

Cultural Identity Representation in Short Story Collection on Media

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Abstract: Discussion of identity refers to various kinds of issues, such as social, political, and cultural. One issue of identity is in the form of cultural identity in short story on media. The concept of cultural identity is something that is not immediately formed but a process that will never be completed and manifested in a representation. The researcher examines using Norman Fairclough's critical discourse analysis theory. The approach used is qualitative to understand the phenomenon of what is experienced by the subject of research such as behavior, perceptions, motivations, actions, etc. Data collection techniques were carried out by downloading short stories through Republika's e-paper, then interviewing short story writers, describing, analyzing, and interpreting based on critical discourse analysis techniques. The findings of this study reveal that there are issues of cultural identity represented through text by looking at vocabulary and grammar. Based on the findings, it can be concluded that the study of cultural identity representation can reveal ideology and the hidden aspects of the short text by looking at linguistic elements through the structure of the language used.

1 INTRODUCTION

A short story is a work of fiction that is much shorter than a novel that focuses its attention on several characters with the form of a compressed genre, achieving a focus, giving insight by the narration conveyed (Pugh, 2014). Short stories present a variety of social, cultural, educational, economic, political, and so on. Short stories can be used as material for language teachers, while researchers can make short stories as interesting and challenging research objects. Short stories with the theme of culture display cultural phenomena and changes that occur in society.

Short stories can be delivered through the use of printed and electronic media. The media as a tool of delivering information has an important role (Ahlers, 2006). It is said so, because the media is a dominant consumer strategy or more widely used to obtain information. The printed media which is the source of this research data is Republika. Republika is an Islamic-based daily newspaper founded on January 4, 1993 and is the first newspaper for the Muslim

community in Indonesia. Republika has a special rubric that contains short stories sourced from various writers both litterateurs, journalists, students, and the public. There is one thing that is unique and different in the Republika short story collection from the short stories that appear in other newspapers. In the Republika newspaper, short stories with the themes of romance, family life, and social environment more characterize the cultural identity of its characters with Islamic values. In discussing cultural identity, it surely covers the scope of class, gender, sexuality, age, ethnicity, race, nationality, politics, morality, religion, and others. Cultural identity is a social construction and can be expressed through various forms of representation that can be recognized by others so that the identity can be interpreted through signs such as tastes, beliefs, attitudes, lifestyles, and even political involvement (Barker, 2014).

Regarding cultural identity agreed upon in the short story, the researcher studies it using Norman Fairclough's critical discourse analysis theory. The researcher uses this theory because it can be critical

to dismantle the interests of analysis and also because basically any short story is a discourse. In the short story, discourse discusses in all aspects that have relevance to discourse such as dialogue, perspectives, attitudes, views, and tones. Words, phrases, sentences, and grammar in short story can be permitted the cultural identity conveyed by the author.

2 LITERATURE REVIEW

Critical discourse analysis seeks to expose the interests of what is in the text and also considers the element of power in its analysis. In this case, every discourse appears not seen as a natural, reasonable, and neutral but it is a form of power struggle (Erianto: 11).

An important part of critical discourse analysis means looking at institutions, practices, culture, language, and everything else. In this study, researchers used a Norman Fairclough model of critical discourse analysis. Fairclough divides discourse analysis into three dimensions, namely text, discourse practice, and sociocultural practice. In the Fairclough model, the text is analyzed linguistically by looking at lexical, semantics, and sentence structure including coherence and cohesion, how the words or sentences are combined so as to form the understanding of all the analyzed elements used to see three problems (Fairclough, 1995)

This study focuses on analyzing the short story text with the first dimension analysis model, namely text analysis. Text analysis Fairclough proposes tools that have a linguistic background namely 1) interactional control; 2) ethos (rhetoric); 3) metaphors; 4) lexicals; 5) grammar. The terms interactional control, ethos or identity, metaphor, lexical, grammar as mentioned give insight into ways to treat social events and relationships and also construct certain versions of reality, identity, and social relations (Fairclough, 1995). This is also in line with the journals related to this research, it is said that in exploring structures and themes, critical discourse analysis as the main analytical lens discusses the language found to analyze the complexity of structure and lexical (Mora, 2006).

