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THE ANTHOLOGY OF ICON LATERALS 2017

PROMOTING
CREATIVE
LITERACY
IN DIGITAL AGE

▶

Study Program of English
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Promoting Creative Literacy in Digital Age

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Promoting Creative Literacy in Digital Age

Editor:
- **Fredy Nugroho Setiawan**
- **Rizki Nufiarni**

Desain Cover:
- **Dika**

Setter:
- **Much. Imam Bisri**

Diterbitkan oleh:

Preface

The Anthology of ICON LATERALS 2017: "Promoting Creative Literacy in Digital Age" contains essays, literary works, and posters serving as a medium to share the perspective of academics and practitioners of language, literature, and culture regarding their creative practices and processes and their active participation as organic intellectuals in the fields. It aims to disseminate constructive ideas about current issues on language, literature and culture. The writers in this book have participated in the 2nd ICON LATERALS held on September 23-24 by Study Program of English, Faculty of Cultural Studies Universitas Brawijaya and performed remarkable contribution to the discussion on the dynamics of language, literature and culture in the digital era.

Representing the ICON LATERALS 2017 Committee, I would like to extend my sincere gratitude to Assoc. Prof. Bart Barendregt (Universiteit Leiden, Netherlands), Assoc. Prof. Dr. Tg. Nor Rizan Tg. Mohamad Ma'asum (Universiti Kebangsaan Malaysia, Malaysia), Dr. Cyril Wong (Singapore), Hamamah, Ph.D. (Universitas Brawijaya, Indonesia), for accepting our invitations to speak as keynote speakers. My gratitude is also extended to Pak Yusri Fajar (Indonesia), Pak Agus Noor (Indonesia), and Pak Nanang Suryadi (Indonesia), for their willingness to speak as the invited speakers. I would also like to thank the presenters and participants for the fruitful discussion at the conference. Finally, I truly appreciate the support from Prof. Ratya Anindita, M.S., Ph.D. (The Dean of Faculty of Cultural Studies), Ibu Ismatul Khasanah, M.Ed., Ph.D. (The Head of Language and Literature Department), Ibu Juliati, M.Hum. (The Head of Study Program of English), Pak Nanang Endrayanto, M.Sc. (The Advisor of ICON LATERALS), and the committee who have arranged the details of this event.

Thank you and see you again in the next ICON LATERALS.

Fredy Nugroho Setiawan

Chair of ICON LATERALS 2017

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Keynote Speakers' Papers

Promoting Creative Literacy in Digital Age

Bart Barendregt

Lecture on: 'Edutainment, Literacy and the fate of Faith in the digital era'

This talk moves away from a singular notion of digital literacy advocating instead a more plural approach to the skills, practices and knowledge deemed necessary for full participation in today's Information Society. Starting from the anthropological work of Pfaffenberger (1989, 1992) on sociotechnological systems and the reconstitution of technologies, it looks at recent studies on the appropriation of commercial media technologies by influencers and DIY fashionistas, to more specifically scrutinize the case of the Islamist edutainment industry in Southeast Asia. Treating Islam as (popular) culture rather than theology or the practice of law it is often studied for I will explore how Southeast Asian Islamists have recently resorted to proprietary platforms such as Instagram and Spotify using their affordances to pursue an agenda of proselytization and religiously inspired lifestyle fashioning. Although many of such practices are undoubtedly new and require new sorts of digital literacy much of how Islam is being shared, posted and streamed builds on and extends previous practices central to their profession of the faith.

Workshop on 'Digital Diversity'

This masterclass explores some of the digital practices of those positioned differently than the digital avant-garde that are often well-

studied, studied wondering what the digital transformation does with, age, gender, socio-economic backgrounds and especially cultural values. How are such values shaping and being shaped by the by now ubiquitous uptake of the digital?

This master class explores how the often-universalist claims of the Information society, - with some fearing it as the latest form of Western domination-, can be provincialized by studying, for example, how the digital has been taken up and appropriated in societies away from the much-studied digital hubs in the Northern hemisphere. By looking at the universalist pretenses of language and interface, and the cases of 'halal software' and 'cute gaming', we explore how different societies and communities worldwide actually increasingly break and do away with the idea of digitalization as a single homogenous force that overruns local practice and values telling a tale tell a tale of a rich digital multi- verse as it emerges and continues to unfold.

Readings for the master class

Barendregt, B. 2012.'Diverse Digital Worlds', in Heather Horst and Daniel Miller (eds), *Digital Anthropology*. Oxford: Berg.

Hahn, A.H., 2016. Live from the pastures: Maasai YouTube protest videos. *Media, Culture & Society*, *38*(8), pp.1236-1246.

Ramati, I. and Pinchevski, A., 2017. Uniform multilingualism: A media genealogy of Google Translate. *New Media & Society*, p.1461444817726951.

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Welles, B.F., 2014. On minorities and outliers: The case for making Big Data small. *Big Data & Society*, *1*(1), p.2053951714540613.

Wetmore, J. 2007. Amish Technology: Reinforcing values and building community. *IEEE Technology and Society Magazine* 26(2), 10-21. Also available at https://classes.soe.ucsc.edu/cmpe080e/Spring08/Amish.pdf

Cyril Wong

Literature in a Digital Age

Informally, I will be sharing an excerpt from my long poem, "if...else", taken from one of my earlier poetry collections and which is a series of propositions beginning with "if":

If, iffy.
If there is nothing you cannot carve into a poem.
If this gets too bright, I can make a sound so you will not lose me.
If I ate the dark, there would be more dark.
If a poet loses his way on the map of an empty page, treads a path
of sunlight out the window to enter a haze like an evaporated language.
If you kiss my eyes, I will close them.
If you are the reason I let optimism in.
If the quiet between words is also a language.
If this gets too bright, please, make a sound, any sound.
If I forget what sets us apart, strain back to recover what is the same.
If only, as if.
If you choose to forget, it is also a kind of forgiving.
If works for Disney.
If we need new words for states of ambivalence.
If I walk pass my funeral along the way inside a dream.
If others retreat to that sense of wonder, but my heart
remains homeless.

If the life I chose is the life I chose.
If my self is a shadow, at least I made a dent in the light.

Gilles Deleuze and Félix Guattari (two of my favourite philosophers) describe art as creating new sensations – percepts and affects. Percepts are mental objects that are born out of perception. Affects refer to emotions and other psychological mysteries. Philosophy and art create concepts, percepts, and affects that create new ways of thinking about ourselves and our places in the world. But as Rockwell F. Clancy points out, Deleuze and Guattari also stress the impersonality of these endeavours; meaning that the self – whether it refers to the artist or the self as implied through art – is no longer just an ever-stable, narrativised unity, but an interdependent unit within an infinite range of possible unities.

As I try to suggest in my above-poem, when I write that "there is nothing you cannot carve into a poem", I'm precisely referring to this fluid sense of "impersonality" in the realm of artistic creation. "Impersonal" here doesn't mean that what you create isn't personal or unique to you; it means that it is subject to change and it is defined by circumstances and everything else *other* than you. Everything is possible – and everything can change into everything else, which is why such a dimension of *pure potential* in art and writing quickly becomes politicised; it becomes utilised by discourses and even governmental agencies. Such agencies often demand only to impose their own rigid versions of narrative unity upon art and upon us. Art should then become about freedom; even resistance against those who insist that art must fulfil only a given function. Art is what you make of it, and so is a poem, short-story or novel – but because other people are always telling us that we can't do this or we shouldn't do that or that we might be thrown in jail for doing what we do, we limit and doubt our potential for expression. With love and compassion, we can quickly move past attempts to limit these non-personal qualities of flux and possibility, in order to become artists and writers always ready to shed one unity for another; we must remain open to being rewritten or re-composed; as well as stay generously open to truths and insights from others that might not necessarily harmonise with our subjective notions of art and life.

For me, as a poet, literature has always been about subjectivity and the defence of that subjectivity when everyone else is insisting that I

must belong to one narrative or another. Subjectivities are always changing. Social and cultural narratives are changing all the time, too. As such, what I write about is also changing. It's not always easy, being a writer that is permanently open to modification, but sometimes to stand alone is to truly know myself and to know my place in an ever-changing world in the most profound, authentic and long-lasting way.

In our hypermodern era (a fact that almost all our governments and the conservative majority of populations have trouble embracing), ontological emptiness has paved the way for every kind of artist to move beyond old-fashioned considerations of form and function, and to simply express themselves in transient and simultaneously interconnected ways. In my own island-country, Singapore, where we are known for having a restrictive and draconian government, theatre pioneers like Kuo Pao Kun and performance artists (and maybe *because* of the repressiveness of our political leaders) introduced new modes of collaboration that broke the mold of what the various genres of theatre, performance, writing, and music, should look like. Utilising new technologies, multimedia reached new heights on stage, in which visual and sound art and plays and even dance would merge in memorable ways. Poets would collaborate with classical to modern dancers in creating new works of art that was more than the sum of their parts. Traditional musical styles and recorded noise had equal footing whether on stage or in the midst of a sound-art festival.

Particularly In the eighties and the nineties, a "literary artist" could also be a visual artist or a singer or a theatre practitioner; this could happen organically and without conscious intention. I found *myself* becoming such an artist in Singapore. I existed in a cultural realm in which the government would ban "productions" that dealt "insensitively" with aspects of race, religion and politics. In spite of legal consequences whenever anyone dared to cross any line in the sand, the arts and writing scenes thrived as a result of this collaborative spirit within a porous and interconnected arts scene. From the 2000s onward, however, whether because of Singapore's shifting political landscape, an ever-growing paranoia regarding our state of economic survival and our vulnerable standing on a global stage, or simply a reaction to broader, conservative and protectionist energies taking over the world, artists and writers in my country began to "solidify" into more traditional units of culture.

Yet the increasing use of the internet also meant that even if both official forces and artists needed to control the very forms of art, the possibilities of form were being expanded anyway, as a result of growing connection speeds and the proliferation of mobile devices. From Tumblr poets to Instagramming wordsmiths, the book-form (although still preferred by many) was not as seminal and valued as it once had been. For the typically ambitious Singaporean writer, both platforms of the internet and literal publishing only meant that there was more ground upon which to be heard or read. Social media became a way by which Singaporeans could rant against governmental policies, or even mock politicians. What you couldn't write in print (for fear of being censored) had a greater chance of being digested by readers online. In a country whose our literary scene had been born on the back of socially-conscious poetry, more and more poets were going online to publish their works, thanks to the brevity of their chosen literary form. With more competing platforms now, poets and writers become even more competitive in their desire to be heard. As a result, there are also a growing number of younger and younger millennials taking to creative writing as their desired form of artistic profession. For better or for worse, we have more poets and short-story writers now than we ever had since the seventies and eighties.

Some might ask, "What impact does this have on the overall *quality* of writing?" Many would answer, "Does it ultimately matter, as long as the writing is read and enjoyed? Isn't 'quality' merely subjective and its standards subject to rapid revision in our hypermodern digital age? Or is our rarefied art scene merely a company of snobs?" Lang Leav (a poet based in New Zealand that many "established" poets in Singapore love to hate and mock because of the stark simplicity of her writing) is selling by the millions, even as she started out merely as an online writer. Notions of style, substance, and once-entrenched critical standards have all been revised (at an accelerated pace) or merely discarded for fresh ways of reading and enjoying "literature". Once when a young student poet might ask me about publishing opportunities in the classroom during the nineties, these days young writers are asking me if the printed page is even the best way to express one's creative insights. A poet I recently mentored decided never to publish but to create "videos" online that she would still label as "poems". Can such writers, one day, be even called poets or published authors in the future? What new terms would be needed when the time comes for re-

definition? Does it even matter what countries we are writing from anymore these days? What impact does all this have on nationalistic narratives of history and how they might or might not have shaped us as individual citizens? If we are to defend earlier modes of literary criticism and attempt to defend long-standing standards of what is good and what is bad, do we inevitably become irrelevant over time? And how quickly would all such standards and demarcations be re-defined again in that ever-encroaching future; that future that is always and already here before we know it?

As foremothers and forefathers of future versions of culture in all our respective countries, would millennials and post-millennials look back upon our contributions and roll their eyes at our self-deluded conservatism and our "elitism", or worry if (just like us) it may no longer matter how hard anybody might try to make a lasting impression on the cultural landscape of society? After all is said and done, elites and cultural snobs and tastemakers will always exist; so will the radicals. Before somebody like me, or somebody younger than me, becomes too cynical about either the past or the future, I would like to share a poem to remind us (perhaps) that at the end of the day, it is still (I hope) the value of even our most intimate relationships (and not just the relationship between "author" and "reader") that matters the most – and that art (in any form) should direct us, in any case, towards understanding each other better, and with an ever-deepening sense of compassion and love. This poem is called "Close All the Windows" and it is dedicated to my mother, but I think the poem is also about technology and how it can *still* be a metaphor for something already timeless – our continual need as humans (however you might want to define the word, "human") to connect in life-affirming ways:

After discovering the Internet,
my mother has trouble
finding a connection, and
calls me up for help
while I am at work.
We keep miscommunicating.

She has clicked open
so many windows
the computer threatens to hang.
And my logic runs out

of variations to explain
the same thing over
and over. Suddenly,

I imagine she is looking
for her future through
that glowing screen
and I am really helping her

to find back her life after
all her children have left
for new homes,
new families to love.
'What now?' she asks.

'Try again,' I reply, the phone
pressed to my ear. 'Close all
the windows. Tell me –
what do you see?'

(from *Unmarked Treasure*, published by Math Paper Press
and winner of the 2006 Singapore Literature Prize.)

Hamamah

Digital Media Use and Literacy in Contemporary Indonesia

The rapidity of information technology progression has increased the array and speed of communication among Indonesians. How has the technological revolution, primarily digital media, affected Indonesian society so far? What have been done to minimize the negative impact? This essay attempts toanswer the two questions concisely by focusing on media use and literacy in Indonesian society.

I. The Current Picture of the Use of Digital Media and Its Literacy in Indonesia

This sub-section is devoted to discuss the answer of the question 'How has the technological revolution, primarily the digital media, affected Indonesian society so far?' As stated in the introductory paragraph, this question is answered in terms of the use of digital media and its literacy in Indonesia.

The use of digital media in Indonesia can be perceived from the point of view of the intensity of digital media use. The following information can provide the picture of Indonesian use of information technology, primarily the digital media. The number of Internet users in Indonesia in 2016 is 132.7 million users or about 51.5% of the total population of Indonesia (256.2 million) and most of Internet users are on

the island of Java with total of about 65% of the total use of the Internet (AsosiasiPenyelenggaraJasa Internet Indonesia, 2016).An article titled 'The Dark Side of Indonesia's Social Media Boom' written by Rakhmad (2017) enlists some facts about the use of digital media, among others, are as follows: the number of the users of mobile gadgets with affordable data plans has doubled currently; and Indonesia is counted in the top four countries with the highest Facebook users. Among those, there are young generation users.

In the current state of the use of digital media in Indonesia,the amplification of digital communication revolution does not go hand in hand with theprogress of digital media literacy within the society. Digital media literacy has not yet embedded essentially in school curriculum. Nor has it been promoted formally in the society at large. Indonesian, by and large, still have relatively limited critical awareness on the use of digital media.The widespread use of digital media, which undeniably provide the advantages of the ease of accessing more information and getting connected to a wider society,brings along undesirable outcomes. One example is theviolation of moral principles on social media presentation which includes "spreading false information, defamation, bullying, gambling, uploading photos of deceased individuals, cursing, inciting hatred, online shopping scams, and more" (Rakhmat 2017, p1). The people have prevalent use of the digital media in their communication, but have been indelicate about the fellow feeling, care, consideration and responsibility in the interaction (Silverstone, 2007).

II. Digital Media Literacy Efforts by Society

Concerned with the development of the digital media use, members of society have conducted some efforts to increase digital media literacy in Indonesia. Rahma (2015) in her article titled 'Digital Literacy Learning System for Indonesian Citizen' listed some initiatives by members of society on digital media education as can be seen in Table 1.

Table 1. Initiatives of Digital Media Education by Society
(Rahma 2015, p97)

Initiatives	Digital Literacy Focus	Learner Targets	Knowledge Source
ICT Watch and Internetsehat	Technical skill, general knowledge	Public	Website contributors, practitioners
SchoolOnOffLine	Technical Skills	Teachers & students	Experts & practitioners
Digital Mommie	Technical Skills	Mothers	Single contributor
Rumah Parenting	Soft Skills	Parents	Psychologist
SEMAI2025	Soft Skills	Parents	
InstitutIbu Professional	Soft Skills	Mothers	Practitioner, website contributors
Rahma'sResearch (2015)	Technical skill, soft skill	Parents, educators, kids and teens	Website contributors with experts guide

Other educational programs to improve digital media literacy by the society are in the form of conferences andcampaigns. However, these efforts are still sporadic and unstructured. Indonesia needs much more efforts to make the people, especially the young generation, literate to the digital media.

III. Conclusion

Awareness of the necessities of promoting digital media literacy in Indonesia today is still relatively low. Theuse of digital media without adequate literacy programs seems to be perceivedas not alarming yet.Mindfulness on how far digital media may strengthen or weaken the community building efforts needs to be promoted more in Indonesia.Digital media literacy for people at large, with the emphasis on young generation, needs to be accelerated. The term 'digital media literacy' here is should not be narrowed down into abilities touse the technology to access or to produce informationonly, but it also entails ethical values of social interaction and critical behavior towards perceiving and producing

information (Buckingham, 2007; Considine, 2002). Education needs to be made more germane to the needs of literacies in digital era now and its development then (Kellner, 2005).

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Part II. Essays

Promoting Creative Literacy in Digital Age

The Great Consolidation
of the Old Man and the Misfit

Asmarani Nurmalitasari

Those working in companies, running their day-to-day routine by conforming with corporate regulations could tell how unlikely literature, let's say narratives, contribute to their lives. In comparison to delicate and tempting car advertisements or wittily inviting property brochures, fiction books, for example, are much creepier and painfully ridiculous. Perusing its every word would be such a waste of time, if not sleep-inducing.

I do not intend to dramatize my exhaustion over the sluggish literary reading or even to stereotype certain groups based on poor analysis. Yet, I do only tell the truth based on my own experience involving my colleagues. Meanwhile, for U.S. adults themselves, known for their great authors such as Harper Lee, F. Scott Fitzgerald, Mark Twain, John Steinbeck, and absolutely Edgar Allan Poe, only 43.1% of its adults read literary texts (National Endowment of The Arts, 2016). The texts include novels, poems, short stories and plays, excluding those works required for school or work. In other words, only works read for pleasure and self-meditation. That number, however, has actually represented a slight decline compared to previous survey results.

Thanks to the massively growing demand of smartphones alongside all its content, which has successfully made us attached to a grand digital age. Services and pleasure are now able to be accessed online in our hands, not exceptionally reading materials. That is to say digital novels, online poems and short stories. Yet, their compact presence on digital realm must be challenged by some other powerful texts, such as online articles, conversations on messaging apps, and hoaxes which are ironically loved. Smartphones and all its attributes, I dare to say, have currently succeeded in dragging us away from the grand literature we had long embraced. Even John Green's Papertown may fail delivering ultimate pleasure of tracing Margo's adventural life compared to the satisfaction of-

fered by articles discussing Cara Delevingne's actual reasons of showing with her new buzz cut.

So, what is so wrong about 'diminishing the glory of literature'? None. It is our choice not to read or to read fictions. It is us who decide what kind of readings we can stack on our desk or in our smartphone apps. Even a WhatsApp group can be a clever and inspiring medium to nourish our reading skill.

