California Gold Rush from 1848 to 1855, miners were commonly seen wearing denim, field jackets, and hip boots.

Its use by workers started in 1848 when a man named Levi Strauss emigrated from Bavaria to America. Arriving in America, he and his brothers sold wholesale dry goods in New York, but the California Gold Rush made him decide to go to San Francisco in the centre. It was then that he sold sturdy work pants to thousands of miners, who needed pants that could withstand weeks and even months of daily wear without falling apart. Because of this, denim began to be recognized by manual laborers and eventually by all of society.

The prosperity of his business after two decades led Strauss to choose to work with Jacob Davis to obtain a patent for his denim pants, with its distinctive pocket stitching, as described by another denim brand, Ellicott. However, it was not until 1873 that the design patent was granted and the modern American denim was born. Not immediately recognized by the masses as it was previously only worn by blue-collar workers, denim began to make a comeback after the Hollywood revival of the 1950s saw celebrities such as James Dean, Marlon, Brando, and Marilyn Monroe wearing denim pants on the silver screen. Because of this, most teenagers at the time started wearing denim because it was considered cool.

One of the effects of the introduction of denim in the silver lining was that American denim spread to Japan. This can also be seen in several chapters of *Haikyuu!!*. As can be observed, the characters above frequently wears denim in several chapters. It is reasonable to say that the denim in this *manga* is an American cultural influence, as it is an American fashion icon. Characters in *Haikyuu!!* use denim, showing how American culture has invaded Japanese

culture and eventually become a fashion trend.

Although denim is currently a fashion trend and become everyday wear in Japan, the acceptance of denim in Japan was not immediate. According to the older generation in Japan during the Occupation, denim was considered provocative and controversial. They even considered denim as a symbol of villainy. According to Ma (2018), who was confirmed by Masayoshi Kobayashi, founder of The Flat Head, in the movie "Weaving Shibusa", stated that denim is the only clothing that can cause controversy. In fact, students are not even allowed to wear denim to campus because, according to professors, denim looks too provocative. Kobayashi says that, "The only clothing that can cause controversy (is) jeans. They became a symbol of criminals. Students wear jeans on campus, and the professors do not allow it because it is too 'sexy'."

However, this did not deter young Japanese generations from wearing denim. Reflecting the atmosphere of optimism that engulfed the post-war Japanese youth, according to Ma (2018), denim symbolized the carefree and exuberant ethos of Hollywood protagonist heroes and rebellious bikers, offering an attitude of anti-

establishment. Therefore, denim can represent youthfulness and youth culture. Denim effectively dismantled the fashion system, where clothing that communicated social status quickly fell out of favor, as denim became a symbol of the informal revolution. Even Levi's, one of the popular brands in Japan, was honoured as a symbol of their youth. Indeed, because of their passion for denim, Japan ended up producing their own denim as well. Which, according to Cardiner (2023), Japanese denim has a reputation among fans and is called the best denim in the world.

Even though denim was controversial, it evolved into a highly beloved fashion trend among the Japanese, encompassing denim jackets and jeans. According to Meyer (2023), denim jackets are among the 29 most popular Japanese fashion trends in 2023. Therefore, denim has become an important cultural icon on its voyage from America to Japan. Within this *manga*, the use of denim acts as a symbol of American cultural influence and emphasized that the American influence has truly entered the Japanese society, until Japan made their own denim and even became the best denim in the world. It shows how cultural aspects, such as fashion, can

be incorporated into popular culture like *manga*. Therefore, the use of denim by characters in "*Haikyuu!!*" *manga* can be seen as a representation of American influence in Japanese fashion.

CONCLUSION

In conclusion, in Haruichi Furudate's *Haikyuu!!*, Japan was influenced by American culture in terms of fashion. Especially after the Meiji Restoration and the Second World War, when Japan began to open up to the outside world, especially America. This also shows how much America influenced Japan, in this research, the American influence is in the aspect of culture, fashion. It can be seen that American fashion such as leather jackets and denim are still used by some characters in the *Haikyuu!!* *manga*. Moreover, both are very popular among the Japanese society itself even though there was a lot of disagreement in the beginning from the traditional Japanese society that holds traditional values. However, that did not stop the popularity of American fashion, like denim for example, which was eventually adopted by the Japanese so they could make their own denim and develop into the best denim in the world. Which then shows that the American influence cannot be separated, even the

influence has also become a fashion trend in the lives of Japanese people. Therefore, even though *manga* is well known as Japanese popular culture, there are still some American influences in it, which represents that American influences have been embedded into the lives of Japanese society.

COMPETING INTEREST STATEMENT

Herewith the author declares that this article is totally free from any conflict of interest regarding the assessment, review and revision, and publication process in general.

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Revisiting Predictions about the Future of Human Life in 20th Century American Sci-Fis

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ABSTRACT

Predictions and illustrations of life in the future are often integrated in works of science fiction, which could not be immediately proven yet possibly fascinating when looked back on several decades later or at the times predicted in the works. Science fiction authors foretell such events by borrowing theories, concepts, or simply terms used by scientists. Those theories, concepts, and terms can be written in scientific journals or in more popular media. American science fiction works, for instance, illustrate the future by their adaptation in the forms of more popular media such as movies, video games, and the works categorized as the subgenres of cyber literature. All of them are discussed in this paper from the lens of New Historicism, which believes in equality between literary and non-literary texts in viewing phenomena that exist in society, one of which is the relationship between science fiction works, their writers, their readers, and society. Technology is seen as a product of society, so it becomes broadly part of culture. Meanwhile, emerging technology is sometimes coincidental and random, so it can also be seen that technology determines people's movements and lifestyles. This study contributes to ongoing discussions on the ethical and societal implications of speculative narratives by highlighting the interconnectedness between literature, science, technology, and society.

Keywords: *american literature; popular media; prediction; sci-fi; technology*

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INTRODUCTION

Humans have evolved physically, behaviorally, and culturally over time. Ancient humans had substantially different behaviors and cultures from modern humans, which exist today. The problems faced by modern humans can generally be distinct from those in the ancient human environment (Frank, 1962). These ways of surviving and adapting gave rise to what people perceive as technology—the forms of which vary greatly as time changes. As Aldrete (2014) suggested, technology can be straightforward, such as a hand or hammer ax. However, it can also be complex, such as computer systems with gigantic data networks that exist today and are widely used worldwide. This technological development also reflects human imagination and innovation, which can be seen in scientific discoveries and even science fiction. In fact, several literary works in American fiction have been able to make future projections of human life and predict what would happen in the future.

Major eras with rapid technological development and such a revolutionary process have been recognized as supporting such a phenomenon. In the study of literary and cultural history, these eras

span from the Renaissance, the Industrial Revolution, the era of Enlightenment of the 18th century, the Romantic movement, the era of Modernism and Postmodernism, to the current era of digital progress or the cyber era.

In a more general scope—outside of American fiction—works of art and literature from the past to the present have recorded and shown reactions to this technological development. Percy Bysshe Shelley wrote in 1811 a pamphlet entitled *The Necessity of Atheism* as a form of reaction to the dominance of religious doctrine at that time, which tended to limit humans from thinking logically and developing the natural mind. Likewise, Denis Diderot's most famous writing, *Encyclopédie*, published in France between 1751 and 1772, contained extraordinary subjects and entries that showed the power of the human mind in understanding the universe. In "The Dynamo and the Virgin", Henry Adams explored the mechanical developments that occurred in the era of the Great Exposition in 1900, where he was "fascinated" by the dynamo but unable to explain it with certainty.

Fiction and non-fiction work record and actively contribute to directing, enlightening, and criticizing their surroundings. Through science fiction, these works talk a lot about technology and its applications, visioning and predicting new forms of technology, from matters that make sense to ones that seem impossible. From 1931 to 1932, Aldous Huxley wrote his masterpiece, *Brave New World*, which was quite a sensation. Some of his depictions and ideas are still relevant, and some even look visionary in the present time. Huxley had predicted a dictatorship without brutal violence, completely different from what had previously existed. Even critics call Huxley's depiction a "benevolent dictatorship" (see Parrinder 2018, p. 360, McConnell 1980, p. 179) where the dictatorship that Huxley describes in his work provides pleasures for everyone so that they forget about their condition in the restrictive system. Looking back at the predictions written in literary works is interesting because it can provide insight and lessons that can direct humans to better things, for example, by not causing environmental damage, respecting others, and inspiring discoveries beneficial to others. This research, therefore, seeks

answers to the following research questions systematically: 1) What are the examples of predictions made by 20th-century science fiction and its adaptation? 2) What are the impacts and interconnections of science fiction and technology?

This paper refers to the view of New Historicism, which places literary and non-literary texts in an equal position, as Veerer (1989) described them as "circulate inseparably" (p. xi) so that in this case, literary texts and non-literary texts can penetrate one another. Hence, this paper uses literature and references to technology by applying insights from other disciplines, i.e., natural sciences and engineering. Loren Ghiglione, an expert in the natural sciences, has written that science fiction frees the mind from the restriction of existing scientific logic. According to Ghiglione, this scientific logic can make technology only stagnate or develop slowly without breakthroughs and innovations that were not previously thought of. Science fiction can offer bolder thoughts. Sometimes, it does not need to be based on long, complicated records of the latest technological developments. Ghiglione also reminded us

that some of the great scientific discoveries that we currently use, for example, the transistor, which replaced the vacuum tube, or the invention of the phonograph, which later developed into a music player, were born from coincidence (Ghiglione, 2010, p. 140). Thus, from the perspective of New Historicism, science fiction is seen as interconnected with scientific logic, where things that are seemingly too fantastic become worthy of consideration. Henry Petroski, an American scientist, quoted a famous speech by Charles Percy Snow, a chemist who is also a well-known novelist, entitled "Two Cultures" examining the large differences between groups of scientists from natural sciences, engineering, and humanities. According to Petroski, it would be better if these two very different fields could work together to solve the problems of human life. He illustrates the many similarities between a scientist, a technical designer or engineer, and a poet (Petroski, 2005).

METHODOLOGY

This research is inductive, using qualitative data from literary and non-literary works of the 20th century. This research focuses on American science fiction literature and

its adaptations across various media forms. The data consists of textual materials such as novels and essays and visual and digital media associated with science fiction narratives. Additionally, the study may not comprehensively cover all aspects of 20th-century literature or cultural history outside the specific context of science fiction and related media forms. Phenomena are observed in political, social, economic, and cultural contexts, so the New Historicism approach is seen as the most appropriate approach to answer the problems in this research. Technological phenomena that existed when these works were published, along with what was found in the literary and non-literary texts analyzed, constitute the qualitative data of this research. In this case, literary and non-literary texts are treated equally, with equal significance, in their correlation to existing phenomena.