Critical discourse analysis in the context of literature, in this case short stories, is an analysis that requires critical language to discuss short stories that are open for criticism of all kinds of theories and approaches so that they can be explored, digested, and enjoyed, so that literary works become public

commodities and not only consumption of literary artists. Literary genre such as fiction, as part of the genre as a whole, is new developments in the analysis of critical discourse on the emphasis of identity politics (Ulinnuha, Roma., Wening Udasmoro., 2013). In analyzing cultural identity in a short story, it will criticize cultural practices in relation to power. Cultural studies must be able to explore how the power influences cultural practices. In essence, literary works should be open to criticism of all kinds of theories and approach.

Cultural identity is something that is not directly formed, but a process that will never be finished, always in the process and manifested in a representation (Hall, 1990). Hall revealed there are two ways of looking at cultural identity, namely cultural identity as a stable form and cultural identity as something that will continue to change. It can be concluded that cultural identity is something that is formed through a social process and is manifested in a representation. In other words, the cultural identity is an identity that is formed of social construction or is formed of the culture around it.

Cultural identity can consist of various things such as religion, heredity, color, language, discourse, class, education, profession, skills, community, family, activities, region, friends, clothing, political attitudes, etc. (Holliday, 2010). It can also be concluded that cultural identity is an identity formed of social construction. It means that individual identity is formed of the culture around him. The scope of cultural identity includes class, gender, sexuality, age, ethnic, nationality, political position (on various issues), morality, religion, and others.

Short stories are works of fiction that are shorter than novels that focus on a number of characters with genre forms that are compressed, achieve a focus, and provide insight by the narration delivered (Pugh, 2014). It can be concluded that a short story is a work of fiction with a concise and focused story on a story or problem that is built by the story-building elements and contains ideas to give a certain motivational effect to the reader or the audience.

3 RESEARCH METHOD

This research use qualitative method that provide the latest update and information in order to give contribution for development of science and it also can be applied to various cases.

Qualitative research intends to understand the phenomena about what is experienced by research

subjects such as behavior, perception, motivation, action, etc. (Moleong, 2007). The method used qualitative content analysis method. Qualitative research with content analysis is based on the consideration that the researcher intends to examine and study more deeply about cultural identity using Norman Fairclough's critical discourse analysis theory.

Qualitatively, content analysis can involve a type of analysis in which communication contents (conversations, written texts, interviews, photography, etc.) are categorized and classified. The object of qualitative content analysis can be recorded types of communication (interview transcripts, discourse, observation protocols, video tapes, documents, etc.) (Emzir, 2016). The analytical method in this study uses one of the three dimensions proposed by Norman Fairclough, namely the level of text analysis. This method is used to decipher content and analyze descriptively text structure by looking at its constituent elements such as lexical, sentences, grammar, and metaphor. The researcher pay attention to the phenomena that occur in the community related to hot issues that are being discussed, and associated with issues of cultural identity. The data source of this research was in the form of short stories in the *Republika* newspaper which featured themes with current issues related to culture that had been randomly selected. After the data is collected, the next step is to describe, analyze and interpret the data based on critical discourse analysis techniques

4 RESULTS AND FINDINGS

a. *Pergi ke Bukit* [Going to the Hill]

This short story tells of a woman named Kayah who was left by her husband when he went to earn a living. Kayah's husband named Burhan did not return and there was not information after leaving for weeks to earn a living in a foreign country. Then he also lost a child named Dali. Dali was found dead buried by a landslide while digging a hole in a gold mine. Dali, who is her only child, actually went to the hill to look for new hope and change life for the better as a worker in the gold mine than just helping Kayah on a farm whose income was not much. Although Kayah reluctantly, based on the basis of his son's hard heart, Kayah allowed Dali to leave. In the end Kayah had to accept the fact that now she had lost her husband and child.