Unfortunately, there is a great deal of recognizable benefits we can extract from enjoying literary reading, specifically from books. One of them is bearing empathy—the one thing whose absence could be responsible for the turbulent nation disturbed by some baseless provocative abomination. As cited in ideas.time.com, studies conducted by Raymond Mar (psychologist at York University in Canada) and Keith Oatley (professor in psychology at the University of Toronto) reported how much fiction readers understand others and emphatize with those suggesting different views.

Deep-reading activity, meanwhile, helps literary-text readers improve the quality of their emotional and moral conformation—unlike the "superficial reading we do on the Web" (Paul, 2013). In other words, scrolling on your phone screen to literally verify some celebrity's rumors may not grant you deep and spiritual comprehension of a human's life.

So, what can literature-enthusiasts do to regain the glory of literature? Should literature and digital media remain opponents? Some creators have done breathtakingly brilliant method to embrace literature—which is by collaborating with advertising. Advertising, somehow, must fulfill the principles of esthetic, functionality and relevance to the audience—in which considered to be ideal when put side-by-side with literature. In order to be effective, an advertisement must be created as creatively as possible to touch the heart of its audience. Understanding target audience is the duty of the creators. That is why a unique and emphatic approach must be made. By literature, in this case, narratives, is ideal for the issue.

A narrative, which is constructed of at least plot, characters and setting, offers a strategic way to help the audience of an advertisement to grab intended message of the ad. In other words, literature helps the ad producer to inject certain ideas into target audience's understanding, di-

rectly and indirectly influence them to buy the advertised product.

One of the most impactful ads in the form of TV commercial adopting this collaboration to reach their target has once gone viral on the notorious Facebook. The ad was wrapped by a story of a homeless man and a store owner. The store owner was pissed off by the homeless man who kept coming to his store door and sleeping there at night. Not only that, the store owner was also made to believe that the homeless man's presence had invited problems to his property. Unfortunately, the truth was different. The homeless man, instead of causing the store owner problem, had kindly helped the store owner guard his store from burglars who finally ended the life of the homeless man. Thanks to a CCTV camera installed at the store door from which the store owner eventually revealed the truth.

If you have not watched the viral ad before, then you still can grab the idea of what it is about; a CCTV ad. The product was presented as more than just a physical object. It unraveled the dark bitter heroism acted by the homeless man to the eyes of the store owner. By this ad, a CCTV was given an extraordinary meaning, overpowering its representation as a tool. However, television ads may be looking dull this time as more people draw themselves to their smartphones. Yet, that does not make the creative heads lose their guns. Digital comics have massively entertained young people recently. Some of them even have the gut to commercialize their content for the demanding market.

I found a really nice account on Instagram called @jonbrayy. They specialize on comedy as they are crafting stories about certain characters narrated on various comic strips. One of them is named 'Nanang Rengginang' who is a news anchor. Not an easy thing to realize the character and build the stories. But the creators of @jonbrayy has successfully make it phenomenal, at least for their 106 thousands followers.

Meanwhile, some comic strips written by @jonbrayy are dedicated to certain ads. Without leaving away their nature as a comedy digital comic, @jonbrayy produces stories which later suggest their readers to use or buy the advertised product. One thing about their comic content which deserves our appreciation is how they narrate a story in limited number of scenes but effectively make us laugh together with their narration. This, somehow, makes ads slipped into their story more realistic and mind-blow-

ing.

So, what does it all say about the smooth collaboration between narratives and advertising? It is saying that those two spheres may be ideal for each other. Instead of cursing at our smartphones for distracting us from our grand literature, the smartphones have given birth to an evolution of media. People who are inspired by its existence find a way to make that tool work not as a mere distracting tool but also a beginning of literature evolution.

For me, literature is no longer only the creation of William Shakespeare and his successors. Literature grows and it grows widely even to a realm which we might not have expected before—a realm in which commercialization is the blood and art is the skin.

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Paul, Annie Murphy. 2013. Reading Literature Makes Us Smarter and Nicer. Retrieved on August 21st, 2017 from http://ideas.time.com/2013/06/03/why-we-should-read-literature/

Cited video ad can be watched on https://www.youtube.com/watch?v=GgUngvEI8NE

Multiliteracy in A Beauty Vlog: Suhay Salim's Code Alternation In Accommodating Beauty Information

Adinda Rizki Ramadhani
Levinda Hesty Suryawardhani

The advent of internet and the rapid development of social media expedite the instigation of multiliteracy in which linguistic diversity becomes the inseparable part of a unity. The ease of communication facilities enables the contact of language as a means of communication, triggers abounds research on the language swap as one of the product of language contact in various forms of social media, such as blogging platform, Facebook, Twitter, and Instagram; vlog as the newest blogging platform is none of their concern (see e.g., Cardenas-Carlos and Isharyanti, 2009; Tajolosa, 2013; Halim and Maros, 2014; Vilares et al, 2016; Al-Qayasi and Al-Emran, 2017; Octaviyanti, 2017). Therefore, this paper attempts to bridge the gap by examining the presence of code alternation in vlog. The hype of vlog itself has intrigued scholars to examine its contributions towards literacy transmitter (see e.g.,Bloom and Johnston, 2010; Waldron, 2012; Caze, 2017).

In advance, the language shifts that are usually done in daily life can also be found in vlogs. Language itself has several roles that cannot be forgotten in helping the parties in a conversation to decode and encode each utterance; referring to what Donellon et al. (1986) stated in Chen, Geluykens, & Choi (2006), language is an indispensable connector between action and meaning. Amongst the language itself, there are some particular terms. One of them is bilingual, a term for those who can use two languages both spoken and written, which is another term for multilingual – people who can use more than two languages (Myers-Scotton, 2006).

In this globalization era, it is highly possible to find someone who is bilingual and even multilingual. Social media helps people to interact with

each other, leading to the afore-mentioned possibility. Typically, when someone is bilingual, s/he tends to exchange one language to the other. This exchange is known as code switching. Wardhaugh (2006) stated that code switching is a conversational strategy that used to break boundaries between the speaker and the addressee. He argued that there are two types of code switching: inter-sentential code and intra-sentential code switch (Wardhaugh, 2006). Those two types, as Wardhaugh (2006) claimed, are connected with two purposes, namely situational purpose and metaphorical purpose. As for the functions of code switching, Holmes' (2008) theory is applied. She suggested that there are five functions of code switching: (1) to express solidarity and ethnic identity, (2) to express social distance, (3) to discuss particular topic, (4) to express affective function, and (5) to quote.

Code Switching Classifications in Accommodating Beauty Information

Utilizing those two aforementioned theories of code-switching, the data taken from a transcription of a youtube channel created by a polyglot beauty vlogger named Suhay Salim, in a chosen video entitled *Updated Skincare Routine 2017*, is classified. There are four categories of code switching eventuated in the video. They are situational inter-sentential, situational intra-sentential, metaphorical inter-sentential, and metaphorical intra-sentential. The codification is based on the mixing between motivation and the location of the code-switching. The frequency of the occurrences of each type of code alternation can be noticed in the following table.

Types of Code Switching Enunciated by SuhaySalimBaed on the Mix of Location and Motivation		
	Intra-sentential	**Inter-sentential**
Situational	67	26
Metaphorical	0	5
Total	98	

Table 1. Type of Code Switching

According to the data collected, the vlogger alternates the code 98

(ninety-eight) times. The number in the table shows that situational intra-sentential type of code switching is deployed more in the video.

Situational Intra-sentential

Situational intra-sentential code switching is a type of code switching that occurs within a sentence in which the change of language is in accordance with the situation, but without changing the topic. To make it clearer, the excerpt is presented below.

Excerpt 1:

Jadi, sekarang pakek *skincare* itu jadi *one of my favorite moment of the day*.

(So, now applying skin care product becomes one of my favourite moments of the day)

Suhay Salim expressed her admiration towards the use of skin care as her current routine. It can be noticed that Salim speaks two languages, which are Bahasa Indonesia and English. The utterance is started in Bahasa Indonesia and ended in English. It is obvious that the utterance is situational intra-sentential codes witching, as the swap of the code happened within the sentence with the same topic.

Situational Inter-sentential

Other kind of code-switching is situational inter-sentential code switching in which the alternation of code appears between sentences because the situational motivation is not followed by the change of topic. It can also be said that each sentence is composed by two languages, but not two topics. The following excerpt will help us to understand what is meant by situational inter-sentential code switching.

Excerpt 2:

Padahal pori-pori nggak pernah jadi masalah kulit gue. *I have so many skin problems, but pores are not one of them*.

(In fact, pores never become my skin problem. I have so many skin problems, but pores are not one of them.)

By delivering one topic in two different languages and sentences as well, the vlogger intends to emphasize the viewers that she has no problem with pores. As seen in the utterance, the first sentence telling that pores are not her problems in Bahasa Indonesia and it is restated exactly

with the same meaning in English. It shows clearly that it is a situational inter-sentential code switching.

Metaphorical Inter-sentential

This is quite different in concept from the two previously discussed classifications of code switching since in this type the change of codes appeared within a sentence that requires the change on topic. The following excerpt will explain it comprehensibly.

Excerpt 3:

> *Hello, welcome back to my channel*. Seperti judulnya, kali ini gue mau bikin updated skin care routine.
>
> (Hello, welcome back to my channel. As you can see the title, now I am going to update my skin care routine)

This excerpt is taken from the opening of the vlog, thus as it can be seen that Suhay Salim at first greeted her viewers in English, then secondly she switched her language into Bahasa Indonesia in her next sentence to start introducing what she is going to present in her video. Thus, it is assumed that the change of the language between sentences boundary is metaphorical inter-sentential code switching since it involves the change of topic.

Metaphorical Intra-sentential

Unfortunately, there is no metaphorical intra-sentential type of code switching in the video. It is a type when the language change is followed by the topic change appeared between sentences boundary.

The Reason is The Function, Why Using Code Alternation?

Language swap might be done unconsciously, but some other might be done in reason. Holmes (2008) proposed five reasons for using code-switching. However, in this case, there are two detected reasons of using code alternation. The functions are the motivations, which are to discuss particular topic, which is in this case mostly about beauty information, and to accommodate felling of admiration.

In conclusion, code-switching, in fact, can be found among spoken utterances everywhere. Some code switchers might not be conscious that they do code switching in uttering sentences, yet some might do. Through

code switching, particularly in a beauty vlog as what is analysed in this paper, the audiences can get more knowledge about some beauty products since some terms in beauty world is commonly known in English rather than in Bahasa Indonesia, such as *sunscreen*, *foundation*, *sheet mask*, et cetera. However, the use of code switching in spreading literacy among the speaker and the audiences is not limited only in beauty vlogs or in social media. Even so, the rapid spread of social media, especially YouTube, helps the rapid spread of knowledge in many aspects through code switching.

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Digital Era: The Death
of Indonesian Professional Writers?

Ali Imron

"….to the government, protect the rights of children of the nation, including the work of the authors, so that this nation will become a great nation."
Habiburrachman El Shirazy

The title is supposed to be a question, instead of its possibility to be true as I am one of Indonesian writers who knows quite much about it. I have published six novels, one of which was also published in another country, Malaysia. I've been in this writing world for more than one decade and I think it is interesting and also important to see the life of the writing world in Indonesia at present from the professionals' perspective. Eventhough I am a writer (novelist), I will use data taken from another writer in Indonesia added by that from publisher as the main data, rather than just from my own. The data are taken from one of the best writers at present in Indonesia, Habiburrachman El Shirazy[1], a publisher namely Pro U Media, and mine to complete the analyisis.

Internet started to be used rather widely in Indonesia around 2000. Yet, people normally surfed through computer, not mobile phone, still in limited access. In this period, having a private internet connection was still expensive; such luxury is only for companies or big institutions. Normal people usually went to *warnet* (internet cafe) to have it.

It was Nokia with its smartphones, together with some other brands that introduced the ease in connecting to internet on mobile phone. A new world came and telecommunication providers started to compete each other by offering facilities and low price. The peak began when Samsung,

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[1] Famous for his Islamic Novels which have been filmed like Ayat-Ayat Cinta and Ketika Cinta Bertasbih. Considered as one of the best writers in Indonesia and was rewarded as the best novelist by Insani in 2008.

as the main player, introduced *Android* system to replace the previous single strong system namely *Symbian*. Android then became the gate to the world wide web, making Indonesia a country with one of the biggest internet users in the world with more than 132 million users in 2016.[2]

The Positive Sides

The most positive side from the advancement of digital era is always the ease in obtaining data, regardless whether or not the data is valid. People can get any information they need just by typing keywords related to what they are looking for. In authorship, it also provides shortcut to get the status as a "writer''. It has been widely known that couple years ago, to be a professional writer, someone had to pass a very difficult and hard process. He had to get the admission from publishers. It used to be common for a publisher to give contract for the one who had succesfully written in mass media more than once, or, if not through this phase, the admission would be in hand if he had got readers of his own. For this way, it could be by the acceptance of people for the work eventhough it hadn't been officially published (handwritten/simple print) like my case.

And the normal process seems to have changed. Literate people at any age could now write. Elementary students could share their first love story to all people around the world now! Writers are no longer selected by strict process related to the content, style, and also rules of the writing by experts (represented by publisher with its editors and proof readers). This is considerd to be positive as people now do not need to waste their time and energy if they want their writing to be read by others. The writing even could be read by people all around the world, not only just by neighbors or school mates. What they have to do is just knowing letters and having internet connection with one account of social media!

The Negatives

The ease in above explanation at the same time also means a deterioration in authorship. As people do not have to pass hard and strict selection any longer, world wide web is now full of "unknown" writings. The word is given as we can easily find writings which contents are inap-

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[2]   https://tekno.kompas.com.

propriate, or are written far away from writing standards and style, making them junks. This is exactly what Habiburrachman said, that the digital age is like a double-edged sword for the world of authorship in Indonesia.

It used to have only one term namely "writer" for someone who created (published) good writings. Today, we may say that there are at least two kinds of writer; writer and professional writer. The first refers to anyone who likes writing on blogs, or so. This kind of writer couldn't be assessed as the professionals. As one of the best writers in Indonesia at the present, Habiburrachman defines professional writer as an author who produces a good quality and tested work, are productive, and work professionally in the sense of noticing his rights as a writer in business. If he publishes a work there is a clear contract with the publisher, not like "volunteering". This definition implies that to be professional writer, there are standards to follow. The quality itself could be measured, i.e from the acceptance of readers, the amount of copies (editions), or awards by institutions.

The existence of these kinds of writers couldn't actually affect the professionals, authorship, and writing world with publishers as one of its main element. The negative is only about the content of their writings. These writers are not filtered by rules or experts, making thousands or may be millions of writings with unclear content filling the web! Unfortunately, the existing law in Indonesia make this situation a bad dream for professional writers.

The Death of Indonesian Professional Writers?

In advanced countries, the advancement of digital world gives advantages for book industry. It becomes easier for people to read (buy) books. There has been clear law about the copyright and all things related to publishing and selling books like Habiburrachman said. In developed countries, writers are not harmed by the advent of the digital age. Every time the work is downloaded, the writers get dollars. So they are not harmed. Conventional bookstores are closed, but digital bookstores grow as the replacement.

Unfortunately, Indonesia hasn't got it. The management of Pro U, a big publisher in publishing Islamic books, says that it becomes more difficult at present to sell books. Even proposals from wellknown writer couldn't be directly accepted to be published. There have been some standards

regarding to the market, starting from the topic, to the amount of pages the book will be. On the other hand, the advancement of digital world has worsened the situation. I will start from my own experience. I am not among the best writers. Yet, I have my own strong market. A novel of mine has been published in Malaysia, and my novels have reached Asia. The first novel of mine, which has been re-published and sold out, was sold for more than 1.300 copies in its first month after being officially launched. It was published in 2008, and was reported to be sold out in 2 years (the publishers said there stock was run out and readers couldn't find it at bookstores any longer). Compared to the first, my second novel needed 8 years to be sold out. And during the 8 years, there were many people who wrote the content of the novel in social media like facebook. Like the second, my first novel has also been scanned and re-written in blogs and social media. Even readers once confidently ask me for the pdf file!

If a "small" writer like me could experience the disadvantages of digital world like this, how then you will think a big writer like Habiburrachman and many others? Habiburrachman said that almost all of his works had been pirated. In terms of royalty, he could have got more than two times from what he has got as a professional writer until now.

More bookstores are to be closed. Toga Mas as one of national level bookstores has lost its many branches. Gramedia has lost out much. It keeps selling "all 5000" for its books, in many cities in Indonesia, even couple months ago, one of its storehouse in Jogjakarta sold all books in a "crazy price".

If writers in advanced countries like U.S. and U.K could be very rich as dollars always comes to their pocket for every single file of their works, Indonesian professional writers struggle so much just to get the appreciation. Habiburrachman El Shirazy, one of the richest writers in Indonesia, sees the government as not being serious in taking care of this kind of problem (protection for writers).

After all, will us see the title of this essay as merely a question, or, a possibility? Quoting from Habiburrachman, the advent of digital world with its advancement, may not kill professional writers completely. Instead, it will destroy this book world.

Food Photo Posting Trend on Instagram: Recalling or Food Porn?

Kiantoro Andiek Setiawan

Social media, such as Facebook, Twitter, YouTube, Path, Instagram, and so on, has taken the major attention of the postmodern society. Children, teens, and adults have been quite familiar with the use of social media. Teens even spend up to 9 hours per day on accessing the social media everywhere at any time, mostly through their smartphone (Asano, 2017).

Instagram was introduced in 2010 (Hu et al., 2014; Huey and Yazdanifard, 2014). It has evolving features. At first, the users can only edit and share photos, but later on, the users can also snap photos and 15 seconds videos and share them with their followers (Huey and Yazdanifard, 2014). According to Salomon (2013) in Huey and Yazdanifard (2014), Instagram achieved its popularity as the third most popular social network among the college students in the United States, with 100 million monthly active users, 40 million daily uploaded photos, 8,500 likes and 1,000 comments per second. Due to the high number of uploaded photos, Instagram can be recognized as one of the most famous photo-sharing applications in the world.

There are six most popular photos shared or posted on Instagram; self-portraits, friends, activities, captioned photos (pictures with embedded text), food, and gadgets (Hu et al., 2014). However, nowadays, we found more people posting photos of food they eat on their Instagram. I am particularly interested in the action behind the food photo posting trend on Instagram. In this essay, I investigated the act by carefully examining the ideal concept of photo capturing and sharing as well as the food porn concept.

There are several things we need to consider about the photo capturing and sharing in the present day. First, mostly, the photos are captured using the smartphone camera. It means that everyone at any time

can directly take the photos when they find something interesting. Second, they are categorized into personal photographs. Ideally, personal photographs are made by ourselves, family or friends, not by professional photographers and not for mass audiences (Chalfen, 1981; Slater, 1995 in Mendelson and Papacharissi, 2010). They emphasize how lives to be remembered (Holland, 1997 in Mendelson and Papacharissi, 2010). In brief, the fundamental aim of photo capturing and sharing is to recall what happened in our life, and the photos are actually "personal". Since they are personal, they should only be consumed exclusively or even if they are shared, they should be shared only among family, friends or people who are known "personally". Contextualizing on the food photo capturing and sharing on Instagram, definitely, the food photos are captured using the smartphone camera when certain foods are found to be interesting. Therefore, if the intention of capturing and sharing the photos is to recall what happened, the food photos should present the person with the food, and the photos should not be publicly posted on the Instagram, where everyone can see them. In other words, the food photo capturing and sharing on Instagram has contradicted the ideal concept of photo capturing and sharing, which is to recall what happened in people's life.