DISCUSSION

Lombardo (2015) suggests that science fiction, commonly known as sci-fi, refers to a literary and narrative method for depicting the future in which the plot, characters, and settings tend to be unique. He stated that science fiction is a futuristic tale that connects

with the lively conscious activity of the mind of humans, giving significance, drama, and direction for our existence in the future. He also claimed that while not all science fiction is concerned with the future, it is primarily concerned with future possibilities, and through its vivid and indelible characters, science fiction intimately draws the readers and consumers into a highly representational glimpse into the future. The future is generally encountered and sensed on an extensive and intimate level through science fiction narratives (Lombardo, 2015, p. 3). Science fiction can appear in several kinds of forms. It can be in the form of writing, which has existed since the 19th century, and it can also be in the form of motion pictures or movies, which nowadays have become more and more popular. Although science fiction is frequently described as creative and inventive literature, this is not necessarily the case, and discussions trying to identify its fundamental characteristics sometimes come up inconclusively.

Science fiction is partly not true since it is based on the writer's creative thinking, while some are true because it is based on the facts and postulates of science. The

emergence of science fiction can be seen as one of the consequences of the industrial revolution (Brantlinger, 1980, p. 31). During that period, there was a change in which the agrarian economy shifted to the manufacturing economy, and machines began to dominate production, displacing human labor. Many technological discoveries were also made by scientists during this period. Their innovations inspired science fiction writers to create their stories.

In writing their narrative, the author of science fiction usually conducts research on existing technology that was developed in their era. They could envision more sophisticated and complex technologies and include them in their works by integrating their research results with their imaginative abilities, which I believe are astonishing. The so-called "inventions" predicted by them throughout their works could frequently occur in the future, as asserted by Bova in Ghiglione (2010, p. 140), that writers of science fiction often anticipated what might arise in the future not because they foresee inventions but because they instinctively believed a form of advancement would eventually come along. They observed and understood

that there was always potential for development and that technology might continue to advance in the future. It might be widely known that technological advancements throughout the Industrial Revolution affected the works of science fiction. Yet, does the development of science fiction also influence the emergence of new inventions? Colatrella (1999) claimed in her essay titled *Science Fiction in the Information Age* that in our present day, science fiction's possibility has motivated us to think globally and even universally (Colatrella, 1999, p. 556). It encouraged people to think about how the seemingly impossible is not necessarily unattainable.

The stories offered by science fiction writers have motivated many people to find solutions to certain problems and even led to some discoveries that mankind had never anticipated before. The *Star Trek* movie is the first example of science fiction that has resulted in an adaptation in the form of cellular phones. The portable two-way communication shown in this movie was an example of science fiction work that inspired the production of new technologies (Science Museum, 2018). It argued that in the 1970s,

researchers at Bells Lab in the United States started experimenting with cellular phone systems. By the end of the same year, The Bells Labs Advance Mobile Phone System, or AMPS, was established and functioning on a modest scale. It was also stated that Martin Cooper, an American engineer, had been influenced by the communication device in the film and sought to build something similar. He was able to develop the first portable phone that could connect via Bell's AMPS (Science Museum, 2018).

Many new sci-fi-inspired devices have helped bring about improvements and simplicity to society. They have grown and gotten more advanced as they have been transformed, modified, and tweaked to satisfy the demands of humanity. The invention of the cell phone, for example, has altered how people communicate. People no longer had to compose letters, deliver them to the post office, and wait a long time to receive a response as a means of distanced communication. Now, they could just send messages from their phone and receive a response instantly.

The defibrillator is another adaptation of a sci-fi-inspired innovation that has improved human life. According to

Alexandre (2019), Mary Shelly, the author of *Frankenstein*, described the comprehensive use of electricity to animate a dead being, and she was aware of studies in the electrical resurrection (galvanism). She said Shelly promoted the work that resulted in the creation of the defibrillator, which is used to restore a regular pulse to avoid arrhythmia and an uneven heartbeat. It has aided many doctors in treating their patients, and it is today one of the most important innovations in medicine, being utilized in practically every hospital worldwide. These inventions are now among the most crucial and necessary tools in civilization. Although many works of science fiction have benefited society by influencing technological advancements and improving human life, some have also had negative consequences. As previously stated, an example is the novel *The World Set Free* (1914) by H.G. Wells, whose vision in the narrative indirectly encouraged the innovation of the atomic bomb.

Leo Szilard, a member of The Manhattan Project, was said to have read his work and realized that nuclear power might be utilized to make a weapon (BBC, 2015). It argued that he was able to create a plutonium implode device along with his

other colleagues; the device was additionally utilized to show a bomb test in front of the Japanese ambassador to offer them an opportunity to surrender, but instead, it was dropped on a city. It is demonstrated that science fiction-inspired innovation harms society. People sometimes find the complex and astonishing experiments of technology depicted in science fiction interesting and have begun to strive to verify it in real life. Szilard was influenced by H. G. Wells' book when addressing theories concerning the production of the atomic bomb, and he was successful because he had basic knowledge about it. If people do not know science and want to carry out the experiments presented in sci-fi novels, it may endanger themselves and those around them. While some works of science fiction appear to make sense, the rest were highly harmful if wanted to be done.

The development of technology has brought a massive transformation in almost every aspect of life, one of which is in the field of literature. At first, many people were afraid that the development of technology would bring such a disruption to the world of literature. They thought that the advancement of

technology would take away the interconnection between humans, literature, and literacy. The advancement of technology does not erase the interaction between humans and literature. Instead, it brings new forms of literature combined with technology, which match the needs of people of this generation, called cyber literature. It is a combination of the words cyber and literature. So, the existence of cyber literature could not, of course, be separated from the technology of cyberspace and the work of literature.

Always having been connected, literature and technology create an impactful relationship in the way they inspire each other. For example, looking back to the past, the Industrial Revolution inspired science fiction, one of the most famous genres in literature.

...that "a lot of science fiction writers like to refer back to [the Industrial Revolution]. They saw the industrial world flourish around them and started to fantasize and speculate about what might happen, and sometimes, these fantasies become real." (Shaeri, 2019).

The invention of machinery, its massive use in the industrial revolution, and its impact in their life has made

the authors in the 18th-19th century start to imagine the future life that goes side by side with the development of technology. Further, they put those fantasies of technologies in their work of literature, which often became their form of delivering social critiques toward some important issues in that era. Those technologies mentioned in the novels that were only imagined at that time apparently continue to inspire people to create the real-life version of the technology. For example, there is a saying that the cyberspace used now might be inspired by the Matrix, which is the cyberspace mentioned in the famous novel *Neuromancer* by William Gibson, an American-Canadian writer.

The idea of the Matrix is arguably based on an 8-bit arcade video game. But, the Matrix in *Neuromancer* is more versatile than an 8-bit decrypted arcade game. It is the Matrix where everyone is connected, where every piece of information is stored and where even artificially intelligent non-living simulated characters reside (Islam, 2021, p. 32).

Based on the quotation above, it can be seen that the depiction of the Matrix in *Neuromancer* could be said to be almost accurate with the cyberspace we have now, like the internet and the World Wide

Web that are used today. The invention of cyberspace in the history of humankind is one of the biggest game changers, including in literature.

Cyberspace and the continuing development of technology provide a new medium for the development of literature. The existence of this new media contributes to two important things. The first one offers the reader a new way of reading a work of literature, and the second one provides a medium for developing new genres of literature, cyber literature. Cyber Literature could also be understood as literature that comes in a digital form or one that is written and published with the help of computers (Viires, 2005). The genre of cyber literature itself could cover many kinds of literature. Both the professional ones that has been checked by the editor and published under the name of a certain media or publisher like Webtoon, and the unprofessional ones like fanfiction and Alternate Universe.

Among all the various types of cyber literature, one of the most famous forms of cyber literature nowadays is Alternate Universe, or AU. Alternate Universe is another form of fanfiction mostly published on social media

platforms like Instagram and Twitter. The AU author usually creates a story based on a person or character that has existed as the face claim of the characters in their story. What makes alternate universes different from some other types of cyber literature, or even any other type of literature, is that alternate universes mainly use screenshots of fake chats between characters as the medium of telling stories.

Literary works continually give some space for the exploration of ideas. Another example is Max Headroom, a British and the USA television series and video game in the 1980s featuring artificial intelligence (AI) as an investigative reporter. The real (human) reporter, Edison Carter is injured and unconscious, so they download Carter's mind and copy it to the Headroom. After this process is done, they put this copy into the AI. In 2000, the British news agency Press Association presented Ananova.com as "the world's first virtual newscaster" (Ghiglione, 2010, p. 142). According to Donna Haraway, science fiction writers are "anthropologists of possible selves...technicians of realizable futures" (Ghiglione, 2010, p. 140). It means these writers are willing

to sacrifice their rationality and common sense for irrationality. Surprisingly, irrationality and barely possible things have become more than possible sometimes (Ghiglione, 2010, pp. 140-141). In addition, Heinz C. Luegenbiehl mentions a discussion about the prediction of technology or science in a literary work through a journal article, "1984 and the Power of Technology", while discussing George Orwell's *1984* (Luegenbiehl, 1984).

Furthermore, science fiction in video games has also been developing rapidly. Thanks to technological advancements in the video game business in the past sixty years, it is now possible to immerse oneself in futuristic science fiction (Hayot, 2021). Taiwanese game developer Rayark's music rhythm game *Cytus* is a unique example of how science fiction and deep gameplay may coexist in interactive entertainment. In the far-off future society depicted in this game, robots endowed with human memories fight to restore their humanity. Human memories are transmitted to these robots by technical developments and preserved as music at a location known as *Cytus*. A compelling and immersive playable tale is produced by combining narrative, graphic

design, and gameplay aspects with the power of digital technology. This immersive feature invites players to consider the potential and ramifications of a technologically driven civilization while letting them explore the futuristic setting. Through exploring science fiction themes such as artificial intelligence, transhumanism, and the nature of consciousness, *Cytus* encourages players to consider the limits that exist between humankind and technology. Players are given an immersive experience that allows them to form a strong bond with the futuristic world of *Cytus*, through to the mix of an engaging story and dynamic gameplay.

The core idea of *Cytus* is a futuristic yet dystopian world, set in the 22nd century and told with elements of science fiction. Players are drawn into a world-building experience that highlights the dystopian science fiction storytelling in the game as they set out on the protagonist's journey. The plot of *Cytus* centers on a future world in which sentient beings—robots, actually—serve as the final living examples of the human spirit after a pandemic wipes out all human populations. But humanity persists in a distinct form.

The problem of limited storage space arises with the technology that may transfer memories to these robots, causing old memories to be overwritten gradually.

The robots transform human emotions into music and store them in the location called Cytus to preserve the vanishing human memories. These songs give the robots in Cytus a way to feel human emotions and cling to the idea that they are all made of souls. The dystopian topic of technological domination and its effects are portrayed in this plot. One of the best examples is the idea of mind transfer, which allows for transferring consciousness into a computer. It goes beyond the apocalyptic scenarios in which machines compete with people—in fact, in some scenarios, humans are gradually becoming robots.