In this short story, the cultural identity of the main figure in the short story named Kayah shows

the figure of a village woman whose daily work plows the fields. It is marked by a text that shows "*Kayah telah menanam sepetak lahan ladangnya*" [Kayah has planted a plot of land]. Working plowing fields is a reflection of the culture of rural communities in managing their environment. Regarding plowing the fields by using buffalo provides information on how the knowledge of the villagers interpreted their ideas in daily life which indirectly spread animal fertilizer originating from buffaloes to fertilize the rice fields. In accordance with Hall's first perspective, it states that cultural identity in individual (in this case is Kayah as rural citizen) viewed as a history and cultural representation of their origin. But in the end it will cause a gap between an identities with another's.. In line with the second Hall's perspective, identifying cultural identity is not only protecting the past but also the future that can change from time to time. Plowing fields is not longer cultivated in Kayah village, but culture is being restored over time because of the technology that has been developed. It is illustrated in the text "*ladang-ladang mulai kehilangan penggarapnya*" [the fields began to merger]. Hereinafter referred to as the village community including Kayah's son named Dali did not want to plow the fields with the reason to seek a more useful life return to the past depicted in the text "*Semua orang pergi ke sana, Mak. Lihat saja rumah si Toni, jadi bagus begitu sekarang, Mak tak ingin rumah kita seperti itu?*" [Everybody goes there, Mom. Just look at Toni's house, so it's great now, Mom doesn't want our house like that?]. Identity as a representation of Kayah independent woman is also seen in the text "*sementara itu, para perempuan melakukan apa saja yang mereka bisa: memasak untuk anak-anak dan orang-orang tua yang di rumah; menggembalakan sapi atau kerbau piaraan di ladang-ladang mereka yang terbengkalai.*" [Meanwhile, women do everything they can: cooking for children and parents at home; herding cattle or buffaloes in their abandoned fields].

The ideology set forth in the short story "*Pergi ke Bukit*" [Going to the Hill] implies a condition recently that many young people leave work as farmers, whereas if they have land that is well cultivated then the income earned is not inferior to work in other sectors such as laborers and others. The work of plowing the fields is the work of using cow's power in other words skillfully guiding cows to flatten the fields. Currently, various cultural competitions are being promoted by plowing fields using cow. The traditional tool is just as fast as a tractor from which a cow guide can be skilled and

master the technique of guiding a pair of cows. Plowing fields by using cows also has advantages compared to tractors because using these traditional tools can reach deeper to melt cultivated fields or reach plots of land that are narrowly reached by tractors.

Dali, who was told so insistently want to make money outside of his village, is a portrait of young people who have the desire to make money in other countries. It is not merely want to get more money, but there are some motivating things behind it. The main thing is to want to try a new experience. Getting to know a new culture will open eyes because there are many things that can be learned. Not only adapting to new cultures but also being able to socialize with the environment and new people. The condition of Dali who wants to work in another place and left the job of plowing the fields on the grounds that he has left behind the tools of plowing the existing fields is a condition of modernity which has favored reason as progress in knowledge and society. Furthermore, the ideology of the representation of cultural identity that can be concluded from this short story about Kayah as a figure of an independent woman who can work to meet the needs of her household but still do her nature as a mother who takes care of the household. When the text constructs the position of the subject for independent women are not only represent that this position is static. In changing the representation of mothers / women in contemporary culture there is a possibility of the emergence of new representations in the form of independent mothers / women who are not idealized as a home figure whose only takes care of children but supports autonomy and work.

b. Haji Manap [Hajj Manap's]

Hajj Manap's short story tells about the main character named Dul Karim, a boy who just graduated from MTS (Islamic Junior High School). Dul Karim lived together with his mother in a salt field hut since leaving his father named Hajj Manap who is also a famous salt farmer in his village. However, because there was a group of villagers who were provoked by someone who felt competed to have conspired with several residents and a woman who was threatened to take part in the drama of the Hajj Manap murder. As a result, Hajj Manap died tragically because he was killed due to rape.

Hajj Manap's short story shows the cultural identity of Javanese people who live in the village. This is indicated by the use of texts in words such as

“caping, huts, salt farmers, martial arts, boarding house, etc.” In the short story a child figure, Dul Karim, is used who uses *caping* for his daily salt farming. *Caping* is the result of Javanese culture that characterizes farmers to protect their heads from the sun when they go to their fields. *Caping* is a kind of cone-shaped hat which is generally made of woven bamboo, pandan leaves, or coconut leaves. This identity reflects the historical experience and cultural codes created that do not change at any time as a rural farmer. Next is about the family of Hajj Manap who lives in a hut. As it is known that agriculture is one sector that is vulnerable to climate change. But the family life of Hajj Manap can be said to be able to adapt to the environment because it is seen from the hut that is still functioning properly. Many salt farmers have collapsed huts because they are not functioning properly.