If the food photo posting trend on Instagram contradicted the act of recalling, then the possible answer might be found in the discussion of food porn concept. According to McBride (2013), food porn is defined as "food that is so sensationally out of bounds of what a food should be that it deserves to be considered pornographic." It refers to a very stylized and unnatural food images displayed in magazines, ads, and social media (as Instagram), which aims to encourage the eating desire. It is about placing food as a show or prioritizing the food visual presentation more than its nutritional value (Koh, 2014). In brief, the key characteristics of food porn are unnatural, impressively displayed, and inducing the eating de-

sire. The examples of food porn images can be seen in the following pictures.

Both pictures are unnatural (we would not find it in our daily cooking), impressively displayed (using some photo effects), and inducing the eating desire (generating mouthwatering and hungry effects).

Taking accounts into several food photos posted on Instagram, most of them fall into the criteria of food porn rather than a recalling. It is due to the fact that most of the Instagram users focus on the food presentation. They found that the food is interesting, and then they captured the food photos and posted them on Instagram. Also, since Instagram also provides 24 photo filtering effects, the Instagram users are able to ma-

nipulate the food photos making them appear more impressive. Here are some examples of food photos from Instagram.
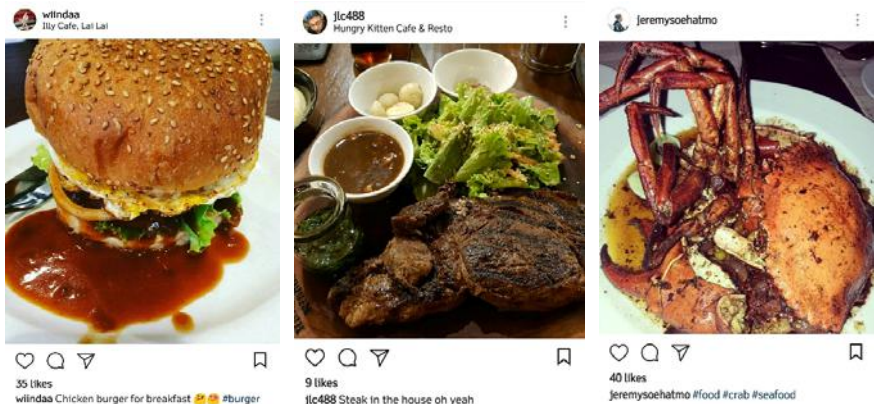
Finally, it is so interesting that the presence of social media endorses more people posting photos of food they eat. Behind the food photo posting trend on Instagram, the food porn concept is preserved and established further rather than the act of recalling. People tend to make a shift on capturing and sharing photos that ideally is personal and exclusive into a massive public consumption with the support of social media as Instagram.

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The Language Function on Social Media: Ridwan Kamil's Idiolect on the Instagram Captions during Indonesia's 72nd Independence Day

Intan Amalia
Dita Dewi Palupi

Introduction

People's interaction in this digital era generates the emergence of various easy communication media such as social media. One of the most used social media today is Instagram. Per July 2017, Instagram became the most visited social networking sites every month after Facebook and Youtube (Assiem, 2017). Indonesia itself contributes about 45 million users for this social media (Tempo, 2017). With Instagram, everybody is able to exchange information and make complaints, especially to the politicians and state officials. One of the politicians who is active in the social media is Ridwan Kamil, Bandung's incumbent mayor serving in 2013-2018. Ridwan Kamil is listed as one of the most active politicians in the social media (Nurohmah, 2015). Through his captions, Ridwan Kamil utilizes Instagram as the media to spread the information and communicate with Bandung netizens (Jawaami, 2017). Interestingly, Ridwan Kamil's Instagram posts tend to obtain the positive responses not only from Bandung citizens, but also from the netizens from all over Indonesia. This is closely related to the use of languages that he employs in his captions.

The languages employed by Ridwan Kamil in his Instagram captions demonstrate the existence of idiolect or the individual's language which cannot be separated from his background as the politician as well as the head of his household. Idiolect is a representation of a person's characters that appears simultaneously (Panicheva, Cardiff, Rosso, 2010). Idiolect can be seen from the color sound, diction, language style, sentence arrangement, and so on. This essay aims to expose the language

function in Ridwan Kamil's Instagram captions that are utilized to interact with the society as well as to describe his idiolect.

Language Function in Ridwan Kamil's Instagram Captions

The main function of language is as a mean of communication (Sumarsono, 2004:143). In this case, Ridwan Kamil employs language in his Instagram captions to communicate with the netizens. Ridwan Kamil always uploads the pictures with interesting captions in his daily activities, both about his family and his occupation as a mayor. His activities are appreciated well by Bandung netizens, even by most of Indonesian netizens. According to Munandar and Suherman (2016), the mayor of Bandung shares the information, communication, and happiness with the townspeople he leads through the social media. The simple happiness is seeing a respected leader openly utilizes the social media that is attached to the society to ensure the functioning of the government and to try to communicate directly with them so that they feel very close and familiar with the figure of their leader (p. 429). Thus, it can be seen that language is not only a tool to express someone's mind and feelings as well as it is not merely a meaningful row of sounds, but it is also employed to express intentions and carry out social functions. Ridwan Kamil utilizes interesting language in the captions on Instagram so that he acquires many positive responses from the netizens. It demonstrates that he is able to employ the language function in his social media well.

Ridwan Kamil's Idiolect on the Instagram Captions during Indonesia's 72nd Independence Day

Idiolect is an individual language variation. It is a representation of a person's characters that appears simultaneously which is influenced by the gender, social class, occupation, age, and traits (Panicheva, Cardiff, Rosso, 2010). As mentioned previously, idiolect can be observed from the color sound, diction, language style, sentence arrangement, and so on. Idiolect cannot be separated from the person's background, whom in this case is Ridwan Kamil.

Ridwan Kamil was born in Bandung on October 4, 1971. After graduated from the senior high school, he continued his study to Bandung Institute of Technology (ITB) majoring in Architectural Engineering from

1990 to 1995. After that, he acquired the master scholarship to the University of California, Berkeley. He is married and has two children. He is an architect, a lecturer of ITB, and the mayor of Bandung from 2013 to 2018. He obtains many awards which demonstrate that he is an active and creative person. By observing his background to figure out his idiolect, the analysis on the language utilized in his Instagram captions is required. The use of dictions is the thing that should be noticed since the choice of words is essential in conveying the ideas. A person who has a lot of knowledge in the vocabulary will also have the ability to choose the right and appropriate words in describing his ideas.

The first Instagram post of Ridwan Kamil on Indonesia's Independence Days was captioned "*Happy Birthday Camillia Laetitia Azzahra alias neng Zara. @camilliazr_. Semoga jadi anak solehah dan anfauhumlinnas. On your birthday the whole nation is always in a celebration and happy. *karena neng Zara ultah, semoga semua produk di Zara store hari ini diskon 72%*". In this caption, Ridwan Kamil utilizes the code-mixing so that the caption looks interesting and funny. Furthermore, the last part of the caption, i.e., "*karena neng Zara ultah, semoga semua produk di Zara store hari ini diskon 72%*", does not have any relation with the previous part that mentions the birthday of her daughter, Zara, and the retail clothing store which has the similar name. This demonstrates that he is a jaunty person who knows what is trending in his surroundings, and this retailer is somewhat a trendy brand in Indonesia. Ridwan Kamil wrote this caption only for a joke, yet it gains many attentions from the netizens and it also obtains mostly the positive responses.

Then, the second Instagram post of Ridwan Kamil on Indonesia's Independence Days was captioned "*Memakai baju yang hanya dipakai sekali dalam setahun. Happy Independence day!*" This post demonstrates Ridwan Kamil who wears his office suit as the mayor of Bandung. The caption of this post employs the code-switching from Bahasa Indonesia to English. The caption also informs that the office suit is only worn once in a year with the easy-to-comprehend dictions. Then, Ridwan Kamil pronounced the "Happy Independence Day" in English. This might reflect either his educational background that he studied abroad or demonstrates that he is actually has good knowledge in English idioms.

After that, the third Instagram post of Ridwan Kamil on Indonesia's Independence Days was captioned "*Karena di Bandung, balap makan*

kerupuk sendirian sudah terlalu mainstream. Jadinya dibikin berpasangan agar pikabitaeun. kuncinya: harus kerjasama dan satu hati." In this post, Ridwan Kamil wrote the caption to explain the picture of him with his wife. He mentions that "*balap makan kerupuk sendirian sudah terlalu mainstream.*" This sentence utilizes the code-mixing in English. The jargon "*sudah terlalu mainstream*" was extremely popular in the cyberspace, thus this demonstrates that Ridwan Kamil also follows the current trend in the netizens. Then, he employs the code-mixing with Sundanese to emphasize that he is a Bandung citizen, thus this will gain sympathy from the netizens, especially Bandung netizens.

Therefore, based on the Intagram captions of Ridwan Kamil, his idiolect is clearly visible. If a person mentions that there is a politician who is willing to actively provide some information about political and personal things on the social media with the easy and interesting language as well as often mixing three languages, Indonesian netizens will refer it to Ridwan Kamil, the incumbent mayor.

Conclusion

Based on three posts' captions on Ridwan Kamil's Instagram account during Indonesia's 72nd Independence Day, Ridwan Kamil shows that he can convey his ideas well and interestingly so that the netizens tend to give positive responses. This demonstrates that Ridwan Kamil can utilize the language function as the mean of communication in the social media both as the head of his family and as the mayor. Ridwan Kamil's idiolect is visible through the dictions on his captions which show easy and comprehensible language. He is not shy in writing about his family even if he is a mayor. He also uses some trending jargons to show that he also follows the language development of Indonesian netizens. In his caption, it also appears that he masters at least three languages, i.e., Bahasa Indonesia, English, and Sundanese. Ridwan Kamil always employs those three languages both in the code-switching and code-mixing in his Instagram captions. Therefore, Ridwan Kamil's idiolect is the use of easy, interesting, and comprehensible language as well as the use of code-mixing of three languages, and these things can be comprehended when seeing his background as a politician and a father of a family.

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Video-making Project as a Collaborative Learning Method to Increase BIPA Learners' Intercultural Competence

Ema Faiza

Rationale

New insights in language teaching and learning have been developed since the emergence of new teaching and learning media utilizing technology. Though digital facilities in language classroom have no longer been something unusual, new ways of teaching and learning are still making their possible innovations over those technologies. On the importance of making use of technological tools in education, Reinders and White (2011) state that technology is a tool that helps both teacher and learners to achieve particular learning outcomes. Power points, overhead projectors, LCD, and other audiovisual equipment are to name some of the means provided in the classroom utilized in teaching and learning process.

Hafner and Miller (2011) argue the advances in ICT (Information and Communication Technologies) have contributed to the emergence of new literary practices. Today's technology has, in fact, created opportunities for interaction, situated learning, and support for learning outside formal context. An example of technological facilities most accessible to language learners nowadays are smart phones and internet connection. They influence language learners in particular as most of them have access to smart phones and internet connection enabling them to learn everything faster and more effectively. Smart phones are capable of performing audiovisual resources, such as playing and making videos while internet connection helps in a way that learners are able to download and upload files required for their learning essentials. Therefore, BIPA or Bahasa In-

donesia for Non Native Speakers is by far a subject taken by students or non-students who want to visit, study, or work in Indonesia. Lessons in BIPA classroom are delivered so that learners are able to acquire Bahasa Indonesia and as well as underlying cultural aspects in the language.

The project requires learners to prepare videos in which they practice the language they learn. Implementation of this project benefits learners in a way that the video projects provide social context within which learners are able to first identify the social and cultural context underlying use of particular expression and later to implement the knowledge through their existing awareness into a successful communication.

Video-making Projects by Bahasa Indonesia Learners in BIPA Classroom

Bahasa Indonesia for Non Native Speakers (later termed as BIPA) is the language course for speakers of other languages studying or working in Indonesia. BIPA courses have been conducted by both public and private educational institutions in Indonesia. Teaching and learning BIPA in Indonesia or other countries nowadays are customary, particularly in Asian Economic Community Era.

While learning a language, some language competences are required to be developed, namely strategic competence, communicative competence, sociolinguistic competence and intercultural competence. Through the exposure of the language, both teachers and learners should collaboratively work to achieve level of competence that will succeed their communication inside and outside classroom context.

Intercultural competence is the ability to interact effectively and appropriately in intercultural situations: it is supported by specific attitudes and affective features, (inter)cultural knowledge, skills and reflection. This competence, unlike other competence, requires engagement in the culture of the language learned both intensively and extensively. Bennet dan Allen (2003) proposed intercultural competence is an ability to progress from ethnocentrism to ethno relativism enabling one to behave appropriately in a particular culture or diverged cultures.

In relation to language learning, culture is considered as an inseparable elementsince learning a language also require an acquisition of how

the language is used in daily basis particularly how the language is influenced by and at the same time shapes its native speakers. In other words, learning a language without the cultural aspects will potentialyresult in fluent yet muted speakers (Bennet dan Allen, 2003).

Dharmasiswa program offered by Indonesian Ministry of Education and Culture make language learners possible to experience language learning process directly as they have an opportunity to stay a whole one year in Indonesia. However, their cross-cultural problems still tend to rise as they encounter issues in adopting with new culture they have to embark on daily basis.

Video project is chosen as it provides advantages for learners by creating more dynamic and interactive classroom along with promoting positive interdependence and individual accountability (Jensen, Matheis, & Johnson, 2011). Furthermore, this project foster learner autonomy and enable learner to practice the target language in a collaborative, enjoyable, and motivating atmosphere. In accordance with those strong influences brought by video project, Nikitina (2009) indicates that the convergence of technology and pedagogy has a great potential in creating richer, more memorable, motivating, and enjoyable learning and teaching experiences. In other words, this project benefits not only learners but also teachers.

Teaching BIPA through video-making project is selected based on some considerations. Firstly, video-making project enables learners to interact with more native speakers speaking in language varieties. Topics assigned should be related to ones presented in the class in the light of expected topic elaboration. For instance, after learning about Indonesian food and eating habits, BIPA learners are encouraged to search and later tape some scenes linked to the topic. In other words, at the first stage of this video making project, teacher may initiate video downloading and ask learners to retell what they watched. Later, following the name of the project, learners will produce their own video portraying an issue of their choice and narrate the taped scenes in their own words. This later stage will definitely demand learners' cultural knowledge to be able to share their points in the narration.

Other alternatives to choose within the learning context in an urban area might also be the topic learners are able to present. Traditional

art performance like dance, music, and drama are among the topics to select. The video along with their scripts are handed in to the teacher before presented in the class. Teacher should spend watching and reading the assignment beforehand but keep their assessment later after the presentation.

After the presentation, teacher will discuss some possible recommendations to the extent that they may qualify the project better before learners are promoted to upload their video in the social media. Not only do learners experience cultural practice from the process of video making, but they also gain some confidence in sharing what they know to other nonnative speakers of Bahasa Indonesia.

Conclusion

In the light of teaching and learning Bahasa Indonesia, this assignment may obtain some pedagogical implications to BIPA teachers, learners, curriculum designers, and material developments. Video-making projects can act as a reflection for those involve in BIPA as results of the project allows parties to make endeavor over some cultural aspects explored in the visuals and narration. With the assistance of video-making project, BIPA learners have opportunities to practice the target language in a more meaningful way and to develop useful strategies that can ease their learning process.

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Enhancing Young Generation's Critical Thinking Through Social Media Literacy

Emy Sudarwati

The tremendous technological advancement has brought some changes in people's lives, one of which is in the way to communicate and interact with other people. As our young generation today live in the era where technology is very much developed, believe it or not, this technological advancement may affect their life styles, values, belief, and also point of views.

One of the technological advancements that is widely used by the young generations is the emergence of online conversation medias which are now widespread in use like facebook, twitter, instagram, etc. The lives of our young generation today cannot be separated from social media. They are the so called digital native generations are very much familiar with social media and make it as one of their life styles attachment. They cannot even live without their being busy with their status updates and their selfie photos that they need to share with their communities as a media of self actualization.

In addition to being a means of entertainment and self-actualization, social media also provides an opportunity for our young generation to sharpen their critical thinking on issues happening around them. One of popular social media named facebook for example provides a lot of information from various aspects containing the scientific news which is supported by facts, notices or announcements, propaganda that contains various opinions, arguments, and provocations, and debatable issues and even the   false issues or hoax.

Responding to these phenomena, young generation as social media users should use their critical thinking to respond to the existing reality which means that as "intelligent" social media users then they should not necessarily trust what is presented as everything needs to be traced for its

truth. Moreover, in giving a comment then as wise social media users they also need pay attention to what they convey and how to convey it.

Literacy and social media

Literacy is not only reached from reading a book but it can also be obtained from electronic media.   James Potter, in his book "Media Literacy" (2001, in Winarno, 2017) stated that media literacy is a perspective that is used actively when individuals access the media in order to interpret the message conveyed by the media. In other words, it refers to what people should behave when getting into contact with media. In broader sense, social media literacy refers to what people should react when coming into contact with social media.

The presence of social media that currently dominates the existence of the print media certainly creates its own culture of literacy for its counterparts. Nowadays it is not a strange thing to see younger generation who prefer accessing youtube to get certain information rather than reading books. This thing is something that is unavoidable in the digital age. Furthermore, the presence of social media also influences young generation in innumerable ways particularly on their way of thinking. Thus, having a sufficient knowledge on social media literacy will somehow prevents young generation to do miconducts in the social media world for example is believing in a false information without firstly check the source for its truth.

Critical thinking and Social Media Literacy

Critical thinking and social media literacy has a meaningful relation. Pirozzi (2003) said that the activity of critical thinking may involve students with the activity of interpreting and evaluating. These two activities later are related to the activity of separating important information with the unimportant ones, drawing logical conclusion, distinguishing between facts and opinion, determining the author's tone and purpose, and filling in informational gaps. In line with this, Paul & Elder (2008) in their book entitled "*The Foundation for Critical Thinking*" defined critical thinking as a mode of thinking of any subject, content, or problem in which the thinker improves the quality of his or her thinking by skillfully analyzing, assessing, and reconstructing it. In line with this, the abil-

ity to have critical thinking when being exposed to social media literacy is very much needed as sufficient knowledge on social media literacy makes young generations aware that social media is just like a social media is like two sides of the coin. On the one hand, social media provides many benefits such as knowledge, entertainment, social relations bonding but on the other side, social media can also create the incidence of hostility, slander and deceit.

Therefore, social media literacy is very important for the younger generation as active social media users they need to have sufficient knowledge on social media literacy. By having so, younger generation will provide a good example of how to use social media well and wisely so that social media will tend to give many benefits for the users.

As 'smart" social media users young generations should not be passive agent. They need to make use of their higher order thinking skill in responding to the information they have received. A critical thinker is someone who is able to ask himself on whether what he or she is reading is truthful or not by by utilizing various methods in checking its reliability. Once he/she believes that the information is true than he or she will have no doubt in spreading the information. In the process of finding out or checking the truthfulness of the information, a critical thinker should raise some questions to himself/herself regarding the text he/she is reading and examine the information thoroughly. To some extent, to be critically social media literate, readers once can decide whether what they have read is a true fact or it is just someone's perspective.

Conclusion

Society, particularly young generation, is the "target" of the social media. Therefore, they should be sensitive and have good understanding of media literacy. Through this social media literacy young generation today will be critical and sensitive to every information exposed to them and at the end they will be able to improve the quality and quantity of their intellectual from their being critical. Through social media literacy, young generation can improve their intellectual by actively seeking information according to their needs based on existing references, so that the information obtained can answer the needs sought by individuals as members of the community.