A common theme of dystopian literature, such as Cytus, is the fear of mechanomorphism—the idea that people would eventually become machines—caused by autonomous technology (Beauchamp, 1986, p. 60). The transhumanist idea adds even more to Cytus' immersive experience. Transhumanism is in line with the notion that technology may enhance human potential. According to Moravec (1990), advances in artificial

intelligence and technology may make it feasible to transfer the mind from the brain into a new artificial body using computer code (Schmeink, 2016). Putting the mind within a synthetic body makes one wonder where the lines between technology and humanity should be drawn. By transferring human awareness into robots, Cytus explores transhumanism by obfuscating the line between humans and machines. Cytus encourages the players to contemplate the potential implications and moral issues surrounding the fusion of people and robots by exploring transhumanist concepts. The essence of human identity and what it means to be a person "trapped" in a body made of flesh and blood are discussed in this theme (Moravec, 1990).

As a reflection on the origin of consciousness and the moral issues surrounding the creation of sentient beings, the protagonist, Vanessa, initially exhibits no emotions. What it means to be conscious and sentient is questioned by Cytus's depiction of a character searching for her emotions or human-like attributes. Are machines inherently incapable of feeling, or are artificial entities capable of acquiring awareness and subjective experience of their own?

Vanessa realizes a sobering fact as she finally comes to terms with her feelings and memories: the Operators have created a robot and implanted a human consciousness within a robotic body. She is overcome with tremendous melancholy upon realizing that she has outlived all her loved ones.

Cytus helps highlight the interconnection between science fiction and technology. One inspires the other, usually creating a breakthrough in the fictional world, possibly leading to an actual adaptation of real-life technology. It is illustrated in the recurring concept of artificial intelligence (AI) in Cytus' story. At its release, the advanced AI depicted in Cytus seemed purely fictional, existing solely within the game's narrative. However, with rapid advancements in AI technology today, the world is witnessing AI systems becoming increasingly sophisticated and capable, mirroring the futuristic visions once imagined in Cytus. This blurring of boundaries between fiction and reality underscores the profound impact of science fiction on technological innovation.

CONCLUSION

Science fiction is a literary and narrative approach

to envisioning the future. Science fiction and its adaptations are works influenced by technological advancement during the Industrial Revolution. Conversely, it also influences the emergence of new inventions many years later. One notable example is found in the iconic Star Trek movie series, which famously introduced the concept of handheld communication devices resembling modern cellular phones. Another example is Mary Shelley's seminal work, Frankenstein, which brings up the concept of using electricity to animate or revive life. It also becomes a compelling instance of science fiction inspiring real-world innovation: the defibrillator—a life-saving medical device. Shelley's exploration of galvanism or use of electricity to stimulate muscles, laid the groundwork for later developments in medical science. Today, defibrillators play a crucial role in emergency medical care, demonstrating how speculative fiction can spark advancements in life-saving technology.

Furthermore, William Gibson's science fiction novel Neuromancer popularized the concept of cyberspace, a possible inspiration for the development of the internet. Gibson's vivid depiction of a

virtual reality network known as the Matrix resonated with audiences and contributed to discussions about the future of digital connectivity.

An interconnection between science fiction and technology exists, as they mutually inspire each other. Science fiction works are not necessarily theoretical and fanciful, yet they may come true at some time with certain consequences. On one hand, science fiction has brought advantages to society because its invention has made human life easier. On the other hand, it also harms society because the narrative depicted there gave people hope that anything is possible, and it caused people to begin experimenting with things to prove that theory, which may endanger not only themselves but also those around them. Whereas some science fiction works seem plausible, others are dangerous to attempt.

H.G. Wells' novel *The World Set Free* (1914) is a chilling example of fiction inspiring the development of destructive technologies. Wells' narrative envisioned a world where atomic energy was harnessed for destructive purposes, indirectly inspiring the innovation of the atomic bomb. Within science fiction, there is a concurrent investigation

of technology's transformational and uplifting potential, together with a critical analysis of the errors that have led us to this place. At times, we are attracted to and repulsed by the violent parts of the technology we use. While science and technology astonish and enthrall us with their beauty and power, they also raise concerns about the potential harm they may cause to people, society, and civilization.

In addition, it could be seen that both technology and literature, especially science fiction, have a huge impact on each other's development. In the case of cyber literature, the invention of cyberspace (believed to be inspired by science fiction work like *Neuromancer*) has pushed many writers to develop cyber literature as a new genre of literature. The final result of the massive demand for this cyber literature then again inspires a new kind of technology to facilitate both the reader and the author to read and create their work of literature easier and better than before.

Furthermore, Rayark's music rhythm game, *Cytus*, explores societal concerns about the advancement of autonomous technology and the concept of mechanomorphism. Its depiction

of advanced AI seemed like pure fiction confined to the game's storyline when it first came out. With AI technology advancing rapidly, we are seeing AI systems that resemble Cytus' futuristic vision. This blending of fiction and reality shows how much speculative narratives can influence real-world technology. So, it can be concluded that since the past, technology and literature have always inspired each other, and always will.

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Enchanted Backburner: Channeling Taylor Swift and Niki on *Cegil* Identity

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ABSTRACT

This study chooses a transnational perspective to understand the practice of American culture in Indonesia. As this study discussed identity formed in social media and involved popular music singers, the theories applied in this study are the theories of identity, youth culture, new media, and popular music from the popular culture approach. In examining this study, the content analysis method was applied. After reviewing primary and secondary sources and find supported theories for the data, it is find that the *cegil* identity is channeled through Taylor Swift and NIKI's musicality due to the interconnection of youth culture and new media in treating popular music. The star and stardom of Swift and NIKI influence people's perspectives on their songs. The *cegil* community likes their lyricism in descriptive, imaginative, and poetic songs. Global access and media allow Spotify and X as the mediums to communicate and participate for *cegil* to express their feelings. They were also the place where the *cegil* term was coined. The last factor is a youth culture that treats music as the soundtrack of life and hence sees songs as a medium to express themselves.

Keywords: *cegil; channel; identity; niki; taylor swift*

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INTRODUCTION

Cegil or *cewek gila* is an identity constructed as part of the dynamic process of culture and new media. In KBBI Online (Online Great Dictionary of Indonesian Language), the word *gila* (translation: mad) refers to five meanings: (1) *sakit ingatan; sakit jiwa*; (2) *tidak biasa; tidak sebagaimana mestinya; berbuat yang bukan-bukan*; (3) *terlalu; kurang ajar; ungkapan kagum*; (4) *terlanda perasaan sangat suka*; (5) *tidak masuk akal* (translation: (1) amnesic syndrome; mentally ill; (2) unusual; not as it should be; do nothing; (3) too much; rude; expressions of admiration; (4) feelings of great liking; (5) unreasonable) (KBBI, n.d.). Looking at the application of the word *cegil* on the internet, the meaning of *gila* as referred to in the term *cegil* does not refer to the first meaning and is widely associated with the second to fifth meaning.

At the beginning of its appearance in April 2023, this term refers to women who are hit by very fond and unusual romantic feelings but cannot express them, making them feel hurt. After that, the acronym *cogil* or *cowok gila* (translation: mad man) also appeared with a similar reference meaning. In short, *cegil* is a nickname intended

for women who show feelings that are not as they should be, hit by immensely liking feelings, which does not make sense in the romantic context. With this reference, *gila* in this context rather than equated with crazy, the term is equated with extraordinary rather than, which means going beyond what is usual, regular, or customary (Extraordinary, 2024). Thus, this study will focus on the meaning of the word extraordinary in the identity of *cegil*.

Trends with the word *cegil* then emerged, such as "*cegil* behavior," as written by @sweetthanfict on X account : "Cegil behavior want to relate to sobt but the fact is she's related to anaheim, backburner, and hits different. My deepest heart say, GWS" (TAA🍉🍉 (Taylor's version), 2023). Attached to the post were screenshots of currently played songs and playlists containing songs mentioned in the post:

Image 1. One of posts about *cegil* behaviour on X.



Source: <https://x.com/sweetthanfict/status/1662059411689603072?s=20>

The interesting issue of this *cegil* phenomenon is how singers and songwriters, Taylor Swift and NIKI, are often associated with the *cegil* description. Both singers are known for their shared ability to resonate their feelings through their songs and influential public profiles. Situations in romantic relationships, whether admiration or heartbreak, are produced with lyrics that often become catchphrases since their works reflect their past relationships; hence, many of their listeners relate when listening to the songs.

From the songs created by the two, listeners feel a sense of personal identification with Taylor Swift and NIKI. Personal identification with stars by the consumer is an essential feature of the star consumption

and reception process. This process is controlled by popular music and the meanings that consumers derive from it. Consumers frequently attempt to analyze the music and lyrics of a star persona by looking for parallels between the music and details of the individual artists and their personal lives (Loy, et.al., 2018, p.7).

Events and phenomena happening in society could be the impact of popular music. In this study, the term popular refers to something well-liked by many people (Storey, 2021, p.5). That is, popular music can be said to be the music people prefer. In alignment with that, Wyrzykowska stated that popular music is a great instrument to show a variety of globalization and the societal changes it causes. This is not because changes in popular music are the consequence of globalization but given that the popular music and popular music industry are a part of globalization and an element of evidence that this process truly happens. (2017, p.197). This evolvment is also part of the youth culture that constructs the treatment of how music interacts with young people's everyday lives. As far as the author aware, there is no published analysis of the factors influencing the channeling Taylor Swift and

NIKI to *cegil* identity using the content analysis method. From the previous elaboration, this study intends to explore how the new media and youth culture through Taylor Swift and NIKI's music is channelled to the *cegil* identity in Indonesia.

METHODOLOGY

The primary sources in this research were ten posts from X that contain the word "cegil, niki", "cegil, taylor swift", "cegil, enchanted", "cegil, august", "cegil, all too well", "cegil, take a chance with me", "cegil, backburner", and "cegil, oceans and engines" within April 2023 until December 2023, and should meet minimum 100 views on X. The keywords *cegil*, *niki*, and *taylor swift* are required to find the star and stardom in Taylor Swift and NIKI; meanwhile, the other keywords are Taylor Swift and NIKI's songs frequently associated with the *cegil* community on X. The secondary sources were taken from Taylor Swift's Women of the Decade acceptance speech in 2019, Swift's interview with NBC, NIKI's interview with L'Officiel, NIKI's fan account, two popular *cegil* playlists from Spotify and the lyrics of both singers: *Enchanted (Taylor's Version)*, *August*, and *All Too Well (10 Minute Version) (Taylor's Version)*

(*From The Vault*) from Taylor Swift and NIKI's *Take A Chance With Me*, *Backburner*, and *Oceans & Engines*. As this research is employing speech and songs as the data, the content analysis method is applied in this study. Content analysis is a research technique for drawing reproducible and valid conclusions from texts (or other meaningful matter) about the settings in which they are used (Krippendorff, 2004, p.18). In content analysis, text is a useful metaphor. Furthermore, one example of a systems approach in content analysis is the extrapolation of trends and the use of patterns (Krippendorff, 2004, pp. 50-51) which is suitable to identify the influence of *cegil* phenomenon. The researcher applied content analysis by reviewing the ideas from primary and secondary sources, discussing the data with support from theories, and then drawing conclusions from the analysis.