Cultural identity in the form of religion in the short story was also conveyed through the text of Hajj Manap's advice to Dul Karim to invite Allah to give thanks to the wind that moves the windmill. This is illustrated in the text “*Allah yang menciptakannya, makanya kita tak boleh lupa bersyukur*” [Allah created it, so we must not forget to be grateful]. The quote above shows the identity of Hajj Manap as a Muslim. Allah was created the heavens and the earth and everything in them. As Allah commanded humans in the Qur'an to give thanks him. In accordance with Surah Al-Baqarah: 152 which means “remember me then I will remember you. Be thankful to me and do not deny (Al-Baqarah: 152). Identity as a Muslim is also illustrated in the short story text using the word “*mondok*” [boarding house] in the *pesantren* namely MTS (Islamic Junior High School) where Dul Karim received education.

Furthermore, it was conveyed in the text that Hajj Manap had *kanuragan* science (martial arts). *Kanuragan* is a science that functions to defend itself supernaturally. It is also said this science has the ability to be immune to attacks. There is a contention here that people who have *kanuragan* should be immune but can actually be killed. *Kanuragan* science as the identity of a person who has power in the supernatural field apparently is not the subject of discussion. But because what is conveyed in this short story is that Hajj Manap is a good person, then of course the knowledge is used for something good too. When he is attacked by people who are not known because the problem is of course he is not arbitrary to use his power to fight these people. Weak representation of women is also illustrated by the figure of the woman in this short

story, namely Dul Karim's mother who must accept the fact that her husband was slandered and Mba Sri who was threatened by the village head to be willing to be part of the drama of the Hajj Manap murder. This was marked in the text "*Mbak Sri menemui ibu Dul Karim dan meminta maaf sambil menangis, katanya, Pak Kades akan membunuhnya bila ia tidak mau ikut dalam skenario pembunuhan Haji Manap*" [Mbak Sri met Dul Karim's mother and apologized while crying, he said, the village head would kill him if he did not want to participate in the scenario of the Hajj Manap murder]. After that Mbak Sri disappeared and Dul Karim's mother became sick.

The ideology contained in the short story of Hajj Manap about the representation of rural communities about family and kinship created by a sense of togetherness and suffering. Dul Karim is described as a child who is obedient and devoted to his parents because he is willing to work hard to help his mother for the necessities of life. Illustrated ideology regarding the political identity contained in the text. The representation of political identity can be seen from the killing of Hajj Manap because he will forward as candidate in the head village election so that it becomes a threat to his opponent Pak Kades who will also forward the next election. It can be said that the political representation conveyed in the short story text is a condition that is truly fateful because anyone can use all means even though heinous to fight his rivals.

The political representation that illustrates this short story reflects the current era in which many countries discuss political and government experiencing conflicts related to political interests regarding injustice, opposition and partiality. The analyzed text shows that the death of Hajj Manap after the conspiracy occurred between the figures told. Another ideology that can be illustrated from the short story of Hajj Manap is related to the representation of cultural identity regarding sex and gender. It can be seen from the figures of Dul Karim's mother and Mba Sri who have become a subordination of male power. Sex is body biology and gender is an agreement and cultural practice related to the social construction of men, women and their social relations. Furthermore, it is the discussion of gender political and cultural practices that are the source of women's inequality. Through short story text, conveyed that Mba Sri claimed a weak representation of women. With the threat of being killed by the head of village to be willing to be part of the Hajj Manap murder scenario by claiming to have been raped by Hajj Manap.

c. **Surga di Formosa [Heaven in Formosa]**

Heaven in Formosa tells the story of a migrant worker named Nana who tried her fortune abroad, namely in the land of Formosa, Taiwan. In hopes of a large salary she came without knowing what she would do there. When she found out what was done was to become a personal nurse of a patient in a hospital, he could not help trying to live it. However, it causes feelings of envy in the patient's old nurse. When Nana starts working and is supervised by an old patient former nurse, the patient accidentally removes the wrapper of his hand which in turn is fateful to the patient due to his abnormal motor members. As a result of this incident caused anger for Mrs. Ma the wife of the patient. Nana was immediately expelled because it was considered harmful to patients who had to be rushed immediately to the ICU. Even then returned to MR. Chen is a labor supplier to help her back.