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Linguistic Expressions in Digital Communication: A Social Phenomenon

Nurul Chojimah

The advancement of technology affects all aspects of life, including communication. The massive use of the Internet in general and social media in particular is one of the characteristics of communication at present. Space and time do not hamper communication. Face-to-face communication is superseded by the online one. This change enables us to communicate with unlimited number of people in a very few time. This drastic change linguistically affects styles of communication. Simplification of linguistic expressions, semantic changes, and the common use of sarcasm are just three cases in point.

Simplification

The shift of the communication style in the digital era is traceable from the simplification of verbal expressions. The use of abbreviations and emoticons is the evidence of the simplification. Abbreviation is a short form of words or phrases. In general, it is formed by taking the first letter of each word in a phrase. The expression *Oh my God* is shortened into OMG, the phrase *on the way* is substituted by OTW, the prayer saying *get better soon* is replaced with GBS, the expression *by the way* is simplified in BTW, and the sentence *I need to talk to you later* is compacted into TTYL.

In addition to abbreviation, many verbal expressions are nowadays shifted into visual ones by way of emoticons. Emoticon is visualization of the addresser's feeling or intentions. In such a case, an addresser might express his/her excitement or confusion without having to write it. His/her state of feeling is conveyed through some images. As such, it replaces verbal expressions. The sentence *I am happy* is represented in a smiling

face or clapping hands, and the statement *I am confused* is visualized in a frowning face. Due to the use of abbreviations and emoticons, communication gets succinct and simple.

The simplification is not without any impact to the daily communication. Abbreviations originating from the Internet, in particular social media, are slipped into our daily communication. It is very common for us to say *otw* in daily communication in replace for *I am on my way* or *I am on the way,* and *btw* to replace *by the way.* Besides, the habit of simplifying in the digital communication tends to be applied in formal communication such as in academic writing. Instead of using a capital letter, students frequently write the pronoun *I* in a small letter. *In this chapter*, *i present...* is an example.

Meaning 'Invention'

The other linguistic effect of the digital communication is semantic changes of some words. The words *google* and *selfie* are the words undergoing semantic changes and are massively used nowadays. The word *google* whose original word is *googol* means ten raised to the hundredth power. At present, *google* is considered as a verb, means to search information on the Internet. As such the 'invented' meaning is due to the fact that there is a searching engine—google—from which any information we need can be obtained.

The word *self* which means an expression of reflective action is modified into *selfie*. The modification results in a new meaning: *taking our picture by ourselves*. The new meaning is 'invented' since the word *self* is frequently combined with a noun or adjective whose meaning is an action directed to oneself or itself, i.e. *Self-funded* means funding by oneself, and *self-education* means educating by oneself such as by reading. This linguistic regularity is then applied to denote taking pictures by oneself. As such, the modified form has narrowing process of meaning since it is restricted to the activity of taking picture.

Sarcasm

The other characteristic of communication in this digital era is the use of sarcasm. It is evident that sarcasm is something common for netters (Internet users). Commenting on a certain case, netters frequently use

sarcastic expressions. It seems that sarcasm is not something touchy anymore.In general, sarcasm can be understood as a verbal aggression. It contains mockery or ridicule intended to offend targeted parties or people. It commonly has destructive purposes such as degrading and humiliating others.

Sarcasm can be realized directly and indirectly. The direct sarcasm is commonly realized through the use of words having negative connotations such as labelling targeted parties or people with the name of animals. By contrast, sarcasm can also be realized in indirect manner by way of irony. *His intelligence is equal with Einstein's* is the mockery realized in irony when it is used to attribute someone having the low intelligence.

What happens with those changes?

Despite the limited number of data, the examples presented earlier suggest that the digital communication affects to the linguistic domain. Many factors contribute to the changes, one of which is the nature of the language. It is believed by Fairclough that language is a socially-conditioned process. It suggests that language is not static, but dynamic. The dynamics of the language is traceable from changes happening in the level of sound, word/phrase, syntax, and semantic.

At present, viewed from the spread of information, the world is borderless. What happens in a certain country might be viewed by citizens from other continents at the moment of the event. Indonesians are able to monitor presidential election in the US lively, and they could see the rites of pilgrimage in the Holy land. The fast spread of information implies that we are demanded to be efficient in many ways, including in time and space management, otherwise we would be left behind. We are demanded to utilize time and space as maximally as possible. This demand eventually forces us to think and act fast. Practicality becomes the main consideration in any action. This social condition subtly affects our communication style. Expressions in a long phrase are superseded with abbreviations, acronyms, and emoticons because the last three linguistic styles are considered to be much more efficient and practical. In short, the linguistic simplification in communication in the digital era cannot be separated from the social condition of language users.

The tenet of Fairclough quoted earlier can also be used to view the meaning 'invention' or semantic changes described in the previous paragraph. The massive use of the Internet and smartphone is the social condition faced by language users nowadays. This condition facilitates them to 'recreate' the language. Coining new words such as *google* for denoting the activity of searching information in the Internet and creating a new meaning for existing words as in the case of *selfie* is the evidence of the language users' creation. The creation is triggered by the social condition they face. It confirms that language and social condition are mutually influential.

What happens with sarcasm? Cyber space communication is different from the conventional one. Face-to-face communication is replaced with the online one because of which communication is done mostly in written form. One of the merits of written language is that it can eliminate psychological barrier between or among participants. Expressing comments sarcastically is included into a face threatening act. Such an act might cause inconvenience in the parts of both the addressee and the addressor. Extending a criticism might make an addresser inconvenient since she/he realizes that her/his statement would threaten her/his addresser. This inconvenience, however, could be eliminated if the communication is done in written form. Communicating in written form, people tend express their thought more freely. Fulfilling the addresser's positive and negative face is not their priority. Pouring all their thought is the main point, despite the fact that their thought is full of hate and mockery. This might explain why sarcasm gets common in the online communication.

Indeed, language is one of amazing human's creation. It does not stay still, but it keeps evolving. Social condition is one of the determinant factors of the development of the language. Inspite of the fact that technology affects all aspects of life, the massive use of it, however, should not eradicate universal values such as politeness.

Enriching Business English Classroom through Form Poetry

Lilik Uzlifatul Jannah

The poems can be exploited with creativity for language skills devel opment, including poetry reading, reading comprehension, listening, vocabulary learning, and grammar. If teachers have high imagination and creativity, the language of the poem could become a complete lesson with a number of interesting activities. Thus, the teachers are required to prepare and maintain activities which enable the students to get the benefits of the lessons, but still enjoying the poems.

Since the students of Economics faculty majoring at management were taught at early semester (in the second semester), it is important to take a careful look how the poems are presented, but the students still get the essence of ESP instructions. Regarding on the students' unfamiliarity with poems, so this study introduced form poems which are considered as "easy" poems for the students. They were form poetry used are as follows: *alphabet poems, list poems, cinquain poems*, and *haiku poems*.

Form poetry offers structures for new writers into which they can insert their own words. The different forms may look like fill-in-the blank exercises that students had for years in school, but form poetry is a lot more fun and a great deal more meaningful than those exercises. Writing a poem about oneself, for example, can be an enjoyable and purposeful class activity.

Moreover, form poetry gives a new learner a sense of support, and it allows them to complete a poem fairly fast. However, the major disadvantages of such structures for arbiters include restriction of both form and thought, a surface treatment of ideas, and limited grammatical and poetic structure (for example, lack of complete sentence structure, rhyme, and repetition).

Discussion

The following parts discuss how each kind of form poems are taught in the classroom as suggested by Francise, Kazemek, and Patrigg (1995).First, tell the students that there are various, fairly easy ways of writing poetry. Present to them the form poetry the class is using, and let them follow along as the teacher read the real example poem(s) couples of times.

Second, ask the students to discuss what they notice about the particular form. For example, is the poem written as a list? Does it have a certain number of words per line, as in a cinquain poem? Through this class discussion highlight the form of the poem.

Third, as the students has already familiar with the stages they would go through, try writing one or more of these form poems together as a class. Brainstorm some possible topics and list them on the board or a sheet of newsprint. Select one topic and then brainstorm possible words and phrases that will fit into the form. Write them on the board and read and re-read them with the whole class. Depending on the type of poem, have students work in pairs, small groups, or as individuals and write their own. Circulate and offer encouragement and assistance a lot.

Fourth, after students have written their own poems, share them with the rest of the class. Be sure to point out the particular form and ways in which it can be (and most likely will be) played, modified, and revised. Make sure that, the teachers have already prepared the topics being assigned to students so the students would create different kinds of topics learned and wide variety of knowledge to share.

Finally, encourage students with children to write such forms poems with them at home. Tell them to bring in and share any of the poems written at home. By doing this, the students would have a plenty of poems to show and have a chance to practice more. Here is the sample of alphabet poem related to economics vocabulary:

Instruction: A good manager must have the following character:

Most discipline
Amazing personality
Never get anxious
Adaptable
Good at heart

Energetic
Responsible

Another example of form poem is list poem. It is similar to alphabet poems, except that they do not rely on the alphabetic structure. They simply describe something by compiling a long or short list related to that person, thing, or other specific objects (Buck, 2006). List poems tend to be easier to write than alphabet poems because the lines are not controlled by particular letters. Each line can begin with any letter and can be at any length. Like alphabet poems, they can be written at any subject. List poems are fun to write as a whole class because the more ideas that are brainstormed and presented, the longer the list usually becomes. In other words, the students can learn how to write in list poem. List poems are similar to writing descriptive text. Here is an example of list poem, again since this course related to ESP, Business English class, so the teacher's concern is due to business and economic related terms.

Instruction: Write list poem on the following words, *traditional market, tax*

Traditional market
Vegetable, fish, meat, spices and more are here
It serves people's daily need
You can bargain the price
But, mind its dirt and the untidy place
Many people live their living here
Let's campaign going to traditional market

Tax
Consumer, vehicles, houses, property, land
Money you should pay
Otherwise you will get fine
A good citizen must obey
To develop the country
Good infrastructure requires your tax

In this lesson, the students learn that new vocabulary is understandable if it is in meaningful context and meaningfully interacted with (Lee,

2003). Also, strong rhythm in poetry is conducive to oral performance, maybe with some sounds from table drumming, hand clapping, whispering, foot tapping, or other performance back up. Physical movements can make the poem both more enjoyable and more easily understood.

Utilizing form poetry in ESP classroom can provide the students with variety classroom instruction. The types of form poetry are available and the types to be adopted in the teaching of ESP and how English should be perceived in relation to the needs of the students respectively.

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Indonesian
Children's Literature in Websites:
Encouraging Children to Read and Write

Ida Farida Sachmadi

In this digital era, you can find anything in virtual media, including literary works. There are websites displaying many genres of fiction, one of which is children stories, such as legends, fables, realistic fictions, and others. They offer all children in the world to read canon stories they like most. However, there is an interesting move in the effort to improve literacy of students in Indonesia: two websites motivate children not only to read literary works, but to write the new ones. These online publishers give a space for young beginners to send their short stories and then to be published online: www.cerpenmu.com and www.penuliscilik.com. They accept short stories written by children of 9 to 17 years old of age. In this essay, I would like to discuss the performance of those websites in encouraging people, including children and young adults, to read and write fictions.

Children's Literature has emerged in Indonesia since 1920s, but not until 21th century were the stories written by children themselves. In 2003, DAR! Mizan Publisher opened a program accepting and publishing any fiction written by children under 15 years old, which then followed by some other publishers. In 2012, cerpenmu.com and penuliscilik.com in 2015, appeared in virtual media to do the same as Mizan did: accepting and publishing short stories written by children or young adults. Here below, Iwill describe the performance of these sites and the content, which manage to invite a great deal of people to read and some of them to write.

The first website, cerpenmu.com, offers easiness in reading and writing a short story. It has simple layout in two colors displaying the texts of the short stories, no pictures or photographs and only few advertisements. You scroll down the page in this website and will find the newest short stories published that day. In the bottom of the page, it provides 60

categories of short stories, such as children story, love story, fable, and many other categories named by the administrator of the site. You click one and you will see a lot of stories inside. In encouraging people to write, this website gives easy requirement: you just write a story not less than 300 words (children story may have less than that) and yours will be published, as long as you do not offend others on their religion and race and not insert erotic description (pornography).

This website claims that 75.000 people like this site. They also have hundreds writers all over Indonesia. The administrator also has other requirements for the writers, some of which are the story must be original, the plot is unique, has a surprise and shows conflicts inside the character's mind. The story must have a plot, characters, dialogs, and narration as well. Up to now, in the category of children story, there are 1700s short stories, collected in five years in any kind of themes and literary genres. Based on my research on 36 short stories published in this site in January 2017, I found that the stories indeed have a plot, but not proportionally arranged. All short stories have five steps in developing a plot as suggested by Gustav Freytag: introduction, complication/conflicts, climax, falling actions, and denouement/resolution (cited by Roberts; 1983: 131), but some stories give too long introduction — some others too long conflicts — and then the resolution comes up out of the blue. It happens almost the same in characterization: after the main character gets trouble because of her fault, for example, then suddeny an advice appears from the narrator; it seems the writer is not patient enough to tell their message in their story. I conclude that the administrator leaves out this facts as far as the stories have a plot, since — as he says in the prologue of the sites — the purpose of this site is to give a learning media for Indonesian writers to sharpen their ability in writing fictions.

Three years after cerpenmu.com was born, the other website, named penuliscilik.com, emerged in 2015; however, it only accepts fictions written by children under 17 years old. The purpose is 'to encourage and motivate Indonesian children to dare to write', so it gives very few limitations. This site does not limit the words for one work and do not instruct writers strictly to make a story with a plot, characters, or other narrative elements; the administrator only describes that a good short story usually has those elements. For the content, it is the same as cerpenmu.com: do not touch sensitive issues like religion and race. The layout of the site

is more interesting with various colors but still not disturb your eyes in reading the texts. Every short story is put in a box and has a nice picture or photograph, which is perhaps inserted by the writer, although there is no description who made those pictures and who has the copyright. It only has 8 categories, such as short story, poems, legends, fantasy, and also school news, creative ideas and tutorial. This site publishes many texts in one page but does not tell how many writings they have published since it appeared in virtual media.

From the analysis of the narrative structure, the short stories in penuliscilik.com have the same condition, more or less, as those in cerpenmu.com. They have steps based on Freytag's but the writers have not yet applied them proportionally. The resolution comes out too fast, even in one story, the writer narrates '*setelah bercerita panjang … [akhirnya]*' (after telling the story long enough … finally); she is too hasty in telling the resolution of the story. In characterizing, some writers do not develop the main characters: they stay the same in the beginning and the end of the story, or according to Perrine, the character is static (Perrine, 1988:69). Some stories are merely experiences of the writers, without any problem and conflicts leading to a resolution. However, the sites did not mind and published those stories. It does not matter since this website intentionally gives a space to beginners to write anything; the owner is encouraging young people not to be afraid to begin to write, and do not worry with mistakes.

In conclusion, these two websites have different performance. The new website, penuliscilik.com has better appearance in the layout, but cerpenmu.com, as the first website in Indonesia publishing stories written by beginners, does not lose her readers and writers. The narrative structures of them both are similar: the writers need more practice in developing their stories. Penuliscilik.com has a good breakthrough in improving the quality of the story: this site gives a chance to readers to write their comment on each text in all categories. It is expected that the writers can learn from the readers' comments and go on writing in better quality. After all, these two websites should be appreciated for they encourage children not only to read—fictions especially, but also to write their own story.

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Improving English Proficiency of Tourism Workers in Malang

**Ika Nurhayani, Sri Endah Tabiati,
Hamamah, Aris Siswanti**

The tourism industry can be considered as one of the most lucrative industries in Indonesia. It is also considered very effective to reduce the rate of unemployment in Indonesia since it is pro job (it has a high rate of employment), pro growth (it is rapidly developing) and pro poor (it is effective to reduce poverty) (Widodo, 2016).

The Greater Malang area is abundance with tourism potentials due to its richness of culture and natural wonders. As a result, tourists can enjoy various types of tourism in Malang such as cultural, natural, culinary, shopping, historical, religious tourism and agro-tourism (The Department of Cultural and Tourism of the Regency of Malang, 2016).

With the establishment of the Asean Economic Community (AEC) in 2015, Indonesia opens its market in all sectors including tourism to the citizens of Asean countries. It is therefore necessary for tourism workers in Indonesa to equip themselves with necesary skills such as the ability to communicate with English. However, not many high school or university graduates in Indonesia are able to use English to communicate effectively. Renandya (2004) claims that the teaching of English in Indonesia is unsatisfactory and even failed because of the absence of an integrated teaching method.

Based on the ongoing research by Nurhayani, Tabiati, Siswanti, and Hamamah (2017), it can be concluded that the majority of Malang tourism workers have never attended an English training, Moreover, they only demonstrated basic English proficiency during the pre-test done by the research team.

The lack of English skills weakens the tourism industry and also reduces the competitiveness of Indonesian human resources in the industry. The tourism workers cannot provide their best service if they cannot communicate effectively with foreign tourists. Moreover, the AEC en-

ables foreign workers to work in Indonesia and they might secure more job positions if they have better English proficiency than Indonesians. This problem must be solved with join efforts from the stakeholders, the central government, the regional governments, the association of tourism industries and workers, the community, the NGOs, the media, and the investors (Ahman Sya, in Widodo (2016) & Biro Analisa Anggaran dan Pelaksanaan APBN-SETJEN DPR-RI (2016)).

As a member of the community, the university has the responsibility to participate in solving the problem. The research should be started with a need analysis to describe the current level of English proficiency of tourism workers in the Greater Malang Area. The need analysis should also be directed to describe the solutions to improve the lack of English proficiency of the tourism workers.

We argue that the Educational Research and Development by Borg and Gall (1983) is the most appropriate method to solve the problem. The educational research and development is used to design, to develop, to test and to validate educational products to achieve the expected competency. The research question should be: what knowledge of English and culture is needed by tourism workers in the Greater Malang Area to increase their competence to face the AEC?

The Educational Research and Development Approach consists of the following steps:
1. Research and Information Collection
2. Planning
3. Develop Preliminary Form of Product
4. Preliminary Field Testing
5. Main Product Revision
6. Main Field Testing
7. Operational Product Revision
8. Operational Field Testing
9. Final Product Revision
10. Dissemination and Implementation
(Borg and Gall, 1983)

The approach is suitable with the research question since it will result in a need analysis and a product in the form of an instructional book

based on the need analysis, a field testing, and a training in English for the tourism workers in Malang. Since the training is intended for the tourism workers, the instructional book should also be equipped with the knowledge on the local culture and tourism sites.

We propose the following adaption of The Educational Research and Development Approach for a research done in the Greater Malang Area:

1. Research and Information Collection by interviewing government officials and tourism workers, observing tourism workers at work, questionnaire on local culture and English proficiency, and English proficiency pre-test.
2. Analysis of the data obtained from the interviews, observations, questionnaires and pre-test.
3. Constructing an instructional book to teach English along with the knowledge of local culture and tourism sites based on the need analysis
4. Testing the first chapter of the instructional book to a limited number of tourism workers in Malang in the form of a one day training and performing a post test.
5. Revising the product with the help of the expert in the field.
6. Implementing the product by giving an English training using the instructional book for a wider audience of Malang tourism workers.

To conclude, university and its researchers can participate in improving the English proficiency of the tourism workers in Malang by performing a research with the Educational Research and Development Approach of Borg and Gall (1983) adapted to the research condition in the Greater Malang Area.