Considering the objective, this study will be examined from a transnational perspective through a popular culture approach. As mentioned by Vertovec, transnationalism and identity are concepts that inherently call for juxtaposition, considering many people's transnational networks are founded on the

belief that they share some type of shared identity, generally based upon their place of origin and the cultural and linguistic characteristics connected with it. (Vertovec, 2001, p.573).

This study will narrow its focus from popular culture to youth culture. Understanding youth as a social and cultural rather than a biological concept is further reinforced by changing historical values, beliefs and attitudes to young members of society (Laughey, 2006, p.5). Further, Laughey stated that music and young people are frequently believed to have a special bond. Music is distributed and marketed to youth audiences, who are generally lovers of one or more music genres. (2006, p.1). Today's youth music experience also involves interaction mainly on the internet, where people can stream and share music on platforms like Spotify. Schneider mentioned that new media enabled spaces for listeners and evolved how people experience music (2017, p. 172).

The researcher will examine some of the terms used to avoid misinterpretation in this study. The first term is "channeling" means acting like or copying another person so that the individuals seem to be that other person (Channelling,

2024). It is widely used on the internet as a verb to express association with a certain person or things then tries to invoke their characteristics. To illustrate, "channeling Taylor's *Bejeweled* to start my 2024" interpreted as the person will act confidently after facing disappointments and will come back stronger. *Bejeweled* is Taylor Swift's song that narrates a woman who finds herself again after heartbreaks and difficulties, hence "channeling *Bejeweled*" means they have a goal to be a better person and forget the past. The second term, "(Taylor's Version)", is a term that was added to Taylor Swift's title songs that was re-recorded to take back the copyright of the song that the old recording party had taken. The last term "From The Vault" indicates a Taylor Swift song released on a re-album but written in the same era when she produced songs from the master record.

DISCUSSION

This section focuses on the data findings and discusses the factors influencing the channelling of *cegil* identity. It examines the listening activity of young individuals in this era involving elements other than the music itself. In this table below, the primary data is broken down to identify the factors that took a role in

channelling Taylor Swift and NIKI to *cegil* identity.

Table 1. Primary Data

No.	Display Name / User Name	Post	Statement of Channeling Expression	Reason of Channeling
1.	Ty 🍒 / @jaeyusss	Two types of cegil: niki listener and taylor swift listener	Two types of cegil	The songs as the post mentioned "niki listener and taylor swift listener".
2.	Lita / @whoisequele	playlist cegil kalo ga niki ya taylor swift (cegil playlist is either niki's songs or taylor swift's songs)	Kalo ga (either ..., or...)	The songs since the post stated "playlist cegil".
3.	.°.✧ shel ♡□/ @peachfairydust	semua kpopers yag gue tau di spotify wrapped nya ada niki kalo ga taylor swift WKWKWKWKW emang akar akar cegil berawal dari niki dan taylor (all the kpop fans that i know have either niki or taylor swift on their spotify wrapped WKWKWKWKW indeed the roots of cegil started from niki and taylor)	Emang akar akar cegil berawal dari (indeed the roots of cegil started from)	1. The song, due to "spotify wrappednya ada niki kalo ga taylor swift" statement. 2. Swift and NIKI's person a since the post

				mentioned "akar cegil berawal dari niki dan taylor ".
4.	Threadmaker  / @dinikopi13	<p>kenapa Taylor Swift sama Niki? Ya karena mereka liriknya emang suka menyayat hati cocok untuk menangis kecil</p> <p>pengen bilang "mbak kamu juga suka cinta diam-diam ya?" samaan kita hehehee</p> <p>Certified cegil yang suka nulis lagu patah hati untuk mewakili suara kita semua </p> <p>(Why Taylor Swift and Niki? That's because their lyrics make the heart ache suitable for silent cry</p> <p>Want to say "sis, you also frequently experience love in silence do you?" me to hehehee</p> <p>Certified cegil who loves to write heartbreak song to represent our feelings )</p>	<p>Certified cegil yang suka nulis lagu patah hati untuk mewakili suara kita semua </p> <p>(Certified cegil who loves to write heartbreak song to represent our feelings )</p>	<p>1. The lyrics of the song as the account mentioned "liriknya emang suka menyayat hati".</p> <p>2. "Certified cegil" refers to Swift and NIKI persona.</p>
5.	o tie e kinda ia / @mixueindo	<p>cegil tuh dengerin enchanted tiap malem  </p>	<p>cegil tuh (cegil are)</p>	<p>The song because "enchanted"</p>

		<p>https://open.spotify.com/track/04S1pkp1VaIqjg8zZqknR5?si=h51rJ420TB6d9mYhn5PlnQ</p> <p>(Cegil are people who listen to enchanted every night 🤪🎧)</p> <p>https://open.spotify.com/track/04S1pkp1VaIqjg8zZqknR5?si=h51rJ420TB6d9mYhn5PlnQ)</p>		is Swift's song.
6.	Zzz / @askararumping	<p>ciri ciri cegil: hafal all too well (10 minute version)</p> <p>(cegil characteristics: having all too well (10 minute version) fix in mind)</p>	<p>ciri ciri cegil</p> <p>(cegil characteristics)</p>	The song because "all too well (10 minute version)" is Swift's song.
7.	Chiyo👉twily🌸 / @Kavehtarian	<p>Taylor Swift might be my favorite, but wtf with your lyrics, NIKI??? You unleash the true cegil energy and now I'd rather go to your concert than Taylor's.</p>	<p>You unleash the true cegil energy</p>	<p>1. The songs since the account mentioned "wtf with your lyrics , NIKI???"</p> <p>2. NIKI's stardom for the account posted "now I'd rather</p>

				go to your concert than Taylor 's. "
8.	Wulon / @glomisseus	backburner by niki aka every cegil's national anthem	aka (as known as)	The song because "backburner" is NIKI's song.
9.	☪•••? / @rahelcecili aa	abis denger empty space langsung ke take a chance with me, bajir lagu lagu cegil stres desperate yg nt (just listened to empty space, it automatically played take a chance with me, OMG it is the cegil stress desperate songs who had tried nicely)	bajir lagu lagu cegil stres desperate yg nt (OMG it is the cegil stress desperate songs who had tried nicely)	The song because "take a chance with me" is NIKI's song.
10.	soy tifanny / @zeeyaa__	enough of cegil backburner, now I'm on cegil oceans & engines era	now I'm on	The songs because "backburner and oceans & engines" are NIKI's songs.

The data in Table (1) displays posts from X that show the association of *cegil's* identity to Taylor Swift and NIKI, either because of the songs that Swift and NIKI wrote, or the persona of Swift and NIKI themselves. The words "tuh" (translation: is) and "I'm on" underline the agreement that they can relate

to Swift and NIKI. In alignment with that, Gracyk mentions that identity is a process of development that emerges from points of contrast and similarity, incorporating both self-description and social classification (2001, p.177). Considering that the posts mentioned Swift and NIKI's songwriting, it brings insight

that the *cegil* community is also familiar with their persona in stardom. Further, about self-identities, Laughey said that consumers acted out in empowered authority roles, which might momentarily lead to contextual alterations in the available resources to suit their desires (2006, p.103).

Based on the statement and reason for channelling, this study will break down the factor of *cegil* identity channelled through Taylor Swift and NIKI: The first factor is Swift and NIKI as the stars and their stardom, their lyricism, the global access and social media, and the last factor is youth culture.

Stars and Stardom

The first factor that influences the contribution to the association of the *cegil* identity in Indonesia is the star and stardom in popular music. Shuker stated that stardom in popular music is equally about illusion and drawing into the audience's imaginations as it is about skill and creativity. (2016, p.61).

The image that Swift and NIKI have in the public eye drives the reception and interpretation of their songs. Shuker argued that the crucial question is not necessarily

'What is a star?' but how do stars function inside the music industry, within textual narratives, and, specifically, at the level of individual imagination and goal (Shuker, 2016, p.61)

In 2019, Billboard named Swift "Woman of the Decade" and became the first category recipient. In her acceptance speech, Swift mentioned, "This was the decade when I became a mirror for my detractors. Whatever they decided I couldn't do is exactly what I did." (Schiller, 2019). Swift's career cannot be separated from the spotlight of her personal life, which she rarely discusses in interviews or public spaces. She admitted that she felt uncomfortable discussing it in interviews and preferred to reveal it through songs, as she stated on The Jonathan Ross Show:

"I would much rather my personal life be sung about I think it sounds nicer that way rather than me talking about it in some magazine article or something." (The Jonathan Ross Show, 2022)

Although fans love the songs she wrote as they are, comments about her personal life in the songs still occupy the attention of haters. It was impacting the production of her songs and albums. Swift

states that criticism keeps coming because people are uncomfortable with female artists in the music industry who achieve success or get much support beyond people's convenience level. In her interview with CBS, Swift mentioned why some of her songs are aimed at haters, answering, "Well, when they stopped coming for me, I will stop singing to them" (CBS Sunday Morning, 2019). Swift also notices that the public judges her songs repeatedly to have a pattern of falling in love with a man or getting revenge because of various news about romantic relationships and feuds about her, which she responds, "Whatever they criticized about me became material for musical satires or inspirational anthems." (Schiller, 2019)

Being a figure in the music industry, things that Taylor Swift said will be remembered and affect her image. As mentioned previously, Swift ignores other people's comments and focuses on her work and feelings. The other's comments do not matter. In this case, channelling the extraordinary of *cegil* can be seen from Swift's attitude as a female artist who does not give mind to other's negative comments since our feeling is the highest deal.

Similar to Swift, NIKI is also seen as extraordinary due to her fearless act to show her bare persona. About her approach to navigating the parasocial aspect, which appears with modern stardom today, she said that there is no one definite formula for doing the right thing, "and I think for me what is so important to me all the time is just authenticity and sincerity." (L'OFFICIEL Singapore, 2023). Other than uploading album promotions and after show credits, NIKI also shares her daily life such as recording albums, hanging out with friends, or things she did behind the shows. She then added, "people are smart and people can really pick up on when things feel contrived or when feel things feel really calculated and I try not just not be that and I think my fans can also pick up on that." (L'OFFICIEL Singapore, 2023).

Her authenticity for public profile is liked by fans with the emergence of fanbase accounts such as @chartsniki on Instagram which NIKI herself followed. The account, besides uploading fan projects and the latest updates from NIKI, also shared a compilation of videos called "iconic videos" because of NIKI's straightforward sayings. In one of the uploads

on December 17, @chartsNIKI (2023) shared a video compilation of "NIKI once said..." with the caption "Everything she said is so iconic lol 🤔 (video by @b4ckburner on X)". In the compilation, which received more than 2500 likes, comments such as "yass queen", "queen of therapy" appeared, showing agreement on how NIKI's speech and act relates to their lives.