Heaven's short story in Formosa represents cultural identity in the form of cultural identity which can be seen from the title of this short story itself. The title "*Surga di Formosa*" [Heaven in Formosa] as a metaphor that displays all the beauty and enjoyment of a country that is well-known by the term Formosa which means beautiful island in Taiwan. Taiwan's cultural identity is also reflected in the Buddhist religion which is the majority religious identity in Taiwan when the text mentions the place where the employer's main character's hospital is treated. Furthermore, the identity of Taiwan is also drawn from the language contained in the name written in the text, namely "*MR. Chen*" which is the origin of the name of Mandarin which is the national language of the country. Cultural identity of Indonesian culture, namely as TKI, is also evident from the text presented which is the purpose of this story. Nana's cultural identity as a patient and sincere young woman is reflected in the text "*tanganku merogoh ke dalam tas, kuraih telepon genggam yang hanya memiliki tiga fungsi, menelepon, mengirim SMS, dan mengajarkan keikhlasan*" [my hands reach into my bag, I pick up a cell phone that only has three functions, call, send SMS, and teach sincerity].

The ideology conveyed from the title represents that Taiwan is a beautiful country and is an opportunity for foreign workers to find a decent life there, although in the end what they get is not as beautiful as imagined. Regarding the problem of migrant workers who work abroad is a matter of representation of cultural identity. From year to year with the large number of migrant workers sent abroad, the trust for foreigners in knowing Indonesia

in terms of the home industry. In this case, first, TKI shows that they are lowly workers, whose work is not favored at all by the foreign community. Second, TKI come from low to medium economies or with economic conditions below them. Third, migrant workers are categorized as workers who have minimal skills but can be obedient and diligent because of the conditions of those who need jobs. It makes TKI the identity of the Indonesian people. It also leads to cultural politics. TKI as a representation of Indonesian identity as stated in Hall's point of view that representation is not only an object but also related to the politics. The increasing in the economy abroad, of course also accompanied by an increase in welfare as well as the quality of life of the people. As a result, the need for a small industrial workforce is growing rapidly and is not fully met. This is due to the high standard of local community salaries and also the increasing prestige that occurs in young people abroad.

On this basis open opportunities for the entry of foreign workers including Indonesia. Even now the Indonesian government itself is increasing cooperation marked by an increase in the number of migrant workers because of the large number of enthusiasts and requests. The government is represented negatively because there is a visible marginalization strategy in employing migrant workers. This is a sign that the Indonesian government is unable to work its people even though it has a lot of human resources. Indirectly this gives rise to an interpretation that Indonesia is a poor country, lacking jobs and the inability to utilize its human resources to develop its own country by working in its own country. Furthermore, the short story represents the social cultural identity of women who are patient and sincere. This illustrates a condition that women who remain strong despite trials so heavy befall him.

d. Sore Sebelum Kenduri [The Evening before Kenduri]

This short story tells about the atmosphere of festivity in a village in Aceh province. It told about Kak Puteh who will hold his son's party. Communities gather unpaid to prepare all their festivals. Begin with making food to preparation of the altar. In his busy preparing for the feast, the conversation was about Kak Nun who was married to Nyak Sukri. Nyak Sukri's mother is reportedly not accepting Kak Nun because of a widow who has same age with her. It turns out that this matter reached the ears of Kak Nun. Kak Na, who was a suspect in spreading the news, was finally met by

Kak Nun when the festivity was underway which eventually caused a commotion.

Kenduri is a form of celebration which is the identity of Indonesian people which means a banquet to commemorate an event that has existed since before the entry of religion into the archipelago. Including in Aceh, based on the background referred to by the writer, the feast held at this wedding uses Acehnese customs. This is written in the short story text "*ada bergoni daun ubi yang akan digunakan untuk kenduri.*" [There are sacks of tuber leaves which will be used for *Kenduri*]." *Kenduri* is a cultural identity of the Indonesian people as a historical and cultural representation of the region of origin. Aceh people are also known to be very proud of their Muslim identity. So that everything they do does not rule out Islamic theory, so that the customs and cultural traditions that are held are always flavored with Islamic values. This is indicated by a text describing "*orang mengaji dan masjid yang dijadikan tempat mengaji.*" [People are reciting the Al-quran and the mosque which is used as a place to reciting the Al-quran].