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Surviving Digital Media:
Language and Power behind Lola Granola's Transformation into Fatima Struggle

Iis Nur Rodliyah

T his essay discusses a phenomenon involving split decisions made by digital and printed media regarding a sensitive religion-related-issue. The argument is initiated by the decision of some newspapers, including the Washington Post for not publishing a Sunday Opus Cartoon Strip by Berkeley Breathed on their printed edition of August 26, 2007. However, they decided to still run it on their online version. Howell (September 16, 2007) reported that *"Readers were confused and angry that "Opus" comic strips with a Muslim theme did not appear in the Aug. 26. …The strips, created by Berkeley Breathed, were distributed by the Washington Post Writers Group and published on washingtonpost.com."* The comic strip is as follows:

©Berkeley Breathed Dist. by The Washington Post Writers Group

This controversial comic strip is about a regular character of Opus who is also a spiritual seeker, Lola Granola preferring to be called Fatima Struggle, in her version of a *burqa* (veil and hijab) declaring that she has become a "Radical Islamist. Hot new fad on the planet." Her boyfriend, the piggish super-patriot Steve Dallas, is horrified (Howell, 2007). The censorship of this comic strip reflects that there is a power behind the words and the context in it. However, why this becomes so powerful then?

Firstly, the words uttered by Lola may be found fearful for western media editors: 'Muslim fundamentalist' and 'radical Islamist'. These words provoke people's awareness of the existence of a community holding a strong ideology lying under them. Keying in the words of 'Muslim fundamentalist' and 'radical Islamist' on a search engine like Google, would show 825,000 and 1,210,000 results respectively and people can notice that the first 10 relevant sites deal mostly with the danger of people and organizations practicing these fundamentalism and radicalism. Thus, these words are considered to be powerful and potential as carrying linguistic manifestation of power called by Eades (2006) as labeling.

Secondly, the context may initiate the controversy, too. This comic strip has been a long time understood as sex joke, so the problem arises when the female character involved in the joke is illustrated in a Muslim's symbol of *burqa*. It is widely acknowledged that in Islamic belief, sex is something ruled very carefully based on *syariah*. However, in this strip, Steve, as a western symbol, is not happy with and does not consider the idea as right to follow. This then became problematic as it touched the domain of ideology of different cultures and the consideration that publishing the strip can be quite provoking, especially for Muslim readers, must have become the consideration behind the newspaper's editor for not publishing it in their printed edition.

Thirdly, ideology also operates behind the controversy. It is worthy to consider Volosinov's opinion on ideological nature of all signs, including language. He (1973 in Holborow, 1999) mentions that *"signs can be highly symbolic in one context but remain simple objects in another"*. He gave an example of bread and wine – mere objects of consumption in one setting, but it may be considered differently when religion is assigned. It is true with this comic strip. When people see it merely as a joke and a fair opinion then it is it, but when people see it under the domain of religion,

the meaning acquired will be totally different. However, people cannot argue that it is the people who should change their point of view in order to obtain appropriate and expected reaction as it has never been an easy task to change people's way of thinking instantly. Moreover, people are always righteous to give their judgment on every sign and context that they encounter lake being claimed by Volosinov (1973 in Holborow, 1999) that *".....every sign is subject to the criteria of ideological evaluation... wherever a sign is present, ideology is present too."*

Fourthly, social and cultural relation of power also takes its part. Crawford (1999) states *"cultural differences do not exist in a value-free universe but operate within particular relation of power."* In this case, there is a power assigning in the cultural differences between Western and Islamic cultures in general. As reported by Donaldson-Evans (2007), the editor, Amy Lago, said that she flagged some of the syndicate's newspaper clients for two reasons: '*because of the possibility that the jokes about Islam would be misconstrued and because of the sexual innuendo in the punchline*." Here, the editor was being very careful with the content of the comic strip because of her uncertainty on Muslims' culture in reacting to this kind of joke. She added that *"I don't necessarily think it's poking fun [at Islam]," "But the question with Muslims is, are they taking it seriously?"*

The last is that "the politics of identity shapes how we interpret what people say to us" (Joseph, 2006:3) also operates in this case. This concept applies for both the readers and the publisher. A print version of newspaper has usually been established in longer time thus stronger than the online version. The identity attached to the print version assigns bigger responsibility on the published contents and people will directly judge that it is what the paper believes. While for most people, the identity of an online version of a big newspaper exists only as complementary and it brings with it a contemporary sense. Thus, people's reaction towards its contents is expected to be less impulsive and straightforward than with the printed version

The whole discussion clearly shows that the power over the use of language is significantly influenced by ideology, social and cultural relationship and politics behind a language and people using the language. These are the factors that might turn language into something powerful and possesses power in human life.

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Content Analysis on Character Building Values Reflected in English Textbooks Used in Reading Classes

Ida Puji Lestari

Introduction

Character building is a way to strengthen one's character by molding oneself into a productive person, a person who has good qualities which fit the society. In the case of Indonesian context today, character building needs to be directed more specifically to respond to certain issues and cases related to people's moral degradation.

This year there is a regulation that every subject, including English, in every school in Indonesia has to instill the values of character building. Therefore, Indonesian government will implement the main values in college subjects that will be internalized by college students. There are 18 values of character building in national character and cultural education or PBKB (2010), namely: 1. religious, 2.honest, 3. tolerance, 4. discipline, 5. hard work, 6. creative, 7. independent, 8. democratic, 9. curious, 10. nationalistic, 11. patriotic, 12. sportive and respectful, 13. friendly/communicative, 14. pacifist, 15. reading enthusiast, 16. environmental concern, 17. social concern, and 18 responsible.

Teacher and stakeholder should insert the character building values stated by the government in current curriculum, syllabus, and lesson plan, especially for university levels. Textbook must also meet the need of official public teaching syllabus. According to Kulsum (2011), the urgency of conducting character education of national commitment for Indonesia students are as follows: a) character and culture education is a part that cannot be separated from national education, b) character and culture education must be developed comprehensively as a part of cultural process, c) the effort to revitalize national character education requires national movement to practically motivate spirit of togetherness.

With these goals and purposes, it is strongly expected that the design of character education in Indonesia will help to develop human resources in Indonesia, especially young generation, to be well educated and to have moral responsibility. This study attempts to describe values that needs to be taught in the effort of cultivating character education in Indonesia setting, as well as some suggested implementations for conducting character education, especially in the area of English language teaching and learning.

Workshop Procedure

The teachers who join a team teaching conduct a workshop to evaluate the English textbooks that they used during teaching reading classes by identifying the character building values represented in the reading texts, whether the reading texts represent the 18 character building values or not. Then, they conclude to emerge the character building value from the reading text that they read with the students, so they not only teach reading but also teach moral lesson taken from the English reading textbooks.

The table below shows the basic steps of teaching reading with character building values taken from English reading textbook.

No.	Session	Activities
1	Introduction	a. Introduce the topic key words b. Teachers' instructions
2	Cooperative work in small group	a. Students' role to discuss the reading texts they read b. Use reading strategies: KWLH diagram
3	Closing for whole class	a. Whole class wrap up b. Follow-up activities c. Teacher's explanation about character building values

Hutchinson and Torres (1994:317) stated that textbooks have vital and positive part to play in day-to-day English teaching which makes their importance becomes greater. Teacher should consider the instructional materials in the textbook, however, because the instructional materials in a textbook are crucial for both teacher and students. So, appropriate in-

structional materials should be selected based on the instructional objectives and taken from relevant sources.

Conclusion

In sum, the workshop can give theoretical contribution to the researcher; it is used as a stepping stone in improving the quality of the English textbooks by giving beneficial suggestions related to how to include the character building in topics, reading texts, and activities in the English textbooks. Practical contribution is to the lecturers of English, it is expected that the finding will help them in selecting the materials and will be able to take this study for consideration in using the appropriate English textbook for their students.

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Maintaining the Identity
of Bahasa Indonesia in Digital Age

Eka Sutarmi

As human being, we cannot live individually. We need communication and interaction with others. Then, if someone talks about communication, automatically he or she also talks about language because language is a means of communication. In other words, communication and language cannot be separated each other because by using language, people can express their thoughts, feelings, opinions or ideas more easily. It means that language is the main instrument of expressing ideas or relating information and message to other people. People understand what others mean through the language they communicate.

Language is considered as an exclusive human mode of communication. In interpersonal communication, we can look its role within individuals and its function within society. Language is a system of visual, auditory, or tactile symbols of communication, and the rule used to manipulate them. Finacchiaro states that language is a system of arbitrary vocal symbol which permit all people in a given culture to communicate or to interact. Meanwhile, according to Sapir, language is purely human and non instinctive method of communicating ideas. Furthermore, Hornby states that language is a system of sound, word, pattern, used by human to communicate thoughts and feelings (Susanto, 2007:3).

One of the languages, which are often used as a means of communication, is Indonesian. It becomes the official language in Indonesia. Because of that, Indonesian has been used as written or oral communication for both formal and informal purposes. Based on the http://ipll.manoa. hawaii.edu, Bahasa Indonesia is a 20th century name for Malay. In 1928, with the country's nationalist movement in full swing, the Congress of Young People drafted the famous Young People's Pledge (*Sumpah Pemuda*) declaring Bahasa Indonesia the pre-eminent language of Indonesia as well as the language of national unity (http://www.expat.or.id).

On the last pledge, "*kami poetra dan poetri Indonesia mendjoendjoeng bahasa persatoean, bahasa Indonesia*", there was an affirmation of Bahasa Indonesia as a unifying language throughout the archipelago. Besides, in 1945, when the Indonesian nationalists declare an independent republic, the Proclamation of Independence, the state philosophy of Pancasila and the Constitution were all uttered and framed in Indonesian, and the language remains an important component of Indonesian identity today.

Nowadays, we face the digital age. As we know that in the digital age, we encounter development of information and technology that always changes rapidly. Innovations always appear almost every year. We are as the digital generation of 21st century must be ready for it. Of course, it brings the positive and negative impact for us. The positive one, it certainly encourages the disclosure information to everyone. The world becomes to be just like a "small village", everyone can communicate very easily. On the contrary, the technological development causes many problems. One of them is related to language. As a part of culture, language is very crucial. In digital age, the foreign languages easily influence the use of Bahasa Indonesia. Bahasa Indonesia needs to able to compete with foreign language. Because of that, we have an important job that is maintaining the identity of our country including the identity of our national language, Bahasa Indonesia. We must be proud of our national language and, as best as we can, we must use it properly.

In digital age, I think the people have not used Bahasa Indonesia properly. Many people are not confidence in using it. Instead, using foreign language or non-standard language makes them more confidence. They believe that inserting foreign terms seems more modern, honorable, and educated. The awareness of the Indonesians as native speakers in using the good and correct Bahasa Indonesia is really needed. It can be started from a small thing. For example, when someone wants to update the status in social media, it's important to use Bahasa Indonesia properly and correctly. People, especially the teenagers, need to be wiser in using Bahasa Indonesia in order to avoid the use of non-standard language or slang excessively. They should keep in mind that Bahasa Indonesia, as the national language, can be a part of digital age instead of its victim. According to Adisumarto (1992: 150), the survival of Bahasa Indonesia depends on the people of Indonesia as its speakers.

We should be able to distinguish between positive and negative influences of digital age on the development of Bahasa Indonesia. National language remains exist and survive against negative influences of foreign language if it is continuously and properly spoken and practiced; I think it is necessary to face the digital age. On the contrary, negative attitude towards Bahasa Indonesia, by using it incorrectly and improperly, will affect its existence in digital age. As a native speaker of Bahasa Indonesia, we must care about that. Although it seems hard, trying to use standard Bahasa Indonesia in certain occasions is important. The teenagers, especially, should minimize using slang language and non-standard language, because this also brings the bad effect for Bahasa Indonesia.

Have we ever thought that Bahasa Indonesia can be an international language like English and Chinese? I think it is possible, so that the people around the world can use our national language. Ridwan (2000: 145) believes that Bahasa Indonesia will be able to fill the requirements and ready to face the challenges of the development of technology in digital age. Since its structure is simple and easy to learn, Bahasa Indonesia has big chance to be learnt by people around the world. The fact that some countries in the world have studied Bahasa Indonesia, such as Australia and Vietnam, is a proof that the language can become an international language. I hope that will come true. From now on, we must be aware about the use of Bahasa Indonesia. It is our responsibility to maintain the identity of the language.

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The Phenomenon of Social Media as an Important Tool to Literate Students in Digital Era

Pradnya Permanasari

Now we live in the digital era. It means that everyone must literate themselves to use some digital equipment. Digital literacy is a necessity for us. Digital literacy is the awareness, attitude, and ability of individuals to appropriately use digital tools and facilities to identify, access, manage, integrate, evaluate, analyze, and synthesize digital resources, construct new knowledge, create media expressions, and communicate with others in the context of specific life situation, in order to construct social action and to reflect upon this process (Martin, 2005:135).

In educational digital literacy, teachers must be able to construct and use digital tools as social media to literate the students. There are some social media that can be used to be tools to have the digital literacy such as Facebook, Instagram, Path, Whatsapp, etc. In this paper the writer discusses about the use of social media to literate the students in this digital era.

Definitions of Literacy

According to Merriam-Webster's Collegiate Dictionary online (www.m-w.com/cgi-bin/dictionary), literacy is "the quality or state of being literate." Literate, according to this same source, derives from Middle English and Latin terms meaning "marked with letters" and "letters literature." Two definitions are provided:
1) Being able to read and write
2) Having knowledge or competence in literature or creative writing.

Being able to read and write is a very important skill owned by people in this world. There are many ways to make people become literate. As the Indonesian government does nowadays, there is "*Gerakan*

Literasi Sekolah" that makes all of the students read and write every day. They have to read and write at least 15 minutes a day. Reading and writing are skills in language that should be mastered by the students. Here, in this action, there are many teachers involve social media as a tool to make the students become interested in reading as well as writing.

In academia, the definition of literacy has also evolved from an exclusive focus on reading and writing to encompass a more inclusive and expansive perspective. Some of those works has come from researchers involved in exploring literacy among diverse populations and across cultural/political/socioeconomic boundaries. In the introduction to their edited volume, Dubin and Kuhlman (1992) discuss the changing definition of literacy:

> *the 'literacy' part of our title has taken on meanings that go beyond the simple definition of 'reading and writing' as we had conceived of it in 1984....we acknowledge that the word literacy itself has come to mean competence, knowledge and skills (Dubin). Take, for example, common expressions such as 'computer literacy,' "civic literacy,' 'health literacy,' and a score of other usages in which literacy stands for know-how and awareness of the first word in the expression. (p. vi)*

From that definition, the writer concludes that there are some types of literacy. Some of them are visual literacy, computer literacy, politics literacy, and so on. Social media becomes an effective tool to accomodate those all types of literacy.

Definitions of Social Media

There are some definitions of Social media. Social Media is "media for social interaction, using highly accessible and scalable communication techniques. Social media is the use of web-based and mobile technologies to turn communication into interactive dialogue."(Cohen, 2013).

Other definition of social media is taken from Webster dictionary that social media is forms of electronic communication (such as websites for social networking and microblogging) through which users create online communities to share information, ideas, personal messages, and other content (such as videos), (Webster, 2004).

From those statements, we can have a conclusion that social media is a communication tool in which the users create online communities to share information, ideas, personal messages to the readers.

How to Implement Social Media in Classroom?

In the implementation of social media in classroom, the teacher should be able to direct the students to choose and construct the internet and social networking properly. The basic aim in using social media in classrooms is to literate students online so that they are able to access and write knowledge or information in and out of the classroom. The students should be able to access and critically analyze online information.
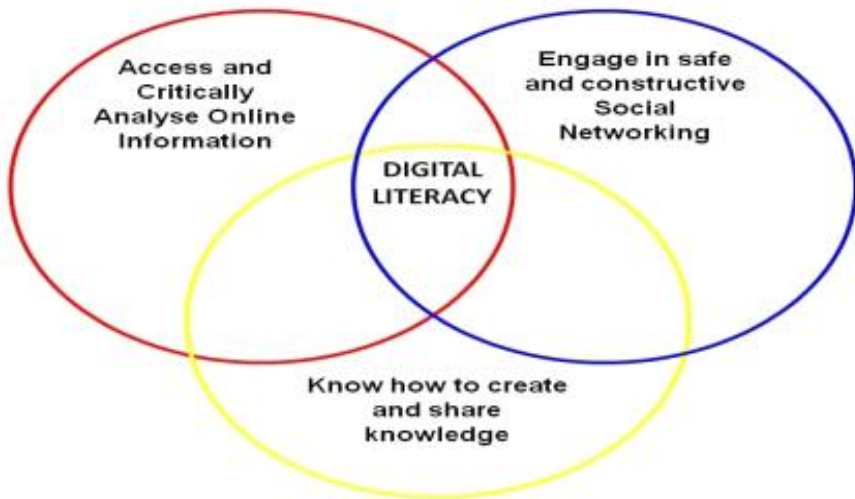
The important activities in the implementation of social media in learning activities are that the students read and write information online appropriately. The teacher asks the students to write a summary, read others' works, analyze the information, and give comments.

Social media is an effective tool to be used in educational field to literate students. In implementing this social media as a medium in teaching and learning process the teacher should be wise. The teachers must direct the students to choose and construct social networking safely. The students should be able to know how to create and share information

appropriately. The last is that the students are able to access and analyze online information critically.

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Anime in the Digital Era

Putri Sekarsari

Japan is a country with varied culture. Until now, traditional ceremonies such as *chanoyu* or *seijin shiki* are still done in Japan. *Matsuri* or Japanese festivals are still held around Japan every year. In terms of orthography, four systems of writings are used until now in Japan, including *kanji*. For Japanese people, culture means big thing. They embrace culture in their life. This makes Japanese culture keep alive even in this postmodern era.

Culture is 'distinctiveness' (Burton, 1999). It is about special thing of social groups which can give them identity. This identity refers to the image attaching to the group. Not only is the traditional culture, nowadays, Japanese pop culture developed well in many counties, including Indonesia.Pop culture is famous contemporary (Shindo, 2015). Japanese pop culture is very popular among youth because it reflects the young soul.It is about the freedom, dream, and a huge imagination about life and future. As Formas (1995) mentioned, young people are culture phenomenon. They try to find their identity through their environment.

One famous Japanese pop culture is anime. Anime is a Japanese term for hand drawn or computer animation. Anime is abbreviation of word 'animation'. For people outside Japan, term 'anime' is only used for animation from Japan.Anime emerged and spread popularly in 1963when Osamu Tezuka made the animation of 'Astro Boy'.

The appearance of anime on Indonesia TV shows became the starting point of Japanese popular culture development in Indonesia. Doraemon and Pokemon are the real example of how those anime shows impressed so many people in Indonesia that time. Because the public interest was good, more animewere aired in premier hours of the television programs. Along with the digital era, where internet is everywhere, it becomes very easy to watch anime. All people can watch any anime any time they want through their smartphone. They can download the anime freely for pri-

vate collection. They can also copy or exchange their anime collection with their friends easily.

Digital era enables the Japanese learners to learn Japanese language in fun way. Japanese culture also can be learnt this way. Certain materials of Japanese lesson can be taken from anime. Research also can be done by using anime as the data source.

The development of the anime production cannot be blocked anymore. Nihon Kogakuin is a design and animation vocational school which is located in Tokyo to support the development of anime in Japan. It has seven faculties and thirty-five department programs. For the rapid growth of anime development, animation schools are alsoheld in Indonesia. It encourages the animation lovers to develop their talent.