The extraordinary that can be channeled from NIKI's stardom is her authenticity, which is rarely shown by public figures in the music industry. The "crazy" attached to NIKI expresses awe as "she is crazy for doing that." NIKI's images influenced the audience to accept her songs, as argued by Loy et. Al (2018, p. 4), how the images and persona created are employed to influence audience consumption and reception.

With the public profile built by the two, the public can associate the *cegil* identity that expresses feelings with Swift's bravery of advocacy and NIKI's authenticity and sincerity. The community channelled the two because they wanted to be able to show their feelings. It shows that stars have cultural value and are popular because they reflect specific lives and

cultures, as well as serving as a type of escapism from everyday life and the monotone routine (Shuker, 2016, p.61)

Lyricism

Taylor Swift and NIKI employ intense lyricism and storytelling in their music. Exploring their personal experiences through their songs resonates with global audiences, including Indonesia. According to a post by @dunikopi13 (see Table 1), listeners can express their feelings through Taylor Swift's and NIKI's songs because they feel represented. Through this expression, the user points out that the listeners relate to the song because the lyrics reflect the feelings of Swift and NIKI. Following Shuker, listening to specific musical forms requires such context involving, but not limited to, knowledge of the genre's musical standards and traditions, along with the performer's and related artists' previous work (Shuker, 2016, p.85). To channel Taylor Swift and NIKI in lyrics, listeners need to know the public profile and stardom created by the two artists. After that, the listener listens and reads the song lyrics and interprets the lyrics to situations related to the listener's condition at a specific moment. In addition,

Shuker argued that cultural interpretations are formed by consumers in any circumstance, even if this process is under situations and possibilities that they do not choose (Shuker, 2016, p.82).

This subsection will discuss the association of lyrics that Swift and NIKI wrote to *cegil* identity. The six songs examined have similar categories: fell in love theme in *Enchanted (Taylor's Version)* and *Take A Chance With Me*, the second choice dilemma in *August* and *Backburner*, and the breakup situation in *All Too Well (10 Minutes Version) (Taylor's Version) (From The Vault)* and *Oceans & Engines*.

Enchanted (Taylor's Version) illustrates the story of the first encounter that changes into the first conversation, but the rest remains unknown. The excitement of a possible love interest was pictured in verses and chorus but immediately changed to uneasiness in the bridge. Those feelings were written with fairytale features to highlight the spark of falling in love with dictions such as "enchanted", "sparklin'", "wonderstruck". The fairytale theme and description of hope that "crazy, too much" when fell in love was written by Taylor Swift in bridge:

This is me praying that

This was the very first page, not where the storyline ends

My thought will echo your name until I see you again

These are the words I held back as I was leaving to soon

I was enchanted to meet you (Taylor Swift - Enchanted (Taylor's Version), n.d.)

The bridge was followed by a highlight of the song: "Please don't be in love with someone else, please don't have somebody waited on you." Taylor Swift poetically describes the desperation of wanting someone filled with hope since the romance is improbable.

Take A Chance With Me has been widely interpreted as a bittersweet romantic love as a friend who wishes to raise the stakes to be a romantic partner. At the beginning of each verse, NIKI writes how her crush attracted him, followed by the illustration of her feelings towards the charismas: "his laugh you'd die for / heart intangible, slips away faster than dandelion fluff in the sunlight" (NIKI - Take a Chance With Me, n.d.). The spark for her crush rolls around to hope of having romantic relationship in chorus:

Oh why can't we for once
Say what we want, say what
we feel
Oh why can't you for once
Disregard the world, and run
to what you know is real?
Take a chance with me (NIKI
- Take a Chance With Me,
n.d.)

With the feeling pattern of
amuse - hopeful suggestion -
amuse - hopeful suggestion in
verses and choruses, NIKI gives
repetition as a means of escape
from the friend zone to a
romantic relationship.
Identical to Taylor Swift's
Enchanted (Taylor's Version),
in this song, NIKI expresses a
feeling of liking that is too
much, so many choose it as a
cegil anthem.

"The second choice" is a
term used by the internet to
describe the position of
someone that is not a priority
and are described as
alternatives if the first
choice does not respond as
desired. This theme can be seen
from *August* by Taylor Swift and
Backburner by NIKI. *August*
begins with a picture of a
place in the summer with
someone without additional
clues about who they were. As
the lyrics move to the last
line of the chorus, Swift
revealed "August sipped away
like a bottle of wine / 'Cause

you were never mine" (Taylor
Swift - *August*, n.d.), making
clear that the narrator and
their love interest's
relationship was not official
and parallel to summer love.
Despite that situation, Swift
sincerely wishes that what they
had would be continued and make
it more than a summer fling:
"Will you call when you're back
at school? I remember thinkin'
I had you" (Taylor Swift -
August, n.d.).

Per her tradition, Swift
writes the highlights of her
songs in the bridges. *August's*
bridge details Swift's feeling
for never being the first
option yet still trying to be
there for her crush:

Back when we were still
changin' for the better

Wanting was enough

For me, it was enough

To live for the hope of it
all

Cancel plans just you'd call

So much for summer love and
saying "us"

'Cause you weren't mine to
lose (Taylor Swift - *August*,
n.d.).

Swift pictures the heartache
of summer love and knowing that
it is almost impossible for
them to be together after
summer. She repetitively
emphasizes the impossibility of

possessing throughout the "never mine" lyrics that mentioned ten times during the song. This song was also mentioned as *cegil's* song (see Table 1). It shows that the community channelled Taylor Swift through their relatedness of having sweet, short moments that they know will never last after a certain period.

The second-option song theme in NIKI's song was illustrated as more desperate compared to Swift's *August*. Its first verse contains ", and for once, I do not care about what you want as long as we keep talking", showing NIKI's consciousness that she cannot turn back on the opportunity of being her crush's companion. The desperation rises until the bridge, stating that she enjoyed her temporary and low-priority position: "But guess I will never mind crisping up on your backburner" (NIKI - Backburner, n.d.).

In *Backburner*, NIKI wrote many clear statements to show that her choice to be a backburner was painful, but she could not stop liking her crush, such as "after everything you put me through, I somehow still believe in you" and "I'll always be in your corner" (NIKI - Backburner, n.d.). The diction "maybe" is also repeated to indicate that NIKI hopes there is a

possibility of its position upgraded to the first option. Furthermore, the word "as long as" is also used to indicate an extreme desire to be with that person. NIKI wrote: "guess I won't ever mind crisping up on your backburner, as long as you think of me." in the end of the song. (NIKI - Backburner, n.d.).

The third category is the breakup situation described by Swift in *All Too Well (10 Minute Version) (Taylor's Version) (From The Vault)* and *Oceans & Engines* by NIKI. This 10-minute song portrays a relationship that gradually drifted apart, but the memory remains together with a detailed setting of fighting and making up. "Autumn leaves falling", "wind in my hair", and "down the stairs" are some of the details that Swift wrote in the song to articulate that she indeed remembers all the moments vividly since she holds the effort by herself. Furthermore, this song also obeyed the pattern of Swift's songs to have a bridge containing words of Swift's feelings about the relationship:

Well, maybe we got lost in translation

Maybe I asked for too much

But maybe this thing was a
masterpiece 'til you tore it
all up

Running scared, I was there

I remember it all too well

(Taylor Swift - All Too Well
(10 Minute Version)
(Taylor's Version) [From the
Vault], n.d.)

The aching after breakup
portrayal in *All Too Well (10
Minute Version) (Taylor's
Version) (From The Vault)*
succeeds in making the listener
feel the same Swift does, as it
has more than 749,992,100
streams on Spotify.
Accordingly, the *cegil*
community channelled to Taylor
Swift how she delivered a crazy
amount of sorrow and pain after
the breakup.

NIKI's *Oceans & Engines*
illustrates a relationship that
did not end well after a long-
distance relationship and
feelings that faded away. After
describing how terrible she
felt for being apart after
meeting again, she notices how
her partner changes in the
second verse: "How is it now
that you are somehow a
stranger? You were mine just
yesterday" (NIKI - *Oceans &
Engines*, n.d.). The wonder of
that change made NIKI realize
that the relationship would
end. In the bridge of the song,
NIKI's wonder stake up as she
wrote:

Now what do you do when your
pillar crumbled down

You've lost all solid ground

Both dreams and demons
drowned

And this void's all you've
found

And doubts light it aglow?

(NIKI - *Oceans & Engines*,
n.d.)

From the lyrics, it can be
seen that NIKI treats her
relationship as her whole
world, and since the
relationship is falling apart,
there is nothing she can find
but emptiness and doubts. The
bridge continued with the
chorus: "And I am letting go, I
am giving up your ghost"
because she knows that there is
nothing she can uphold from her
partner.

NIKI's lyrics focus on her
feelings and narrative
descriptions of how those
feelings develop. She uses
metaphor as a poetic element to
underscore her feelings. At the
same time, Taylor Swift
constructs lyrics
imaginatively, describing the
setting of place and mood
around her that made her
remember the feelings that
existed at that time. NIKI
wrote lyrics with the pattern
of situation - her feelings -
situation - her feelings and
sometimes the "what if" or

post-situation with catchphrase in the chorus, while Taylor Swift wrote with the pattern of introduction - conflict - rising action - conflict - and highlighted with the moment of her true feeling in her bridge.

With personal identification, as written in Table (1), they define themselves as *cegil* and channel themselves to Taylor Swift and NIKI because the songs' lyrics can express what is felt. According to Nowak and Gleverac, music provides a soundtrack to daily life as a vehicle to regulate behaviour, hence being able to manage aspects of self-identity in connection to the numerous social places they experience (2023, p. 438).

Global Access and Social Media

The existence of the internet has modified how the public enjoys music and interacts with the artist. Schneider mentions that in the 21st century, music consumption happens mainly on the Internet (Schneider, 2017, p. 156). The internet even allows listeners to interact with other listeners through social media such as X (formerly Twitter), where the word *cegil* initially grew, starting from one post and then being utilized on other posts. On April 25, 2023,

the X account @kesienji posted, "It is always that one girl and her obsession with Lana del Rey or Taylor Swift". Participation is indicated by the number of accounts that interact with the upload. As an illustration, this post was viewed more than 173,000 times and had approximately 1400 repost numbers (formerly retweets) and 171 replies. This interconnectedness through social media contributes to the channeling idea because the public shares similar experiences and interpretations.

The internet also provides direct access to diverse artists, including Taylor Swift and NIKI. Other than social media, the emergence of music streaming platforms such as Spotify also affects the construction of *cegil* identities. Spotify makes it easy for both works to be enjoyed globally because they can be enjoyed anytime through smartphones or internet-connected devices. Schneider argued that today, music is primarily consumed on mobile devices linked to various forms of internet media (2017, p. 162). With more accessible access to music, listeners can get entertainment whenever they desire to. The features provided by Spotify facilitate listeners to channel any Swift

and NIKI songs. Spotify provides automatic lyrics feature that syncs according to the song timestamp so listeners can sing along as the singer sings. If the user wants to play back the part they want, they can also press the wanted lyrics to play back. It also has a playlist feature where listeners can enter selected songs as preferred, even though the songs are from different albums or artists.