Furthermore, the identity as an Islamic culture is also illustrated from the text that mentions "*remaja perempuan berdiri di belakang meja prasmanan yang disediakan untuk tamu perempuan, dan remaja pria berada di belakang meja prasmanan yang disediakan untuk tamu laki-laki, mereka memakai baju batik dan bertugas melayani tamu laki-laki.*" [Young women at the buffet back table provided for female guests, and young men at the buffet back table provided for male guests, they wear *batik* clothes and serve guests] means that prove women and men according to their sex and according to their *muhrim*. Then the text quoted "*menahan diri dan menyelesaikan masalah di masjid, di depan para tetua kampung untuk mencari keadilan, di mana pihak yang bersalah diharuskan membayar denda atau sekadar meminta maaf pada pihak yang lain*" [refrain yourself and resolving problems in the mosque, in front of village elders to seek justice, where parties are required to pay fines or apologize on the other side].

In the short story also mentioned about *batik*. *Batik* is an Indonesian identity. *Batik* is still represented as a legacy of Indonesia's ancestors which still exists today. This is illustrated in the text which states about "*serombongan murid taman kanak-kanak yang sudah berhias dan dipakaikan baju adat mulai menari ranup lampuan di depan rumah, menyambut sang mempelai perempuan.*" [A group of kindergarten students who have been

decorated and dressed in traditional clothes start dancing lupuan dance in front of the house, welcoming the bride]. *Ranup Lumpuan* dance is a traditional Acehese dance which is a welcoming dance or danced at traditional ceremonies or marriage events. This dance is synonymous with betel. This dance has a value and meaning in the form of a symbol of brotherhood between communities. The traditional clothes in this dance are traditional Acehese clothes, usually in the form of long-sleeved shirts or long-sleeved pants, using Acehese cloth at the waist and wearing a headdress adorned with flowers.

The representation of the cultural identity of rural communities is reflected in the family and kinship system created by a high sense of togetherness. Togetherness in the form of work they do more closely than urban communities. Rural communities find it easier to form families and form tolerance among themselves, so the system helps in preparing festivity reflects a condition as conveyed by the first Hall's perspective on a static culture that reflects an identity that will not change until old because it occurs downward hereditary. Furthermore, in a culture of gathering among fellow Indonesian people, it represents the social conditions of the community in general so that sometimes a conversation arises to tell each other about the pros and cons of others. So from here an ideology is drawn that leads to racism that occurs between figures who are fighting for arguing over the age issue. Racism is a view of the views shared by people who reject or dislike a group of people. Racism is not only a matter of race, skin color, gender but also concerns the degree and age.

A cultural identity that is displayed in the *kenduri* ceremony and activities before the *kenduri* is that people cook together and help each other and traditional clothes and dances represent Indonesian culture which is rich in diversity. Indonesian society has a culture of mutual cooperation that has been entrenched and is an original institution in community development, although there is an element of telling each other with all the good and bad that can be a lesson for us together. Many positive values can be taken, with mutual cooperation can be said to be a place of friendship between citizens to reduce social inequality. Furthermore, the activity receiving guests with a dance reflecting Indonesian culture that is welcoming and has special characteristics. Described by today's life, many young people lost their lives mutual cooperation due to the globalization effects.

5 CONCLUSIONS

It can be concluded that from the four short stories displayed in the *Republika* newspaper namely *Pergi ke Bukit*, *Haji Manap*, *Surga di Formosa*, and *Sore Sebelum Kenduri* contains elements of cultural identity representation. There are issues of cultural identity that are represented through text by looking at lexical and grammar. Based on the findings, it can be concluded that the study of the representation of cultural identity can dismantle ideologies and hidden aspects in the short text by looking at the linguistic elements through the language structure used. The representation of cultural identity can be seen from politics, social, culture, sex, gender, age, religion, and economy. In accordance with the vision and mission of the *Republika* whose ideology is cosmopolitan Islam, it is seen that the works displayed are aesthetically and thematically containing elements of Islamic teachings. In issues of identity, the ideology contained in the short story text is expected to build a just, democratic, and religious society and be critical and appreciative of various forms of new cultural expressions that develop in the community.

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