Further, the anime booming triggers the emergence of costume play or it is popularly called 'cosplay'. Imitating an anime character became new trend in early 2000. Cosplayer imitates not only the costume, but also the makeup, hair do, and behaviour of the anime character. In Indonesia, cosplay events are held many times in every year. The visitors of the events are increased time by time.Cosplay competition is always eagerly awaited by cosplayers to show their talent in imitating character. The assessment of the competition covers the detail costume, performance, appreciation of character, audience enthusiasm, and the creativity of the cosplayer. JJM or Jak Japan Matsuri which is held by Japan Foundation becomes the biggest Japanese festival in Indonesia. Not only anime and cosplay, other Japanese pop culture can be found here.

As anime is one of popular cultures, culture industry appears as the effect of mass media era. Term culture industry was coined by Adorno in 1944. He claimed that popular culture is similar to a factory that produces standard cultural goods. He criticized that in culture industry, the distinction between high art and low art has disappeared, culture becomes a manufactured good and consumers become the object of the production (Burton, 1999). Anime is made available by the mass communications media. It is made to render people become satisfied. Unfortunately, this ease and satisfactory can cultivate a false psychological need which can only be met by capitalism products.In brief, anime is not made for art any more, but to meet the demand of the consumers. JJM (Jak Japan Matsuri) is not only to accommodate the enthusiasm of Japan pop culture lovers,

but it is more for tradedevelopment of products as part of culture industry idea.

In term of anime lovers, in fact there are psychological effectsthat appear when they love anime too much. They can be addicted. At least there are three effects that usually appear. The first, anime lovers can become '*weeaboo*' or 'Japanese wanna be' where they try to be like Japanese. They dress in Japanese style and behave like Japanese too. Theyare obsessed with Japanese culture and think that all about Japan is superior. This can reduce their nationalism and love towards homeland. The second one, anime lovers can lock their self in their room for long time watching anime. They limit their self from outside world and they are not socializing. This phase is called '*hikikomori*', the person is called *otaku*. An *otaku* liketo sink in their own world, spending time for watching anime only, then they forget to contribute for their environment. The most dangerous is the third one, '*nijikon*'.*Nijikon* is a Japanese term for people who fall in love with2D character of an anime. Previously they only love merchandise of the favourite character, then they watch the anime intensively and call that character as '*watashi no waifu*' (my wife) or '*watashi no husbando*' (my husband). Finally, they are obsessed to that character as it is a real person. A *nijikon* will think that anime character is more attractive, and then they lose their interest to have any relationship with the opposite sex.

There are varied genres of anime. Due to the ease of internet access, all people can watch any anime with any genre. Even '*hentai*' anime which has many sexual scenes can be accessed very easily through smart phone. Of course, this can cause bad effect. Not only *hentai*, other genres like '*shonen ai*'or anime about gay, and also '*shojo ai*' or anime about lesbian are available. Those kinds of anime genre influence the anime lovers' psychology. If they watch those anime again and again, it will be like planting an idea on their brain that what they watch is an ordinary thing. They are encouraged to talk porn thing and have dirty mind.As Holmes (2013) said that physical and cultural environment in which it develops influences the vocabulary. Moreover, they are not ashamed to share or post porn anime pictures on the social media.

To avoid that bad phenomenon, the government should make policy to limit the anime which can be aired in Indonesia. Some contents should be banned. Moral values of the citizen also need to be developed.

Anime is a fun thing to enjoy; we can learn Japanese language, life, and culture by watching anime. Butself-control is needed to protect our self from being addicted to anime.The role of government takes a crucial part in managing what content can be aired in Indonesia.

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Keeping up with Generation Z

Rima Febriani

As someone who was born in the mid-1980s, I have been battling with identity crisis even in the age where I am supposed to have found myself after a long spiritual journey, possibly by solo travelling or getting my heart broken. Being a millennial, the generation who is now in the productive age, dominating the workforce and influencing trends on social media, I am struggling with the qualities "inherited" by Generation X and the challenges of meeting the new kids on the block with different traits. In a general sense, I am frequently annoyed by my generation's desire for attention, but also would defend them in a Twitter-war with GIFs. Yet my biggest fear is to become one of the adults who complains about today and compares it with their time. While I am still unprepared to deal with younger millennials, it was pointed out to me that there was a shift on the generation. In the middle of complaining on how they still send an e-mail without a subject or proper salutation (see how self-absorbed I can be), a new flock of babies born in the end of the twentieth century has enrolled to university accompanied by their parents -something that did not happen during my freshman year. Hold my organic avocado juice. Currently I teach at the English Department and have been stationed there since 2011. My job requires me to meet young adults who have just enjoyed a small freedom being away from their home as well as being responsible for themselves.

Indonesian online media portal *Tirto.id* conducted a survey on March 9-June 16, 2107 to 1,200 youngsters in Java and Bali born from 1996 to map the characteristics of Generation Z or post-millennial. The results were reported on their website by comparing them to older generations and displaying diagrams of their personal lifestyles. It is indicated that in general they tend to be open-minded, active in social causes, fond of sharing, and target-oriented as opposed to the two previous generations who are said to be more individualistic. The survey may be still on the surface as the questions that determine the conclusions are not suggested and the

population only comprises young people who live in big cities. Still, the data may become a start to understand this new generation.

To confirm the results, I showed this report to a class of young people born in 1998 and 1999, and one of my students indicated that it must be conducted by a millennial who does not play game because they seem clueless the world of gaming today. They cannot identify themselves in several traits presented in the survey, but also agree that they belong in the survey or recognize it on their peers. I myself find teaching Generation Z is less-challenging than dealing with millennial students. These kids pay more attention, understand how to use digital resources, speak more eloquently, accept different opinions and would express their own if necessary, and contrary to popular belief, enjoy reading. Well, at least in my classes. Of course we must take everybody-is-different and not-all-of-them attribute into account, but the newer batches are more undemanding to instruct; perhaps because this characteristic can fill my Generation Y ego than my fellow millennials. Yet as much as I become #TeamGenZ, something has been keeping me up all night while I was scrolling for the latest political debates on social media. As the world grows to be more advanced and faster, will I not, in the next 10 to 20 years, spend a long session lecturing new students on how they are supposed to be more like their seniors?

In *A Life Beyond Boundaries: A Memoir* (2015), the late Benedict Anderson recalled the time when he was still a student in Cornell University. He also reminisced his field work period in Indonesia where he met with Indonesian scholars, students, and people that eventually become his field of expertise. As a memoir would, Anderson compared the then and the now, and one of which was on how resources were archived. Today, almost no one in modern society has never used Google search engine. The easy access to information, for Anderson, has made memorizing less important because you can always retrieve it by asking the engine to do the research for you. There is no point of remembering, something has stored it for you. The engine has become a source for everything -in Indonesia it is commonly addressed as *Mbah Google*, a title usually earned by an old wise man- that anyone who dares to ask before googling would be told to do so. Consulting an inorganic entity instead of humans in flesh on the other hand has gradually replaced social interaction. Discussions may

be facilitated without having to organize a certain event. Speeches and the way they are delivered are substituted with words and emoticons. In many occasions, digital forums can turn into a battlefield. Google plays a role as the main tool to find references; suddenly everyone seems to know and remember everything. However, just as distorted our own memory is, anything retrieved from Google can also be highly debatable since it can store even the biggest hoaxes.

That is only Google; we have to keep up with other forms of digital application. Science fiction becomes more realistic. Children of the future are now being raised by millennial mommies and daddies, and we have witnessed the changing in the parenting pattern today. Constant debates on the perfect upbringing somewhat frighten me; mostly due to the fact that kids today speak fluent American English at elementary school and as an English teacher, that type of kid is my kryptonite. As other post-something, I often have to struggle to understand the non-affixed terms and before I do, here comes the post-. When they enter my Department and enroll in my Creative Writing class, I probably would have to change the course final requirement from a short story to a published novel. In the last few years, I have changed the submission from printed work to blog posting in order to enable me to confirm if the writings are not copied and pasted from somewhere in the digital realm. Some still thought that I was too obsolete for the internet and did it anyway. To anticipate this, I assigned the theme about themselves and their neighborhood; no more exotic names like Claire, an introvert aspiring novelist living in an apartment in Manhattan who meets a tall brown eyed successful Patrick in a small coffee shop. They must tell a story about a young Sundanese girl from the rural Garut who has changed her personality since her parents bought her a new Chinese-made smartphone or a science fiction about an old man traveling back to Sumedang during the Dutch colonial era to save the love of his life. These ideas, which are real, came unexpectedly although the writers still must polish their language skills.

The digital world may help them learn English more effectively than it was before, but I have seen some students whose English is advanced tend to use the terms and slangs in today's American English from the celebrities they are following in Instagram, even in an academic writing. So when I was reading it, I be like, wha??? Perhaps it is the challenge

in teaching English for the future's generation in a world that probably has become post-globalized. Assigning materials about Indonesia in English, asking them not to laugh at their friend's thick accent when speaking in front of the class, or forbidding other countries to be used as a setting (also a little bit of childhood nostalgia from yours truly) would hopefully manage to maintain my fondness of Generation Z. A generation of open-minded, sharing-enthusiast people who commands English in their Indonesian way; maybe I would talk less about *zaman saya dulu* proudly in class.

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Netizen Rhetoric on Indonesian Issues in Social Media

Rohmani Nur Indah

Rhetoric is a discourse that is relevant to the realization of reasoning or the skill to show logical thinking and is a prominent issue as people express their thought freely during this era of information today. It is relevant with the freedom of expression that begins since Reform Era in 1998 (Emilia, 2010). In this case, it is also relevant with the 4R basic competences comprising *r*eading, *w*riting, *a*rithmetic, and *r*easoning (Hayat & Yusuf, 2010). Each of the competences support one another and the last element, reasoning has become more significant particularly in facing the more challenging digital world. In terms of the rapid information in the latest century, it demands the reasoning skill of the netizen to filter the information to be valid and reliable.

Reasoning skill is also a criterion of one's critical thinking. The rhetorical strategies used in one's speech characterize his way of making inferences. A good inference shows the logic of an argument that refers to some questions such as how the claim presented is sound or unsound (Dowden, 2010). To do this, any critical thinker must be able to identify potential fallacies. A fallacy is a misleading or unsound argument. Therefore this study focuses on the fallacies or flaw of reasoning showing the defect of one's argumentation.

In common discourses, argumentation often involves flaw in logic as one tries to describe his/her deduction in his/her way. The flow in reasoning generally occurs in the context of conversation or discussion on familiar topic. The more familiar one with a topic, the more opportunities he/she has to express his/her view which may lead to fallacies. It is in line with the finding of Indah (2013) studying the relationship between critical thinking and fallacies and topic based on topic familiarity. Similarly, Stapleton (2001) also arrived at the same conclusion that Japanese students tend to express fewer fallacies in writing about American topics

which are less familiar to them compared to Japanese issues. Indah and Agung (2015) also find various types of flaw of logical thought in English department student's writing. More faulty reasoning is found in the issues which are considered not new. In this case, more faulty deduction on the logos is found as the most frequent type. Because the issues are considered more familiar to the students, there is tendency of leaping the premises to come to the direct conclusion (Indah & Agung, 2015). When writing on global issues, students still cannot avoid the occurrence of fallacies especially on the type of the logos as thedominant flawed reasoning. The most obvious one is the tendency to make hasty generalization. In this case the students believe that the general fact will be exactly the same as what s/he has assumed through his/her claims (Indah, 2016).

The argumentation among the users of social media is also interesting to examine. This study examines the netizen rhetoric in the three Facebookgroupfan page namely Jonru, TemanAhok and FPI. There were six corpuses of data, from which forty two statements chosen as the data to analyse.

In the findings, it is obvious that the errors netizen made in reasoning occur when the reason does not adequately support the argument in one of a number of ways. The flawed relationship can exist between the statements in an argument attempt. These are called logos fallacies and they include fallacies such as irrelevancy, false analogy, hasty generalization, slippery slope, correlation proves causation, faulty dilemma, and begging the question. These are as stated by Ramage and Bean (as summarized by Stapleton, 2001). Among them the occurrence of hasty generalization is the most obvious compared to other types of fallacy. In addition, more sentences show appeal to emotional premises. The writers from heterogeneous background conversing an issue in a fanpage through social media cannot avoid having reasoning flaw with certain emotional states. The emotional appeal found in the data are to make some judgement on the person being argued, to accused certain attributes of the person in the argument, to provoke readers and the other writer to have the same assumption and to make them angry by making fun of both the person in the argument and the readers.

The reasoning flaw occurs in ethos of ad hominem or attacking the character of the arguer. Ethos on this type occurs on the topic of Ahok's

opponent and on the controversial prayer. Ethos is not found in the fanpage of Jonru.

In the data chosen, the current Indonesian issues are on politics as the people on the social media or the netizen tried to make the relevant arguments which sometimes can also be irrelevant and contain several types of fallacies. In all of the data, the faulty deduction on pathos always occurs. Because the political issues are considered more familiar and always dynamic for the netizen, there is tendency of leaping the premises to come to emotional appeal which tends to raise faulty reasoning.

Errors in the reasoning of pathos can actually become rare whenever the netizen talk about factual things not by instant inference which is added by emotional appeals. In addition, writer can avoid faulty reasoning of logos when they agree with one another by supporting their statement using logical reasoning. Accordingly, it is clear that discussing topics with logical support limits the expression of the netizen causing faulty reasoning on pathos.

Understanding the phenomenon on the types of fallacies in netizens' chats from the selected Facebook group having a lot of responses brings some pedagogical implications. Since this study on fallacy tracing results in the more various types of pathos fallacy including double fallacies, it is important to trace back the rhetorical skills of the netizen. This is because the rhetorical skills are shaped through education. Influencing readers to believe the same value justification should not be made merely by involving emotion and attack the opponents. This is because these types of fallacy are proven to be dominant in the students' claim of policy. As described by Dowden (2010), fallacies should not be persuasive, but they often are. Fallacies may be created unintentionally, or they may be created intentionally in order to deceive other people. It needs more emphasis through teacher's guidance and modelling so that in presenting the argument, netizens can avoid making unnecessary fallacious statements.

Exploring the phenomenon on the types of fallacies in netizen's chats on Indonesian issues as conversed in social media brings implications. Knowing that the pattern of fallacy shows that pathos on appeal of emotional premises becomes the trend, netizens should be aware not to involve emotional states which can result in chaos or online fight. Netizen should focus on the argument not by shifting to more personal issues

which can harm the essence of the discussion. Considering that the faulty on logos is also dominant, it is important to remind netizen to make justification on the factual condition happening in the discourse of Indonesian issues. Influencing readers to believe the same factual justification should not be made merely by exaggerating the issue and hastily resulting generalization. Another implication is that netizens need to base their argument on some related references relevant to the topic of the discussion.

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On the Power of Mass Media: Representation of Prabowo and Jokowi

Tantri Refa Indhiarti

The last Indonesian presidential election in 2014 has depicted how strong the power of Prabowo Subianto and Joko Widodo (Jokowi) were in influencing and encouraging their voters. A survey conducted by Founding Fathers House shows that 2014 presidential election reaches an estimated 80% of voters nearly doubled from 2009 presidential election (2014). Triggered by two candidates only remaining in the second round of the election race, it makes a fierce competition between the two candidates using their own way in constructing public stance. In this level, the role of mass media as a news maker is vital.

The two candidates are seen to have divergent strategies being covered in the Jakarta Post. These strategies are actively categorized into actor description, authority, comparison, counterfactuals, disclaimer, number game, populism and victimization. Prabowo and Jokowi were unequally exposed in which each candidate was described considerably varied. Although 8 kinds of ideological discourse structures were found regarding the representation of Prabowo, the information in his news coverage was dominantly negative. This notion was also reinforced by the existing of disclaimer and victimization exposing the candidate's negative information as seen in the following excerpts:

> *Prabowo has also vowed to develop rice fields, but has failed to give details of where or how.*
>
> (Disclaimer)

> *…he had seen sufficient evidence suggesting Prabowo had a mental illness.*
>
> (Victimization)

On the other hand, both strategies were not found in Jokowi's news coverage. This one thus makes Jokowi was treated as in-group member by

the Jakarta Post. Such positive and self-representation and negative other-representation are an indicator of ideological basis as they are a signification of intolerant way of reporting someone or something. That is, van Dijk (2004) states that the way of reporting is used to be ideological as it tended to positively assess in-group's actions, norms and values, but at the same time negatively judge what has been done by the out-group. Therefore, by using van Dijk's (2004) framework for dissecting the representation of Prabowo and Jokowi, the polarized structures of the Jakarta Post newspaper in viewing each candidate remains obvious. In other words, the newspaper attempted to encourage its readers to vote for Jokowi and make them felt that it would be lesssensible to vote for Prabowo. Such manipulative way of encouraging and discouraging reflected Fairclough's (1992) notion of centripetal and centrifugal pressure that was subjected to mass media.

In the domain of *Actor Description*, Prabowo and Jokowi were unequallyexposed and the way each candidate being described by *The Jakarta Post*newspaper varied considerably. *The Jakarta Post* newspaper frequently described Prabowo in negative representations, while Jokowi was depicted in more positive ways. Here, the reproduction of inequality was encoded by the fact that ideologically, *The Jakarta Post* newspaper most likely over exposed the positive side of in-group members and often labeled the out-group in a rather negative way as seen in the following excerpts.

> *The document states Prabowo as Kopassus commander, overstepped his authority…*
> *In conclusion, the DKP said Prabowo had disgraced and disregarded the military system and committed a criminal offense.*

Prabowo was frequently depictedas a "hostile" *Kopassus* commander in which it was implicitly expressed through using negative-meant verbs such as *to summon, to disgrace, to disregard,* and *tocommit*. Jokowi, on the other hand, emerged with positive-meant verbs such as *toaddress, to agree, to aim, to promise,* and *to propose* that highlighted him as a "firm decision maker".

> *From that assumption, Jokowi promised to increase the budget allocation for…*
> *Jokowi proposed, among other aspirations, to grow the economy…*

In the category of *Authority,* it is found that *The Jakarta Post* newspaper authorized Jokowi with positive remarks from the legal experts. Conversely, Prabowo was frequently authorized with negative evaluations. If any, it must be quoted from those who were in his party coalition. For example,

> *Indonesian Institute of Sciences (LIPI) economist, Latif Adam said that Jokowi offered concrete action plans, mostly reviewed from his actual experience.*

When the subject was changed to Prabowo, as could be seen in the following excerpt the economists judged his calculations as"completely wrong".

> *We think recent poll results showing Prabowo drawing close to Jokowi have been investor-unfriendly, Tim Condon, an economist with Dutch-based investment bank ING Group said.*

The notion of *Authority* itself was based on the fact that a setof reasons or arguments need to be authorized by organizations or people whohave credence and credibility in order to gain public approval. For instance, thestatements given by international organizations (United Nations, WHO, UNESCO*etc.*), experts, moral leaders, scholars, the courts significantly contributed to the creation of public opinion. As stated by van Dijk (2004), people who sat on theparliament had different ideologies; thereby they would cite different "authorities" to support their claim. In case of presidential campaign, strong support, approval, and encouragements of someone or particular organizations which are publicly exalted served positive orientation toward president candidates on their voters' perspectives.