Another Spotify feature that helps channel *cegil* identities to Taylor Swift and NIKI is sharing lyrics to social media. Users can choose the preferred lyrics to upload to social media to generate interaction and validation that the lyrics of the song in question are indeed "really *cegil*".

In this case, X and Spotify became platforms for exchanging *cegil* identity validation and discussion of which songs are highly relatable to be used as anthems. One of the most discussed discussions is Spotify Wrapped, which in 2023 will appear in early December. Spotify Wrapped is Spotify's annual event that tells listeners about compilation data statistics about their music activity on the platform for a year. Spotify users who have Taylor Swift and NIKI in their top artists should have

remedial as posted on the following @ohmyv3nus account:

Image 2. Spotify Wrapped Trend on X



Source:

<https://x.com/OHMYV3NUS/status/1730104845242359985?s=20>

(Translation:

"she's more beautiful"

Me: oh

"She's Funnier"

Me: oh

"Her spotify-wrapped is not under expected, there's no niki and taylor swift"

Me: the crying face meme)

Numerous reference uploads, as written in Table (1), influenced society and attached a stubborn identity to Taylor Swift and NIKI listeners. In case someone has both artists in their Spotify Wrapped top artists, they are considered as *cegil* who has to listen to another artist, since Taylor Swift and NIKI are seen as extraordinary people. Such

discussions are less likely to occur without new media: the term *cegil* is less likely to be constructed, and people will not intensely use the term *cegil*. As mentioned by Schneider (2017, p.155), the internet, social media, streaming services, and applications—all types of new media—have significantly impacted how music is consumed and experienced in the digital age.

Youth Culture

The idea of channeling Taylor Swift and NIKI to *cegil* identity provides insight into how youth's perspectives and practices on responding to popular music are ways to express their identities. Taylor Swift and NIKI, whose songs resonate with love and heartbreak, align with the emotional entanglement channelled by the *cegil* identity. As music is a powerful means of self-expression, the emotional narrative that Swift and NIKI created in their songs became a mirror to navigate and articulate young individuals' feelings.

Today's youth must find music that relates to their feelings, as music is treated as the soundtrack of their lives. With the guidance of new media, music has become more

accessible so that it can be listened to in any circumstances. The situation would be different if music could only be listened to in a fixed location, where music became a luxury rather than a necessity. The frequency of listening to songs becomes rare, so the relatedness also decreases due to its absence when needed. Moreover, young individuals must sort out which songs resonate with their feelings and collect them in one playlist.

According to Anja Hagen (2016, p. 240), modes of consumption through streaming platforms alter the attention provided to music and how it relates to everyday situations. Furthermore, she contends that playlists are gaining traction as the primary means listeners consume content. Public playlist *cegil* is also available on Spotify with playlist titles and descriptions that describe their feelings, such as "*Cegil era*", created by auliahrnzhr, et. al. with "*waras is temporary, cegil is forever*" (sanity is temporary, *cegil* is forever) description. Other than that, "*cegil* behavior" created by Nurlia Azzahra also existed with the description "*mencintai dengan ngotot*" (loving insistently). The creation of the playlist shows

that one of the factors of today's music is consumed based on the emotional resonance of song narratives. Music is also consumed by sharing it on social media and used as background music for content that makes the song often played so that people become quickly attached.

The linguistic practice in youth culture is also responsible for channeling *cegil* identity. Something general for youth culture in the linguistic practice context is coining slang and defining the term based on the current situation that usually requires online reference. The term *cegil* once referred to mentally unstable girls; it is now applied to describe behaviours which individuals find relatable, specifically in the context of love and emotions. It serves as an expression created and understood by particular communities. People must be actively online on social media and have the idea of people who inspired the association. Such insight will not be obtained if people do not dwell on the same perspectives and practices as the community. Hence, online spaces and digital communication platforms have become necessary since they are the places where *cegil* identity

is enthusiastically shared and reinforced by the youth.

CONCLUSION

The *cegil* community is often associated with Taylor Swift and NIKI on its identity. The community evokes the channelled idea through posts on X, which shows agreement that Taylor Swift and NIKI influence this phenomenon. Taylor Swift and NIKI were chosen to be a figure that channelled the *cegil* identity first due to their star and stardom that inspired the community. Swift bravely advocated her voice and feelings, while NIKI was a singer who stayed true to herself. They shows that stars have cultural significance and are popular since they reflect their unique perspectives and also functioned as form of escapism from monotone routine (Shuker, 2016, p.61). The second factor is Swift and NIKI's lyricism in their songs. Each has a pattern in underlining their songs; NIKI describes her feelings narratively and uses metaphor to highlight the matters of her songs. Swift composed her song by breaking down the setting to set the mood and then emphasising her feelings in the song bridge. The two can poetically express the lyrics, making the *cegil* community feel related to the songs. Music gives a soundtrack to daily

life as a means of regulating behavior, allowing individuals to manage components of their self-identity in relation to the various social settings they encounter (Nowak and Gleverac, 2023, p. 438). Next, one factor that makes the *cegil* community at ease finding Taylor Swift and NIKI is global access and social media. Schneider (2017, p.155) argued that all types of new media have progressively influenced how music is consumed in this digital age. The *cegil* community consumes music streaming platforms and social media at large. It is also the factor that assisted the formation of *cegil* since it was started on social media. Without social media, the community cannot participate and repetitively use the term *cegil*. Last, the youth culture that improves the music consumption of today's youth is also responsible for the channelled idea. Modes of consumption through streaming platforms change the how public paid attention to music and how it connects to everyday situations (Hagen, 2016, p. 240). The culture that shares mostly everything on social media treats music as the soundtrack of their life and the linguistic practice of coining a term is built by the youth themselves as they grow up in the new media era. The

fourth factors are mutually connected, meaning one factor cannot be reduced as the idea of channeling to certain stars happens in a particular era. It shows the characteristics of today's youth culture that involve new media on its cultural practice of popular music.

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Reshaping of Dating Culture through the Presence of Online Dating Application

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ABSTRACT

Online dating is an inevitable phenomenon in this digital age. The close interaction of digital natives with the internet makes them seem to entrust all activities in their lives to the internet, including dating and finding a mate. This makes them more likely to use online dating applications. This thesis investigates the drivers of the use of online dating applications by the digital natives, their opinions about online dating application and how the use of such application is different or the same between Indonesians and Americans. Data collection techniques are using questionnaire and interview. The secondary data in this study were obtained from other sources such as research results presented on the official website. This research found that there are many factors that influence digital natives in using online dating applications. This study reveals an array of eastern philosophical ideas, such as the predominance of female gendered application users in Indonesia, which implies that the gender line has become more ambiguous.

Keywords: *cultural diffusion; digital natives; globalization; online dating; transnationalism*

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INTRODUCTION

The use of the internet that has grown tremendously has

created a world community called digital natives. Digital natives are today's young people who were

born in the digital age and raised in contact with the constant flow of digital information. Digital natives are a generation or population that grew up in an environment surrounded by digital technologies and computers and the Internet are natural components of their lives. Digital natives are those who are skilled and actively contributes, shares, finds, and consumes content - as well as works and games - on social media platforms.

Digital natives are the new generation of young people born in the digital age. Thus, we can say that digital natives are people born in an era of widespread use of communication technology. Digital Native is the next generation, namely the generation born after the 1980s, where they are always surrounded and use computers, video games, digital music players, video cameras, cell phones and other digital toys. Meanwhile, Digital Immigrants are people who were born before 1980 and did not grow up in the era of digital culture. They need the ability to adapt to technology in everyday life. Digital native generation have expectation to get things done easily through technology.

In America, those born after 1980 are said to be digital natives. In Indonesia, the so-called digital native generation are those born after 1985 or several years later than Americans. They were born when internet technology was about to start and when they entered elementary school, internet technology was already accessible. However, the people who can truly be called digital natives are those called Generation Z.

These digital natives determine the level of penetration of internet users in a country, including Indonesia. The following is the data on the penetration rate of internet users in Indonesia. Internet User Penetration Rate by Occupation and Education Level in Indonesia students. Coupled with the fact that they are faced with the Covid19 pandemic which forces students and college students to study from home with the internet, so this makes them people who want to do not want to continue to connected to the internet.

This is because most internet users in Indonesia are students and students who use the internet to find sources of their lessons, both at school/campus and at home. Based on gender, more men

use the internet than women. Indonesia as an archipelagic country and the vast territory of the country certainly requires information and communication technology infrastructure for interconnectivity between islands, between regions, between communities, or between agencies. So that there is inequality in information and communication technology infrastructure which results in a digital divide.

In simple terms, the digital divide can be understood as the difference in access to information and communication technology. The digital divide in Indonesia occurs mainly in the western and eastern regions as well as urban and rural areas.

The factors that cause the digital divide are

Human resources are the most influential factor in the world of science, technology, and information because it is human resources who can share their knowledge with the community. Lack of using the internet itself. Improper use of the internet results in a lack of benefits that can be taken from the internet. There are many reasons someone is connected to the internet.

This is the reason of online dating applications usage. Online dating is defined as the development of romantic relationships over the internet. Online date apps are a preferred device for navigating the turbulent waters of intimacy and are increasingly becoming a ubiquitous part of mobile digital life. With the popularity of dating apps, people now have the option of getting regular attention from someone through online dating networks, if one chooses to search for it.

This breaks the traditional «face-to-face» dating cycle, as with online platforms it is possible to skip certain stages of a relationship and act more quickly as it develops. Started in 1995 in the United States, an online dating site called Match. Matchmaking patterns are starting to change towards digital because this media provides greater opportunities and is faster than print media. Co dating site has had a huge impact on digital media matchmaking.

There are many online dating sites circulating in the digital world such as OkCupid, eHarmony, HowAboutWe, Xmatch. Some people think that online dating and computer-mediated communication are not

very good ideas. The close interaction of digital natives with the internet makes them seem to entrust all activities in their lives to the internet, including dating and finding a mate. This makes them more likely to use online dating applications.

The level of tendency of digital natives in one country to another in using this application is certainly different, including between users in the United States and in Indonesia. What influences digital natives to use online dating apps, what do they think of these apps as a new way of life, and how does the US and Indonesia compare in terms of online dating app usage are the research questions.

METHODOLOGY

Data collection techniques is using questionnaire. The questionnaire method is a data collection method that involves providing a list of questions for respondents to fill out. Another data used in this research is secondary data from supporting theories to help answering questions about the comparison of the use of online dating applications in Indonesia and in the US.

This study also uses secondary data. Secondary data in this study were obtained

from other sources such as research results presented on the official website. Data collection is conducted by using Google Form.