The category of *Comparison* was related to the notion that news media frequently tended to make comparison of two objects or more. Van Dijk (2004) states that obviously, discussion of comparison can be seen through the writers or speakers' effort to distinguish in-group and out-group. The most typical strategy of this category was to compare in-group positively while out-group negatively. The *Comparison* strategy was generally marked through the use of comparative cue words such as*compared to*, *in contrast, on the other hand, while* (conjunction) *etc*. What emerged

from the examination of keywords Prabowo and Jokowi in this *Comparison* strategy was that *The Jakarta Post* newspaper considered the superiority of Jokowi rather than Prabowo. An example that indicated the superiority of Jokowi over Prabowo was the following excerpt, in which it was stated that Jokowi's main point was considered more realistic while Prabowo was appraised as weak.

> *Jokowi offered concrete action plans, mostly derived from his actual experience as a public policy maker, something that Prabowo lacked.*

In case of *Counterfactuals* strategy, the representation of Prabowo was notwholly positive, rather there were some caveats suggesting the readers to not votefor him. *Counterfactuals* strategy, however, was a kind of reasoning strategy inpolitical discourse served to express doubt, wishes, or possibility. It was quietsimilar to conditional sentence in a way that it typically used expression like "what would happen, if…" (van Dijk, 2004). It is found that such construction was mainly utilized to make supposition like "what it would be like, if I elected". One of the purposes in utilizing such *Counterfactuals* strategy inpresidential campaign served to persuade the readers to vote for one particular candidate. It was argued that *The Jakarta Post* newspaper constructed conditionals which implied persuasiveness to vote for Jokowi and hypothesized the readerswhy should not vote for Prabowo. For instance,

> *Indonesians must brace for an even weaker rupiah if Prabowo Subianto wins the presidential race, global banker…*

The Jokowi-Kalla presidential campaign team, Siti Musdah Mulia said if elected, the ticket would improve the legal systemso that it could empower law enforcement agencies.

The excerpts indicated that Prabowo's presidency would carry weaker rupiah, while it is beneficial for law agencies to support Jokowi in the presidential election.

The investigation of president candidates, Prabowo and Jokowi has proven that there exists the idea of intolerant ideology produced by the Jakarta Post as a result of prevailing dominance and inequality within its news coverage. Indeed, there is always what van Dijk (2004) calls as us-them ideology in tolerance in the representation of both candidates.

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Poem for ESP, Why not?: Engaging Interactive Classroom Instruction

Uzlifatul Masruroh Isnawati

In the context of teaching English for specific purposes (ESP), in this case Business English, as one of the required course for students majoring at Economics Faculty, it is important to create teaching instruction which engage the students on skills they should acquire. To be effective practitioners, particularly in universities offering interdisciplinary academic programs, they need to be well-versed in the requirements of the disciplines and to understand the discursive practices of the professions at the receiving end of the academic programs. Thus, the teachers need to explore why these disciplines include certain subjects, how these subjects are taught, and what types of texts are used in this discipline. Poem as one kind of genre is considered as an interesting genre to motivate the students in learning English in the context of ESP.

In relation to personal growth model, Carter and Long (1991) suggest that literature teaching assists the learners to achieve an engagement with reading of literary works. This engagement counts for enjoyment and love of literature in learners' personal, which can go beyond the classroom and last throughout their lives. Then, learning through poetry promotes kinds of conditions where the personal growth is possible to happen. Individual and communal experiences of love, enjoyment, and enthusiasm in reading and writing poetry are involved. The most important thing is that the learners find their interest for learning as the priority.

Poetry in ESP Class

Teaching non English department students is quite challenging, since the students were not used to use English as their required course. In Economics Faculty where the students are required to use English related to their workplace. Incorporating poetry in ESP classroom might be useful to motivate the students to learn English well.

Stages in Developing Materials

Material development involves some stages which include: (1) Selecting materials. The materials are to suit with the content, process, evaluation standard as well as competence standard. (2)Evaluating materials. Some steps in evaluating the materials include discussing and consulting the materials with some experts or conducting peer review. (3) Adapting materials. Adaptation is made after the teacher gained information on the suitability of the materials with students' need and classroom context. (4) Writing materials (Perdani, 2013). Teacher knows their students at best. After selecting, evaluating, adapting, it is time for the teacher to write their own teaching syllabus. Writing lesson planning in each meeting includes the concept of poetry being implemented in the classroom, and what sort of competence the students would achieve as well. This includes formulating the instructional objectives, employing the techniques, methods, and strategy being used, evaluating the students at the end of the lesson and measuring what the students can achieve.

The followings are some examples of procedures in implementing poetry in ESP classrooms. As the name implied, in ESP class, poetry about objects is appropriate to implement because it helps the students to describe some terms in economics, accounting, finance, and other relevant terms they should be familiar with for their future workplace.

Some topics related to ESP first must be planned and organized. For examples the course outline for English for Business are as follows: company, job, management, personnel, sales and marketing, finance, projects, technology, business: up and down, production and products, the world of business, communicating and business, documents, and business travel.

Meanwhile, after the topics were determined, the teachers may start working on creating activities related to different type of poems such as, poetry about objects, poetry in conversation, and form poetry appropriate to the classroom instruction.

Sample materials for teaching writing

Instruction: The followings are examples of list poem for students' writing activities. Complete the unfinished sentence based on the description.

The manager

I increase profit
I ………… company performance
I cut costs
I focus on core business
I analyze………
I meet people
I ………. ….. with my staffs.
I ……….. and plan
I………. staff. I give support to staff
I develop the business.

Sample materials for teaching vocabulary related to job

> Instruction: Complete the followings list poem with appropriate words as the description of each job.

What do you do exactly ?

I am .... I'm responsible for managing the company.
I am .... I deal with the media
I am .... I'm involved in many projects.
I am .... I'm in charge of sales.
I am .... I take care of maintenance.
I am .... I supervise the people
I am .... I have to handle many telephone calls

Teaching ESP classes does not have to be formal and textual. In short, teachers should have the ability to not only in selecting the materials, but also in evaluating, adapting, writing, and using the teaching and learning activities. Regarding the use of poetry in classroom instruction, the same stages also due to select what kinds of poetry appropriate in ESP classroom which might create good and conducive classroom activities. Incorporating ESP content and poetry in the classroom instruction might be best option in enhancing students' interest in English learning.

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On Indonesian Digital 'Subaltern': The Almighty *Netizen*?

Winda Candra Hantari

Talking about online Indonesian population, or to call it in popular term *netizen*, and trying to connect that to the idea of Post-colonialism, as the writer main interest area of study, are truly challenging. It possibly makes the conversation is getting deeper and more intense because it offers many possibilities to ponder on and rely on. Yes! Indonesian digital landscape nowadays is truly entertaining. To make it specific in this paper I will focus on the discussion on the two leading social media in Indonesia, YouTube and Instagram. The rise of the fashion *influencer*, beauty *v-logger*, food enthusiast, funny *instagrammer* or *cover* singers from ordinary people, are enriching the meaning-making contestation in Indonesia, particularly among youngsters as the biggest fan of this new culture. lindakayhz, hanindhiya, diana rikasari, and geraldytan are among the ordinary youngsters whose nationwide recognitions are achieved following their publication on YouTube. Completing the constellation, some other names like risarere, dagelan, maknews, tahilalats, lambe_turah, and dyodoran are getting the fame and follower by promoting their content in Instagram.

I said constellation since this online-rising appears to be a huge assembly consists of various elements in contrast to the conventional. Examining the inside dynamic interactions of netizen as well as regarding the netizen (and digital world) as a single yet complex entity compared to the world 'outside' are the core projection. Netizen in this writing refers to the Bahasa Indonesia-speaking online account engaging in Indonesian contextual discussion.

Statistically by 2017 the watch duration of YouTube in Indonesia is up to 155 percent, content uploads are up to 278 percent and it is recorded that 100 million people are online each month. Video consump-

tion is predicted to increase sevenfold by 2020[1]. On the other hand, Instagram is reaching its active user for about 700 million each month. It is also noted that Indonesia is the world's largest producer of Instagram Story, with content two times more than the global average[2]. So mostly, Indonesians are spending their time online.

The data provided is not something just to be sidestepped. It is important in the reading of Indonesian configuration particularly related to the map of opinion-formation and ideological formulation. In larger discussion this statistic is seen as significant in showing the tendency and chance of digital world in shaping the new form of power relation since the digital world is taking over the life of Indonesian nowadays. What I am asserting here is realistic since today many recognized institutions are getting online and embracing the Apps world following their conventional, face-to-face offline system. Though the phenomenon of challenging the current power by the so-called new wave movement in Indonesia is not totally new but the changes characterized by rapid and worldwide motion as the nature of digital life marks the dramatic revolution of the landscape.

Subaltern then is becoming the interesting part of discussion in the realm of power relation as a core of postcolonial study. In the discussion proposed by Spivak[3], the *mainstream* is represented to be powerful, dominant, and hegemonic supported by the holistic system of the established political regime. On the other hand the subaltern is subordinated in the order of power. It continuously challenges the authority affirmed. In earlier era, reputable major mass media and television industry control the public influence. Using the same logic, does the discourse apply to the

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[1]   Keusgen, Tony. 9 March 2017. Google: Durasi Tonton dan Jumlah Konten YouTube Indonesia Tumbuh Pesat. An article in Kumparan. https://kumparan.com/jofie-yordan/google-durasi-tonton-dan-jumlah-konten-youtube-indonesia-tumbuh-pesat d.d 25 august 2017

[2]   Widowati, Sri. 26 Juli 2017. 45 Juta Pengguna Instagram, Indonesia Pasar Terbesar di Asia
      https://bisnis.tempo.co/read/news/2017/07/26/090894605/45-juta-pengguna-instagram-indonesia-pasar-terbesar-di-asia d.d 25 august 2017

[3]   Spivak, Gayatri Chakravorty. 1988. Can the Subaltern Speak?" in *Marxism and the Interpretation of Culture*. Eds. Cary Nelson and Lawrence Grossberg. Urbana, IL: University of Illinois Press.

Indonesian digital world, which is 'owned' by the ordinary people? Is it possible to ask questions of humanities with the digital realm or to make any formulation in connection to the conventional world? Does what happen to Indonesian digital landscape is similar to what occurs in India as proposed by Kent[4]?

Through different media, with specific attitudes, and the ease of digital life at hands made possible by smartphone, *netizen* becomes a rather new powerful and influencing sector. Youngsters are occupying the proportion. In short, in present Indonesian digital landscape, addressing *netizen* is referring to the new generation of Indonesia or the representation of Indonesian milieu online. To make it more specific is middle-class youngsters. The claim goes with the rising consumerism in Indonesian middle-class as reported from eMarketer[5]; currently Indonesia has already become the third-largest smartphone market in the Asia-Pacific region after China and India. The number of smartphone users in Indonesia will rise from 55 million in 2015 to 92 million in 2019; youngsters dominate the market. It surely is no joke to relate the data as mentioned to the discussion of capturing the meaning making and power relation in recent Indonesia from the postcolonial framework.

Another evidence confirming that it is important to look at the *netizen* role in the Indonesian context is by looking at the fact that according to the data of Indonesian General Election Commission or KPU[6] the number of 2014 election beginner voters aged 17 to 20 years is about 14 million people; while the age of 20 to 30 years about 45.6 million people.

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[4]   Kent stated that the problem with subalternity (based on his research Indian digital context related to the access of internet) is that these people are not visibly excluded, and might not even be aware of their exclusion. In 2008, the growth of social media apps in smartphone hasn't reached the worldwide online population. Kent, M. 2008: *Digital Divide 2.0 and the Digital Subaltern.* In: Nebula 5.4, 2008. Accessed July 26th 2017: http://www.nobleworld.biz/images/Kent3.pdf

[5]   eMarketer data in https://www.emarketer.com/Chart/Top-10-Countries-Ranked-by-Smartphone-Users-2017-millions-of-population/207398

[6]   Data KPU https://data.kpu.go.id/ss8.php in *Jumlah Pemilih Pemilu 2014, Pemuda Kuasai 40 Persen Suara*. March 2014.
http://www.pemilu.com/berita/2014/02/jumlah-pemilih-pemilu-2014-pemuda-kuasai-40-persen-suara/

It means 40 to 42 percent of the total Indonesian voter was born in 80s and 90s, the biggest fan of digital world; *netizen*.

As the resourceful terrain of ideological penetration or political opinion encouragement, imagine how substantial it is! It follows the rule: whatever issue is prompted online, it goes directly to the *netizen* and influences them to response in various attitudes; both online and offline. *Netizens* in Indonesian digital landscape are typically divided into two: those who are actively producing or uploading content and those who are mainly consuming the production, let alone leaving their thought in comment section. However the demarcation is rather fluid that it is often found the productive *netizens* are also responding to other *netizens'*. Therefore both are promoting the influence vice versa.

The interaction is made possible since both YouTube and Instagram are offering the possibilities to be interactive through their features. YouTube is proud of its views counter to rate the content popularity and like/dislike icons plus comment section while In Instagram responds are mainly recorded in the comment section under the post and likes feature. Both are enabling their users to 'mention' the username of the person speaking or person intended to be cited in their responses, which directly linked to the notification section of the account mentioned. The cross platform sharing is made possible by the feature as well. In Instagram, the third party application is needed to complete the action, e.g. *regrann*. The platforms are actually giving the messaging thing but that is not part of the data analyzed. To underline, online viral-ity becomes the standard. Replicating the offline culture, the digital life in Indonesia as shown in YouTube and Instagram seems following the pattern of power relation. Accounts having the most shared content or most discussed by *netizen* fall into *mainstream* category. While at the same time their position is always challenged since it is directly 'judged' by the *netizens* real time. As the result, it generates Indonesian life in many aspects. It possibly highlights Nakamura's[7] argument that never the internet is the discrimination-free, post-gendered space that cyber-enthusiasts hoped for it to be. Or abstain from any political, power relation discourse.

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7   Nakamura, L. 2008: *Digitizing Race. Visual Cultures of the Internet.* Minnesota: University of Minnesota Press.

The title of this writing then becomes comical since the subalternity in digital Indonesian context is rather complex. Even in some cases, other than continuously constructing the map of online world, the digital constellation influences the offline 'mainstream' to respond to their presence. This enables person like Dimas "Mbak Ruroh" of getting a role in *sinetron* aired in Global TV station, lindakayhz is endorsed by UrbanDecay make-up line, or person spreading religious encouragement like muzammilhb is exposed on the news.

However the elaborative in-depth study specifically on the role of *netizen* as objective and factual representation of Indonesian is still needed since digital world enables individuals to build their *alters*. As easy as having internet connection and signing into multiple accounts a single person is possibly handling many online-personalities. Let alone buying the fake followers, creating their own *viral*-ity; building their own *mainstream*.

Fan-fiction of *Hetalia: Axis Power*: Gender and Power Relation of Indonesian and Netherlands Personification

Yani Osmawati

The development of digital technology promotes fanfiction, an alternative literature works that are created by fans from the original text.TheFan-fiction,part of fans culture, is created because popular narratives often fail to satisfy the fans, fans must struggle with them, to try to articulate tothemselves and other unrealized possibilities within the originalworks. Because the texts continue to fascinate, fans cannot dismissthem from their attention but rather must try to find ways tosalvage them for their interests. Far from syncopathic, fans activelyassert their mastery over the mass-produced texts which providethe raw materials for their own cultural productions and the basisfor their social interactions. In the process, fans cease to be simplyan audience for popular texts; instead, they become activeparticipants in the construction and circulation of textualmeanings (Jenkins, 1992, 24).Therefore, the discourses from the original text will be expanded. The example of expanded discourses will be showed in this article by examines discourse of gender and power relation between Indonesian and Netherlands that comes up from expanding Hetalia: Axis Power story

Hetalia: Axis Power is manga written by Hidekaz Himamura. The work is inspired from the historical and political events around World War II. The characters are mainly personification of countries that are part of Axis Powers and Allies of World War II. The fanfictions that are created from Hetalia: Axis Power usually uses the characters and writes alternative stories. Fans can also make their own character who is not part of the original work, such as Indonesian personification who can be found in Indonesian language. Indonesian personification usually is paired with Netherlands, the original character in Hetalia Axis Power. The popularity of Indonesian and Netherlands can be caused by intertextuality of history

of Netherlands colonialization in Indonesia. In fan-fictions that pair Netherlands and Indonesian, many of fans wrote Indonesian as woman, so this article will show gender relation between Indonesian and Netherlands who were written as man. Furthermore, this problem will be also analyzed by postcolonial perspective. The data is collected from fanfiction.net by searching Indonesian and narrowing the result by choosing Hetalia: Axis Power category, Indonesian language, Netherlands character, and complete status.

In postcolonial era, many scholars argue that colonialism still continue to influence the colonies not directly but in economic, social, and culture area. Because of that, postcolonialstudies examine influences of colonialization to power relation between dominant and minority. Furthermore, Postcolonial studies also oppose the domination of colonial country to colonies country (Lubis, 2015). Therefore, the gendering Indonesia as a woman female can be seen as the influence of colonial perspective because its relation with patriarchy. Marie Mies in Omara (2004) argue that patriarchal place men are superior to female. It causes female to be dominated by male. By gendering Indonesia as woman, the fanfiction writers place Netherlands as country that is superior to Indonesia. *Uni Indonesia-Netherlands* is an example of fanfiction that place Netherlandsto be superior to Indonesia.

Uni Indonesia-Netherlands is fanfiction story that created by Akiyama Miitsuki (account name). It tells about Netherlands who proposes Indonesia to unite/marry him. By marrying Netherlands Indonesia can solve her country problems like corruption, landslip, terrorism, et cetera. Indonesia hesitates to marry Netherlands because Netherlands has hurt Indonesia before. However in this story, Netherlands didn't intentionally hurt Indonesia, because he just did what her queen instructed. In the end, Indonesia marriesNetherlands because she loves him and she wants to save her country. From *Uni Indonesia-Netherlands*, we can see how Indonesianis described as dependent woman. Netherlandsis portrayed as a man who is superior to Indonesia because he can solve Indonesia's country problems. How Indonesian portrays as weak woman who need to be protected by superior country is affected by colonial perspective that makes people in colonies country see themselves weaker. They see the colonial country as country that has better quality because of the domination.

The colonial influenceis also shown in *All I Want is You* written by Jyenosu (Account name). In this fanfiction, Indonesian is not only subordinated by portraying it as a woman, but this fanfiction also portrays Indonesian as young woman that is educated by Netherlands. Young Indonesia is portrayed as temperamental and ignorant. When she doesn't want to listen to what Netherlandssays, Indonesia will raise*bambu runcing* to him. In the other hand, Netherlandsis portrayed as a man that is more mature and patient who believe if Indonesia has good potential when she grows up. How Netherlands is portrayed as mature and patient man shows that Netherlands is superior to Indonesia. Additionally, Netherlands also brings Indonesia to be more mature because he helps to educate Indonesia. It means that Indonesia needs to show her gratitude to Netherlands.

Not all fanfictions that portray Indonesia as a woman are influenced by colonial and patriarchal perspective because there are fanfictions that portrays Indonesia as a woman show the resistantto Netherlands. This is what postcolonial studies means by opposing domination of colonial country to their colonies. How Indonesian portrays as woman that resists domination of colonial country not only can be seenas suitable with postcolonial studies, but also with Feminism studies because feminism attempt to fight injustice from domination of man that make woman to be subordinated. *Baby,Love's Just a Piece of Junk* is an example of fanfiction in postcolonial and feminism perspective.

Baby, Love's Just a Piece of Junk is fanfiction that is written by Frustrated Fireworks (Account name). This fanfiction story is about the reunion between Indonesia and Netherlands. Indonesia is visited by Netherlands, who had lived with her and make her life unhappy. Indonesia acceptsNetherlands as her guest but she doesn't make him to stay even she want him to stay. She loves him but she think it will be better if she let Netherlands leave because Netherlands always will dominate Indonesia and make destruction of her life. From this fanfiction, we can see that domination that will create injustice must be opposed. Indonesia who loves Netherlands tried to make Netherlands stay represents opposition of the source of the destruction because what Netherlands will do is dominating Indonesia. Female in this fan-fiction portrayaltendsto be more powerful. She is not showing that she will not lose by something that can dominate her and make her life horrible again.

By analyzing the gender and power relation of Indonesian and Netherlands in fanfiction of Hetalia: Axis Power we can see that there are new meaning that created from intertextuality Hetalia: Axis Power and history from Indonesia. Digital technology facilitates people to share their thought with others. This article shows how fans articulate what they feel about a popular story. This article also shows how they feel about how relation of colonialization of Netherlands in Indonesia and how the hook it up with gender relation which reveals two type of story. First, the stories that place Indonesia as subordinate and superiority of Netherlands as colonial country and the later, the stories about the struggle of Indonesia as woman and colonies country to get the justice and come out from domination of Netherlands as colonial country.

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A Study of Turn-taking
in *The Queen Latifah Show*

Mahdar
Ai Siti Rohmah

Communication is part of human interaction between one to another people. Wardhaugh (in Hongky, 2004: 1) states that communication happens if there are two or more participants who are talking about particular topics. It means that the communication needs more than one person to exchange the ideas each other about the topics in conversation. In communication, there is a shift of speaker to talk called Turn-taking. If there is one of participants in conversation who does not apply turn-taking correctly, the conversation ends because misperception may occur between one and other participants. Therefore, Turn-taking becomes the most important thing in the conversation.

Stenstrom (1994) states that a turn is everything the current speaker says before the next speaker takes over. It means that Turn-taking is a shift of speaker to talk in a conversation. It shows how the speaker manages and changes the roles. Either speaker or listener must be able to manage and change their techniques correctly to make the conversation go smoothly. Stenstrom also divides Turn-taking into two types, Turn-taking system and technique. The Turn-taking system is divided into three kinds, (1) taking over, (2) holding the turn, and (3) yielding the turn. The Turn-taking technique is divided into seven types, (1) starting up, (2) taking over, (3) interrupting, (4) stalling, (5) prompting, (6) appealing, and (7) giving up.

The source of the data in this study is *The Queen Latifah Show.* This study is focused on Turn-taking systems and techniques which are applied by the host, Queen Latifah. The objective of the study is to explain the systems of Turn-taking which are frequently applied by Queen Latifah and techniques of Turn-taking which are applied by Queen Latifah on her two episodes, episode 101th and 108th.

This study uses a descriptive qualitative method because the study describes information about kinds of Turn-taking taking systems which are frequently applied and how Turn-taking techniques are applied by an interviewer or host on the talk shows. The key instrument of this study is the researcher himself. This study uses Queen Latifah's utterances which contain Turn-taking system and technique as data. The method of data collection is non participant observation method and the method of data analysis is an extra lingual correlation method. These methods are proposed by Mahsun (2007).

From the data analysis, it is found that there are many data of Turn-takings in *The Queen Latifah Show*. The data were Queen Latifah's utterances which contain Turn-taking. The utterances were taken from her two episodes of talk show chosen in this study. Turn-taking systems which were applied by Queen Latifah in her two episodes of talk show are 171 data. There were taking the turn 66 times, holding the turn 65 times, and yielding the turn 40 times. The data of Turn-taking techniques which were applied by Queen in her six talk shows are found 171 data. There were Starting up 38 times, Taking over 18 times, Interrupting 10 times, Stalling 65 times, Prompting 31 times, Appealing 3 times, and Giving up 6 times. The findings of this study shows that Queen Latifah uses the three systems during conversation. The three systems are taking, holding, and yielding the turn. One of the systems which are frequently used by Queen Latifah is taking the turn. She also uses techniques of Turn-taking during conversation in her shows. When she initiates to talk, she applies starting up, taking over, and interrupting. When she loses her idea within her turn, she applies stalling for keeping her turn. When she invites her guests to talk or respond, she applies prompting, appealing, and giving up.

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I Am An Indonesian Voldemort. Are You? How Many Horcruxes Do You Have?

Sri Utami Budi

Last view years my friend updated her status saying that her facebook account is one among pieces of her life –a horcrux. Very intriguing statement, isn't it? Is she a potter head?Borrowing the term in Harry potter she said that she has horcruxes. What crime she had committed was the next question I had. Indeed after the invention of internet, people socialize in several medium. If in the past people would gather in a cafe to chat, today they do not need to do so. Instead, they meet in an online forum.

Life in online world is also different to that in the organic world in some other ways. Take for example on how people make friend and do their business. In the cybernetic domain people make friend because they have same interests, for example photography, food, travelling, research fields, etc. In this way, peoplewho are not popular in the organic world might have thousand even million followers in her virtual account. People who does not know each other can make friend in the virtualdomain by following their account. If later on someone does not want to have any relationship with her/his friend through an online platform because of certain personal reason, (s)he can unfollow or unfriend. They can also hide their post from their several online friends so that not everyone can access their post. This is, in fact, impossible in organic world. Thus, everything in vrtual word is as simple as click. It is also easy for people to build business network in some platforms through internet especially social media platforms.However, I will not further compare between the two different realms. I, instead, will limit the discussion in virtual bases. The scope of discussion will also be delimited in reflection of my own activities in the online domain, especially in some social media platforms in Indonesia.

Voldemort, horcruxes, me, and my accounts in social media are the keywords. Lord Voldemort is one of the main character in *Harry Potter*, novels written by J.K. Rowling, and later were adapted to movies. Voldemort has seven horcruxes, they are Tom Riddle's diary, Marvolo Gaunt's Ring, Salazar Slytherin's Locket,Helga Hufflepuff's Cup, Rowena Ravenclaw's Diadem, Harry Potter, and Nagini the snake. A horcrux is an object in which a Dark wizard has hidden a fragment of his or her soul. It can be either animate or inanimate object. The purpose of splitting his soul is obtain immortality (http://harrypotter.wikia.com). Voldemort and his horcruxes is best analogy to illustrate what happens to me and my life inonline social media platforms. In addition to my accounts in gmail, Academia.com, and Edmodo, I have approximately seven accounts in some different social media platforms, e.g. one in Instagram, one in Twitter, one in G+, one active account in WhatsApp, one account in Line, and even two accounts in Facebook. Why do I have many accounts? How do I live my life in virtual world? Well, to follow the trend is one of my reasons. There is a time when twitter was a very popular social media. But it did not last long. There was also time when people loves facebook, for its user friendly, simplicity, and features which support its user to run their online business, make friends, self actualization, build network, etc. I myself use my facebook account to share my thought, feeling, and pictures which I think interesting. I also make friends through facebook. Now I prefer Instagram because it gives more positive vibe. What about G+, WhatsApp, and Line? I registered in G+ because not many people are there. Thus, it gives me space to be idle. I create an account in WhatsApp to socialize and communicate with my friends, my colleagues, and my students. This patformhelps me to socialize in many groups by using one account. The last is Line which assist me to engange with my students for academic bussiness.

I identify the aforementioned accounts in different platforms of social media as horcruxes for two main reasons. Firstly because a horcrux is created intentionally created to put a piece of somebody's soul. The characteristic of a horcrux is the same as the characteristic of the wizard at the stage when (s)he created a horcrux. So is the nature of one's account in differents platform. User's account would give different information and idea who the user is - identity. I believe that people will not publish

everything about them in one social media account. So every account is the representation of someone's piece of life. For example, because I intensively used facebook only when I studied in university, my facebook account only represents who I am – my identity – at that particular time. The other sides of me are scattered in some different accounts in the same or different platforms. In this way, accounts in social media are horcruxes. A different account represents a different identity.

Secondly, the aims of creating a horcrux is immortality. Because of his ambition, Voldemort splits his soul into some horcruxes in order to obtain an immortal life. Social media user like me create account in social media. Once a social media account is created, the user cannot delete it. It will remain exist. User will only be able to manage the content by deleting, adding, or editting it, but they are not able to delete their accounts. This is what I experience. Event to my second account in Facebook. But I am lucky because some time after I created my second Facebook account, I forgot the password. Now I only use one of my accounts, unable to access nor delete the other. I believe it still exists, somehow. Since I myself can even access it, I will consider it as my highly secured horcrux.

For those reasons, I identify my accounts in social media are my horcruxes. Because I am the one who created those horcruxes, I am comparable to Voldemort. Yet, giving the fact that there are thousands user of social media in Indonesia, I wonder whether I am the only voldemort in Indonesia- An Indonesian Voldemort. Are you a voldemort, too? How many horcruxes do you have?

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On Hoax in Digital Media

Fredy Nugroho Setiawan

Once upon a time, I received a message in a WhatsApp group. It contained information about certain religious doctrines. What was interesting about the message was a series of sentences that open and close the message. The opening sentences contained information that the message came from a religious figure whose name was quite popular in Indonesia. The concluding sentences contained imperious suggestion to spread out the message for my own sake and others' who would receive the message. So, the thing was, "Do I have to spread out the message? Is the information true or is it a hoax?"

When I was a student, I had a hypothesis on the layout of print out products of popular fiction, especially novel. In this case, I need to explain that popular fiction is literary work enjoyed by the majority of readers; it is regarded as mere entertainment but able to influence the world view of the readers. In many cases, the novels I often encountered in bookstores back then had "best seller" labels and striking font size of the authors' name printed on their front covers. The authors' names were often mentioned above the titles of the novels. I assumed that the label served as the publishers' weapon to attract potential readers. It might trigger an impression that the books were bought and read by many people signifying their position as the readers' favorites. The status of best-selling novels, and consequently best-selling authors, might elicit consumers' interest. This situation can be explained by the following hypothetical syllogism: "a best-selling author creates a best-selling novel read by many people, so it results in high sales record. A novel read by many people is good. Therefore, a bestselling authors' novel is good." This is probably why the authors' names were mentioned with large font size (in some cases larger than the title). In my opinion it is because the readers have been influenced by the status of "best seller", which then leads their focus to authors, to the identity of the great figure who can make it happen. It becomes an important factor leaving the content of the novels as the next

consideration. There has been a false consciousness that a reputable author always makes brilliant works. Thus, If the "who" factor is still a very significant element in assessing popular fiction then "we do judge a book by its cover". We will be able to compromise with the content of a fiction as long as it is the work of a great and famous author.

I see similar attempts occur in the case of the chain message in WhatsApp I mentioned earlier. The name of the religious figure mentioned in the opening message serves as a "hook" for the reader, regardless of whether or not the content of the message is from him. His name signifies a figure of authority whose words can be a *fatwa*. When the message ends with an imperative sentence: "Distribute this message to...", the sense urgency has been created to provoke people to spread the words.

The widespread of hoax is, in my opinion, closely related to readers' literacy. Literacy is needed to deal with sea of information in the digital age because not all information can be justified for its truth and reliability. Literacy is identical with the ability to read and write. In a broader context, the ability to read and write can be understood not only in terms of simply reading a text and writing sentences or paragraphs, but also the ability to examine and process information and provide critical responses to the information being read. The text itself is not only limited to two-dimensional writings. Everything that exists on this earth is text, artifacts that can be read and understood by anyone. It is only a matter of whether we have access or not and whether we want to read the information or not. Digital literacy in the era of digital information is vital so that digital readers are not easily provoked with hoax. Developing critical attitude and realizing that any information coming from people is never completely free from subjective factors is one of the steps to fight hoax.

Part III.
Literary Works

Promoting Creative Literacy in Digital Age

Selected Poems

Juliati

Woman
No staring eyes
When a woman says
My husband wants two wives.

But do not try to say
I want two husbands
Eyes stared
Gossips spread.

Whispers
A husband lay down beside his wife
Relishing the cold morning and
Disappearing dews
"I want to read you a poem", he said.
"Please Dear," his wife replied

This morning my wife whispered me
I may get another woman to be with me

The wife was silent
She then said," I want to read you a poem"
"PleaseDear," her husband said

This morning I whispered to you
Another woman you may get
After you found me dead.

Moment
The moment flies
As cry imposed them
Awake till midnight
Drowsiness and tiredness.

The moment flies
As running and kidding
spur of words, laughters and woes.

The moment flies
As walking within a dream
Unaware of the dimming beam.

The moment flies
As tear drops from the eyes
Short silence greets each time He comes
Embracing me with His cares.

The moment flies
As He bequeaths me
With two angels beside me.

The moment flies
As I keep asking
Have I reached His grace?

> **My woman**
> How many hours do you need
> To end your days?
> At dawn you take off your night blanket.
>
> And your fingers start to dance
> Accompanied by the morning dews
> that no longer have you the chance
> to see as it is surely over due.

The tap water is flowing
food scent fills the room
waking the nose of man who is still lying.

You take a broom
and move to another room.

You see the children sleep soundlessly
And you kiss them gently.

Steps, calls and shouts yield the room
Before silence spreads
And the house like empty turns
Yet every room your breath fills.

When the sun is going back to its home
When the curtain of darkness is tightly closed
only a few hours you have your eyes closed.

Love

Let my heart lie on your leaves
Falling and growing along the time
Embracing the heat and chill
Ardent love raises till.

Let my heart lie on your root
Holding you upright
Against the storm day and night.

Let my heart lie on your buds
Shielding you from bugs
Seeing you blossom
Bequeathing beauty awesome.

An Ode of Bamboo Trees

Rohmy Husniah

Breezy breeze of bamboo trees
My heart fills with peace
When there is no more tears
As the time goes by for thousand years

     I look at the rows of bamboo
     The green leaves nodded and bent in low
     Bring the moon in its bright glow
     Revived memory at that time so slow

Recall the moment as we met under a bamboo tree
Your shabby shirt and hoe on your shoulders were in glee
To be the witness of your hard work in the padi fields all those days
Your red skin is wrestling with the sun rays
Merely to gain a bite of rice

     But the dusk under the bamboo tree on that day
     Be a silent witness of your gone
     Leaving the padi fields for another better corn
     Leaving the tranquil village for a busy town

The chirps of the birds faded away from your ears,
As the disco music dried up your tears
The bulls in the green field waiting in vain
Now luxurious car is all you want to gain

     Little shack in the middle of the field can no longer shelter the cold
     of your heart
     The mansion that now wraps on your hungry soul

The flows of the river hath no longer run in your blood
You are now the man of the city.

Under the bamboo trees,
I will remain faithful to my promise,
Dedicate my heart and soul for my little county,
And aging with bamboo and padi.

There's No Such Relationship
A Story of Tetangga Sebelah

Heny Khair

He   : when did you begin to like me?

She   : apparently since the first time I saw you but I didn't recognize my own feeling. I mean I didn't know I liked you until I felt hurt when we had a fight.

He   : You hated me *lit up his second cig against the beach's wind*

She   : I don't hate average people. If I don't like people I will simply ignore them but If I hated someone so much that I couldnt get him out of my mind, I should observe why I did

He   : hahaha…I am that special?

She   : definitely

He moved closer to her face and kissed her lips softly.

*sound of the ocean's wave

She   : I've got to go now. Lunch time is over. See ya

He waved as she walked away to her car.

_____

She'd got engaged with Zain before, her first love since high school, a man every woman dreamt of. Romantic, patient, outgoing,…

She remembered how he approved to leave her that night.

Z   : you must have a strong reason to break it all. I know you are not a person without consideration so I would just approve what you want now and wait if you change your mind

She   : I probably won't, Zain. Sorry. You are the most understanding person ever

_____

Isna : are you crazy ?*crying while hugging her bestie* You've been with Zain that long

She : I'm thinking of another relationship different from a marriage

I : what do you mean?

  She'd been thinking about that. She found someone she never imagined existed. The one she met in the previous office, the cranky person she couldn't eliminate from her mind since then.

_____

He : I'll pick you at 7. Be prepared of nothing hahaha….*texting

She : I never :p. Where will it be now?

He : somewhere you will eat much

She : no, I should keep my shape :p

He : hahaha…not this time. You will accompany me to a friend's wedding

  She prepared the best she thought. She wanted to look gorgeous beside him. People should think how great they looked like couple. Hey, she really cared with that.

He : so is it what you said you would never prepare? *take a look for awhile to her appearance with a funny smile

  She didn't care with his comment. She sat on his bike, held him on his waist tightly.

She : look, drive slowly. It's expensive and difficult make up and hairdo

He : *laughing

  So as she expected, some people looked at her in admiration. But that man who held her hand didn't look really care.

  'Man, you didn't tell us you've got such graceful lady' somebody approached them.

He gave her a sign with a glance look .

She : thank you, sir but I'm not his girlfriend *smiling politely

He : *smiling, pat his friend's shoulder, taking her away to meet the bride and groom.

There's a live music in the garden.
He took her hand when the home band was playing *Lifehouse's 'You and Me'*.

He   : dare?
She   : I'm the best for it, sir

They were giggling.
    He held her by her waist while she put her arms around his neck. Very close that she could see his red eyes. He might be missing his sleeping time for this occasion.

They danced slowly as the music was played.

He   : girls usually hate men who didn't introduce them to the men's friends
She   : I did hate you enough but I am not a girl. I am a woman with a self-will :p
He   : *kiss her on the cheek
She   : *smiling at his face
He   : you're beautiful
She   : oh finally *rolling her eyes playfully
They laughed together.
'kapan nyusul?'
'ya ampun ternyata ini kekasihmu'
'akhirnya diajak jugak'
They just smiled here and there.

    After all the chit and chat with the bride and groom and some guests who gave compliment for her dress, he took her to a gazebo with two glasses of softdrink.

He   : so, are you ok with this, whatever relationship is? *gazing at her for a moment
She   : I don't care what it is
He   : *look away from her, smiling

They drank, enjoyed the wind and the sky and the night.

She   : thank you…
He   : for…?

She : being existed

He : uhmm?

She : *hold his arm.* not my boyfriend but always make me happy except when you're grumpy *giggling

He : I am cranky but just express it openly to you

She : whyyy? *looking at his face

He : because you will fight back and I love it. Like you, when I'm mad at people I just walk away. But when I'm mad at you, I try to make you know it haha

She : you're mean *punching his arm

He : *grab her shoulder to him

She : why do you take me here btw?

He : to get free food

She : I love youuu…

He : hahaha…

Google image

Part IV.
Posters

Promoting Creative Literacy in Digital Age

Social media: early forms and functions

Changes in its functions:
Friendster, Facebook, Twitter,
Instagram, Steller

The 'social' in social media:
promoted by certain accounts

Pictures, people, plots (stories)
They combine photographs of people
with their deep, inspiring stories.

The differences:
* In-depth interview
* Presented coherently
* Offer inspiration
Results so far:
* Readers find some inspiration
* Some students use social media more wisely
* Some subjects realize potentials they forgot they had

INSTAGRAM FOR TEACHING POETRY

SCARLETINA VIDYAYANI EKA
UNIVERSITAS BRAWIJAYA

Literacy has developed from text to hypertext

This makes literacy is not only a learning process, but also a practice of culture, moral, and intellectual. To understand poem, students need to understand the context, and it is bounded with culture.
To help students, teacher can use visualization method.

Poem interpretation using Instagram

1. Understand the text better
2. Analogy on picture/ video/ music
3. interpretation (comments and poems)
4. Active interactioin

Teaching Poetry - Instagram

The combination of textual and visualization method in understanding poem, can be one alternative in teaching poetry. Teaching poetry with Instagram can improve student's analogy and interpretation.

Understanding a Poem

a comprehensive learning:

- text, picture, simbols, and musics
- creativity and interaction

Alternative in Teaching Poetry