DISCUSSION

From the results of the questionnaire obtained, the researchers grouped them into two parts, namely factors that support users in using online dating applications and increase the success of online dating applications in entering the lives of digital natives which form the basis of several indications listed. From the table of The Factors that Influence Digital Natives in using Online Dating Applications, it was found that all the reasons for having a high poll were all above 50%. The three reasons that occupy the first position in line with the current state of digital natives are online dating applications as a form of dealing with loneliness. The second factor arises due to the ease of using online dating applications. The third factor is that digital natives want to invite friends and relations so they use online dating applications.

According to Vertovec (2001), transnationalism is a social phenomenon and scientific research agenda that emerges as humans are

increasingly interconnected and economic and social boundaries between countries are becoming increasingly blurred. Transnationalism in this study can be seen from the demographic background of the respondents where they come from various economic, social and age backgrounds. Thus, it can be concluded that online dating sites are not only used by certain backgrounds, but all people from various backgrounds are proven to use them and mingle in the same application.

4.4 Dating Online Application and The Relationship with Globalization

Ritzer and Dean (2019) defines globalization is a process of international integration that occurs due to the exchange of world views, products, ideas and other aspects of culture. The perspective of respondents who consider online dating sites as the right place for them to find a partner is one form of globalization. This is because this global perspective uniforms the actions of netizens to choose online dating sites as a solution for them in finding a partner. Another example of globalization in the use of this online dating application is that what is used by users from Indonesia and from the United States are all the same. All the features found in online dating apps are the same

for users from any country. There is no difference at all. Therefore, every user must be prepared with the global effect that online dating applications have. The spread of artificial applications in various parts of the world including Indonesia is also an effect of globalization. The emergence of taaruf ID, Setipe, Kepo, Christian dating, and so on is proof that it is true that the phenomenon of globalization is taking place in Indonesia and America.

4.5 Dating Online Application and The Relationship with Cultural Diffusion

Coşkun (2021) defines cultural diffusion is defined as the diffusion of cultural factors due to interactions between people of different cultures. Online dating applications will obviously lead to cultural diffusion. In this research, two people who come from two different countries decide to become a couple, and even end up getting married. This shows that cultural diffusion occurs in them. They will share each other's culture, adapt to each other's culture, and then decide which culture they will stick with and which they will leave behind. Another form of cultural diffusion in the use of online dating applications is the creation of a hookup culture. In online dating applications, the motivation of

users varies, not only to find a partner, but also to just find friends for fun, sleep buddies, or temporary relationships. Seeing a variety of complex user needs, OkCupid offers user motivation into four options, namely hookup, new friends, short term relationship, and long-term relationship. The term hookup appears in western culture, and has many meanings including having sex with someone, being served or serving each other's sexual needs, and making out with someone. Other sources define hookup as casual sexual encounters, including one-night stands and other related activities, without involving emotional attachment or long-term commitment. The hookup culture is very contrary to eastern culture and Indonesian cultural norms of decency; however, hookup culture has become a new phenomenon in Indonesia, especially with the emergence of online dating applications.

CONCLUSION

Online dating application is an application which develop romantic relationships over the internet. It is mostly used by digital natives, those are who are skilled and actively contributes, shares, finds, and consumes content - as well as works and games - on social media platforms. Previously,

many people were in long-term, very devoted relationships and pretended to be married. On the other hand, many people today, particularly those who are digital natives, are single as can be and are nothing near ready for commitment. The concept of dating and relationships seemed unfamiliar and difficult to the digital native. They would watch films as they grew up, and the idea of dating looked so simple and clear. When two people like each other, they start hanging out, declare their emotions for each other, and thus a relationship begins. Though, dating may be far more difficult. They have the impression that a relatively clear road plan for life was extremely widespread in the past. Attend college, find someone, earn your degree, begin a career, settle down, and establish a family. But as the present generations have gotten older, they have noticed a significant change in how people are choosing to conduct their lives. With the rise of hookup culture and dating apps, dating has become much more informal. However, with the rise of online dating services and the mingling of western culture with Indonesian cultural values of decency, hookup culture has emerged in Indonesia. The idea of dating apps is another intriguing one

to consider. The internet provides the digital natives with exactly these long "name tags" in the form of social network accounts, online dating services, chat rooms, and other quick ways to meet people. Like in-person encounters, most of the resultant virtual meets happen because of attracting factors and shared interests (Gruman et al., 2016). If the digital native is looking to date or partner with a wide range of people who are different from them, the online dating application offers an expanded pool of potential partners. This research exposes several aspects of eastern thought, such as the prevalence of female gendered application users in Indonesia, which suggests that the gender boundary has now blurred. Whereas in the past, males were responsible for finding partners, and women would simply wait for someone to pick them up or offer to help. In the meanwhile, anyone of any gender can now actively participate in the search for a spouse. There are many factors that influence digital natives in using online dating applications, for example online dating application brings benefit. All the factors that contributed to a high polling score were found to be greater than 50%. Online dating services to deal with

loneliness are one of the three factors that take the top three spots according to the present demographic of digital natives. The second aspect results from how simple it is to use online dating services. The desire of digital natives to invite friends and family drives them to utilize online dating services, which is the third factor. Respondents' opinions about online dating application as a new lifestyle are various. There is no doubt about it. Advances in technology are getting faster and more sophisticated, making many new things from various parts of the world easily spread and adapted. In today's digital era, many younger generations are using dating apps to find a partner. The development of technology and information makes it very easy for someone to connect with anyone without any boundaries. Dating apps is being a trend because we can find soulmates who might be far away in the swipe of a finger. Just sit without moving anywhere we can easily meet new people. The researcher may infer that online dating applications now have their own place for digital natives and are even utilized as their reference platform or, to put it another way, culture, based on the six criteria for success of an online dating application that digital natives look at,

all of which reach more than 60%. The traditional methods of dating and matchmaking have been rapidly replaced by using online dating services. Online dating has become very popular for daters of all ages with the advent of the internet and improvements in contemporary lifestyles. People have switched to chat rooms and professional dating sites to meet their life mates because of their busy life plans. It becomes incredibly efficient device to us. There is no significant difference of respondents from Indonesia and USA. Most respondents from Indonesia are female, while from USA are male. However, most respondents from Indonesia and USA are both in the age of 23-24 years old and bachelor. The old idea that men actively hunt for a spouse while women just wait has somewhat faded in Indonesia, as evidenced by the gender comparison of users.

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Book Review: *[R]evolusi Sastra di Era Digital: Perspektif Historis dan Teoretis*

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ABSTRACT

The digital era is a time when almost all areas of life have been assisted by digital technology. It is also interpreted as the emergence of digital technology, which replaces technologies previously used by humans, such as mechanics and electronics analogy. There has been a profusion of digital businesses under the tremendous effect of the internet and digital technology, including cloud computing, virtual reality, mobile devices, and IoTs. The digital age has profound implications for society and the economy since technology is more knowledge-based. In *(R)evolusi Sastra di Era Digital: Perspektif Historis dan Teoretis*, Ida Rochani Adi, the author, captures the lament of a scientific discipline facing the dilemma of technological change. From a theoretical and historical perspective, this book offers a framework for responding to developments in the digital world of literature, which causes the dynamic understanding of literary works depending on the angle from which the literary work is interpreted. Not only explaining views, thoughts, and theories that have previously developed regarding literary works and criticism, social sciences, humanities, cultural studies, and media, but this book also offers thought, reflection, and development of literary works' ideas in the digital world's frenetic development.

Keywords: *digital communication; historical and theoretical perspectives; literary revolution*

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INTRODUCTION

The 21st-century human civilization and culture are going through a number of dynamics changes that involve numerous contestations and upheavals in an attempt to improve the world or identify what is ideal (Adi, 2023, p. vii). Because a better world leads to an ideal, it is based on consensus and shared goals. A manifestation of this is the birth of cultural products from various cultures that contain certain values. Along with the changes and development of human civilization, the values that have been developed are gradually undergoing dynamic reconstruction and reformulation. Adi, referring to the history of revolutions in social systems in world civilization, stated that the era of digital communication as one of the rapidly developing values of civilization is currently in Industrial Revolution 5.0, which can be seen from various digital platforms and applications.

One of the dynamic changes that has been derived from the advancement of technology cannot be denied. It disrupts the existing order within a scientific field (Adi, 2023, p. v). In her book, *(R)evolusi*

Sastra di Era Digital: Perspektif Historis dan Teoretis, Adi attempts to capture the problems that arise from the changes brought by technological development. Using theoretical and historical perspectives, this book provides the readers with a conceptual framework in response to the development of the digital world and its impact on the literary world. This development influences values that must undergo reconstruction. For example, quantity dominates quality, and the brand index replaces value in the ideological contestation for influence through digital media. The massive development of information technology has penetrated various aspects of life, including cultural products including literary works. In this digital era, meaning in literary works becomes more complex depending on which point of view or who gives the meaning. It causes the boundaries of literature and literature to become blurred.

The book was based on previously developed views, thoughts, and theories regarding literary works and criticism, social sciences, humanities, cultural studies, and media. The novelty of this

book is that it offers thought, reflection, and development of new ideas to the phenomenon of literary works in the frenetic development of the digital world. Substantially, this book is presented in four parts, each part related to the other. The first part explains literature as a cultural product and is explained in three sub-chapters. The first sub-chapter describes the relationship between literature and culture. The second sub-chapter presents thoughts and explanations regarding exclusive and inclusive literary issues. The third sub-chapter is entitled "Genealogy of Literary Studies," which explains the development of literary studies from a historical perspective. The second part talks about literature on the disintegration of boundaries. The third part reviews literary authenticity and hybridity. The fourth part discusses literary and digital issues. These four parts are discussed and explained from a historical and theoretical perspective. These two perspectives are intended so that readers understand the context of the discussion and how a thought and perspective correlate with other thoughts.

Reading this book is like reading a timeline of literary development from literary works

first recorded in Greek culture to the emergence of literature in the digital world. The delivery of literature has also changed along with cultural developments concerning media, starting from oral culture-written culture-print culture for the ease of dissemination of literary works because they have been mass-produced. In chapter one, Adi explained much about literature, both in relation to the tradition of studying literature and the difficulties in defining literature. According to Adi, once associated with beautiful language, literature has changed to simple language in the digital world because creativity and productivity no longer prioritize quality. Adi claims that this happens because there is a tendency for literature in the digital world to be popular literature rather than high literature and thus financially profitable. According to her, the existence of the digital world has caused literature, which was previously exclusive, to become more inclusive because everyone can become a writer. At the same time, the digital world also brings a lot of changes in the form of literary works such as dribble, drabble, sketch, film, graphic narrative, hybrid literature, and hypertext, even though the gap between high literature and popular

literature leads to the reluctance towards this new form of works as literature. In this chapter, Adi also provides the readers with an explanation on the theories and literary criticism. She gives examples of criticizing or researching literature, prevalent literature, and digital literature. In this case, Adi emphasizes the vital role of readers in controlling the construction of meaning.

How globalization and the digital world impact literature is discussed in chapter two. Because of globalization and the rapid development of the digital world, people can easily interact, and identity becomes more challenging to define (Adi, 2015). Globalization and the digital world provide an infinite space for new forms of literary works. Furthermore, literary studies develop into interdisciplinary studies under the influence of globalization. Adi gives an example of research in American Studies that grows more liberated, and a wider variety of material objects are available. The variety of research also appears in the kinds of research in which digital humanism tries to combine literature and digital worlds. It enables us to quantitatively conduct

literary research using a program, like Voyant (Adi, 2023). Moreover, research in digimodernism leads to a broader scope of literary criticism in relation to the dissemination, distribution, and accessibility of digital literary texts.

DISCUSSION

Discussing the idea of authenticity and literary hybridity, readers are taken to Immanuel Kant's statement, as viewed by Loudon (2011), which mentions the humanization of humans through literary works. Because of humanity's never-ending relationship with space-time, vulnerability, and fragility arise in humans, and literature ultimately re-integrates human feelings that have already fallen into fragmentation and fragmentation. It becomes why humans find their wholeness after listening to or enjoying literary works. It is because literature is a portrait of human life which is represented by the author's thoughts and represents a certain situation or era. The authenticity of a work arises from the author and the reader. It is not only the process of writing literature that goes through a process of reading and meaning or interpretation. However, reading is also an activity

that involves meaning or understanding of the text.

Information technology causes cultural transformation to form a global culture. Information technology raises pros and cons for the development of literature. Cultural products called local genius (local wisdom) are increasingly rare, including art and literature. Classical literature is no longer experienced as an orientation toward the values of the great past but is considered a cultural artifact (Noor, 2020). For modern literature, when an author recognizes new conventions and values in his mind, he has created hybrid literature when he perceives and creates them into literary works. Modern literature is hybrid literature, the result of crossing various languages and cultures, although hybrid literature is still rooted in the ethnic culture of its creators.

This thought is one of the foundations of the author of the book. Adi agrees that cultural hybridity, or the emergence of new identities and cultures, also impacts the development of literature. However, going further than that, this book presents a form of literary text resulting from technological developments and societal tastes. It leads to an

exciting thing stated by the author, from the idea of the evolution of literature due to the flow of mobility, transnationality, and digital communication, as an intriguing statement arises. Therefore, whether authentic or hybrid, literary texts also have increasingly unclear boundaries. The author then interprets that authenticity and hybridity constitute a dialogue of multiple interpretations in this global perspective. In this case, the authenticity and hybridity of a literary work complement and color each other.

It is the reader who has a role that is main and significant in this hybridization process. When literary texts have become a market commodity, then the text becomes open and spread. Therefore, the terms authenticity and hybridity in literary works will always be discourse. Barker (2002, p. 16) states that "cultures are not pure, authentic and locally bounded; Rather, they are syncretic and hybridized products of interactions across space". In this book, Adi also emphasizes how technology plays an important role in hybridity since it influences the offline and online markets. Talking about the market means talking about capital. Therefore, the

process of hybridizing literary texts clearly shows the encouragement of economic, psychological, social, technological, and globalization factors in the form and themes raised.

Although in the previous discussion, it has been mentioned that there are unclear borders among literary products, this book bravely outlines the differences and similarities between popular literature and traditional literature and their forms of hybridity. In its journey from noble or high-class literary texts, usually called serious literature or conventional literary texts, a literary text can be considered noble because of its literary elements, which are therefore considered to be of high quality. In contrast, popular literary works, which were previously regarded as lowly works because they were not of high quality, it turns out that many popular literary works are quality because popular literature written to meet people's tastes can contain high literary values—likewise, digital literature. Even though many literary researchers argue that this literary work is of low quality, this type of literature can fulfill literary rules and is also popular. The success of popular literature

is seen from its sales, and noble literature is seen from its literary awards. In contrast, the success of digital literature is seen from its success in reaching the number of people who access it.

Talking more about digital literature, this book offers more than just about its difference from noble and popular literature, but also contemporary ways to understand genres such as graphic narrative film, hybrid literature, hypertext, literature, television series, short films, sketches, cybertext, dribble and drabble literature along with their characterization. To be more specific, this book also explains what digital media is the platform for each genre. By reading this book, readers are introduced to contemporary literary products, especially digital literature. Interesting fact like how fanfiction with fanfiction.net, which is connected to anti-mainstream narrative and limited to specific communities, ranks first on the world's top websites in the arts and entertainment category.

Beside elaborating on genre and platform of literary genre in digital literature, the process of producing literary works is also explain by Adi in

this book. The process is not easy. The discussion of the modes of production of literary texts, especially digital texts, become one strong element in this book. What is interesting here is the struggle between literary texts, writers and publishers, especially when all three are intertwined with market tastes because after all production has an interest in the market. It seems complex, but the author of this book explains nicely the role of the market or reader in the production of literary works. Readers whose initial function was consumers, can then also change their role as producers who help build market tastes, and even act as literary critics or assessors of the quality of literary texts. Because quality assessment is determined subjectively and the assessment is based on entertainment factors, likes or dislikes, then if the assessment is first carried out imposed by literary critics, now ordinary people can judge the quality of literature based on literary standards constructed by themselves subjectively.

In discussing the mode of production further, Adi also talks about the mechanism of power in this book. Butler, Laclau, and Žižek (2000, p. 14) say, "power ... is remade at

various junctures within everyday life, [constituting] our tenuous sense of common sense" and Ruddock. Communication technologies are implicated in power struggles on two fronts: between the household and the outside world and within the household in differences between family members. General economic and political trends do create forces that households are ultimately powerless to resist (164). Zakaria (2008) summarizes power distribution into three periods in the last five hundred years. The first period of change in the distribution of power (political, economic and cultural) was marked by the emergence of the Western world as the holder of power and continued and even strengthened dramatically at the end of the 18th century. The second period was from the end of the 19th century, marked by the strengthening influence of the United States, which made it the world power holder, and the third period is the modern era, which he calls 'the rise of the rest' (2023, 1-2). Literature traditionally brings people with humanistic values, while power will bring people to certain interests which can be contrary to the essence of literature. However, it agrees that literature can be positioned as a soft power that

can influence its readers. The author carefully raises this problem of how the power mechanism works in digital literature. It is through language that power mechanisms are built in digital literary texts. It then connects with taste, self-actualization, and distribution to the market. Another thing underlined regarding this power is the author's observation of how readers or audiences are moved by power that they do not feel dominated by. In this case, readers are moved beyond their consciousness to agree or disagree with certain circumstances or situations designed by the party that has power.

The final chapter in this book discusses "Literature and Digital Space: Dulce Et Utile?". In noble literary criticism or serious literature, what is generally done is looking at philosophical values, moral values and cultural values, while popular literary criticism is done by looking at entertainment values. In relation to digital literary texts, any value can be studied, although political, moral, and historical values are more dominant. Digital technology frees everyone to participate in building and instilling values that far

exceed local values and threaten values considered outdated. This book explains how values, ideologies, and values in society depend on power mechanisms working due to social, economic, and political conditions. Adi underlines two major ideas about digital literature. First, digital literary texts place more emphasis on consumption patterns; in other words, readers play a central role in the existence of texts, especially interactive literary texts, so whatever the approach, reader factors must be considered in interpreting meaning. Second, digital literary texts are not produced because of their quality or originality but because their existence is not through their quality selection. Therefore, the function of the text becomes more important than the text itself.

The last part of the book talks about the beauty of literature. Adi reminds readers that literary works can also be said to be beautiful if they touch the reader's spirituality, humanity, and morality. The critical question is whether the more modern society becomes, the more subjective the rules of literary beauty become. In relation to digital literature, which is often associated with

capitalism, beauty is usually constructed by those in power. This book raises binary oppositions regarding the power relations in digital literature, namely, broad but shallow, democratic but colonized, strong but powerless.

CONCLUSION

This book is easy to read since it provides a methodical explanation that is easy to follow and is supported by specific historical trends and instances. In addition, this book does an excellent job of piquing the reader's interest by highlighting issues emerging in literary studies. The topics are presented and addressed objectively by weighing the pros and cons of each option. This book is rich in ideas, discourse, crystallization of understanding, and new thoughts on how literature evolved. The word [R]evolution in the title represents an evolution regarding the meaning of literature from a historical perspective and the theories that follow it. No appropriate words express how interesting and valuable this book is. This book clearly reflects the author's critical thinking on literature's position, role, and function in the digital era.

COMPETING INTEREST STATEMENT

Herewith the author declares that this article is totally free from any conflict of interest regarding the assessment, review and revision, and publication process in general.

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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. Articles are written in English using academic language along with standard academic writing structure and composition. Manuscripts are typed 1,15 spaced in a quarto paper size (A4), between 6000-7000 words in length including references, pictures, and tables.
4. Article should be in essay which includes:
 - title (15-20 words),
 - author's name (without academic degree) with institution's name, city, country, and an e-mail address,
 - abstract in English (150-200 words for each) which includes brief research background, problems, theory, method, result, and conclusion,
 - keywords in English (5-7 words),
 - introduction (without subsection, 1-2 pages) which includes research background, question(s), and objective(s). The introduction section ends with an emphasis on items to be discussed,
 - methodology which includes theoretical construct, method, and literature reviews (if needed) of research,
 - discussion,
 - conclusion, and
 - references.
5. Reference list format is based on **APA (American Psychological Association) style 7th edition**. Reference list should appear at the end of the article and includes only literatures actually cited in the manuscripts. References are ordered alphabetically and chronologically. We strongly recommend authors to use reference tools, such as Mendeley, Zotero, Endnote, etc.

- When writing a **reference list**, please use the following conventions:

Ariana Grande. (2020). *Positions* [Album]. Republic.

Armstrong, D. (2019). Malory and character. In M. G. Leitch & C. J. Rushton (Eds.), *A new companion to Malory* (pp. 144-163). D. S. Brewer.

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Zachareck, S. (2008). *Natural women*. The New York Times.
<http://www.nytimes.com/2008/04/27/books/review/Zachareck>

- When writing an **in-text citation**, please use the following conventions:

As Rowe (2014) asserts, “‘Transnationalism’ also refers to American Studies done by international scholars outside the U.S. especially scholarship that emphasizes the influence of the U.S. abroad” (p. 1).

This research assigns the researcher to be the key instrument in his or her own research (Creswell, 2009, p. 211).

The New York Times (2020) interviewed their gay readers to reveal about the dynamics of gay relationship:

I am in a same-sex relationship, and we are regularly flummoxed by how our heterosexual parent friends don’t split nighttime child care and sleep loss...In our house, parents are parents. There is no artificial distinction like fathers do this and mothers do that.

6. The editor appreciates if authors excerpt information from subsequent published articles in Jurnal Rubikon.
7. Articles should be submitted in soft files using Microsoft Word application via Open Journal System (OJS) on <https://jurnal.ugm.ac.id/rubikon/about/submissions#onlineSubmissions>
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