

COMMODIFICATION OF DIENG GIMBAL HAIR CHILDREN IN DIGITAL MEDIA: NORMAN FAIRCLOUGH'S CRITICAL DISCOURSE ANALYSIS

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ABSTRACT

The tradition of Ruwatan Hair Cutting Giembael is a ritual that has been passed down from generation to generation by the Dieng plateau community. In this tradition, there are sacred values that are still believed and affect the lives of people in the Dieng plateau. The formulation of the problem of this research was How the Commodification of Dieng dreads children's news content by digital media. This study used the Norman Fairclough critical discourse analysis instrument. Critical discourse analysis is used to scrutinize and see how the commodification of culture in three online news portals including Tempo.co, Republika Online, and Liputan6.com. Data collection techniques with documentation were used to look for coverage in digital media. The results of the research were divided into 3 analyses, namely text analysis which showed the presence of media diction utilizing dreadlocks ceremony as an economic commodity and media alignments with festival organizers. The next one was the analysis of text production that the news is produced very interestingly, the information was presented in a very full rich of oddities or myths to attract readers. Lastly, the socio-cultural analysis explained that the three news portals utilized the village community's social conditions which still strongly believed in the myths of dreadlocks' children being packaged in festival events.

Keywords: Commodification, Children, Gimbal, Dieng, Culture

INTRODUCTION

Commodification is a new term that is starting to emerge and is known by social scientists. Commodification describes the way in which media capitalism launches its objectives by accumulating capital or realizing the transformation of use value into exchange value. Commodities and commodification are two things that have an object and process relationship and are one indicator of global capitalism that is now happening. Commodification is a form of transformation of relations, which were initially free from things that are traded, into commercial relationships. Products from a more meaningful social context become something that is more useful in terms of business and the ideology of "free market" values.

According to Sharp (2000), the concept of commodification refers to efforts to use parts of the human body to the culture of the community to be reduced to raw materials for saleable products. In the context of tourism, the concept of cultural commodification refers to efforts to use cultural distinctiveness, to become a tourism commodity. The idea of the commodification of

culture is of concern to Anthropology, especially in the context of the study of Kirtsoglou and Theodossopoulos tourism in (Alfian, Selly, and Budhi, 2017). Furthermore, the commodification of culture is usually done by the community by considering aspects of authenticity, authenticity, and sacredness (Shepherd Robert, 2002).

Long before, there was an explanation that capitalism controlled all dimensions of people's lives so that interactions in people's lives were always marked by the impoverishment of the authentic meaning of life. The freedom to actualize the human dimension in society as an authentic feature of people's lives capable of interpreting their freedom is then replaced by the exchange of money which objectively creates alienation of life. The assumption why the process of commodification is so entrenched in the media because the media can only be owned by strong capital owners or in other words to establish a media requires a very large cost so that if capital needs are met then the recovery of profits will be done at the amount, it is also due to media competition (Sumartono, 2016).

Cultural construction by the mass media has been a concern of communication science since some time ago. In Eriyanto's book Eriyanto (2002), explained about Peter D. Moss's view, according to him, when the media discourse, the media has carried out a cultural construction, by framing facts within a certain framework into information products. This cultural construction is a series of reality construction processes that are captured, packaged, and spread by the media through the politics of meaning and language. From Peter's explanation, it can be concluded that media companies are using their broadcast rights which can be widely spread to frame the desired information for profit. Apart from the element of education or the delivery of information that is useful for the public, the company only thinks about profit as much as possible.

BACKGROUND

This study was aimed to analyze the commodification of Dieng dreadlocks children's news content by digital media. One form of cultural commodification carried out by digital mass media is to take advantage of the unique tradition of *ruwat* dreadlocks which is held annually in Dieng, Central Java. At first, the ritual ceremony of *ruwat* dreadlocks was only performed alone in the family circle. However, in its development, the traditional ceremony was held en masse at the Dieng Culture Festival (DCF). The local government is very supportive of this event, besides the mass media also use the event to attract readers. Although the holding of the ritual ceremony of *ruwat* mass dreadlocks raises the pros and cons in the community. On the one hand, mass *ruwatan* is considered as a form of cultural preservation, which impacts the welfare of the community, and increases Regional Original Revenue (PAD).

But on the other hand, mass *ruwatan* is considered as the cause of the fading of authenticity, sanctity, and authenticity of *ruwatan*. Instead of being an effort to preserve culture, mass *ruwatan* become activities aimed at financial gain. This opinion can be related to the context of capitalism. Capitalism has transformed culture into a part of industry (Shepherd Robert, 2000). When the myth of dreadlocks was turned into a tourism commodity supported by massive media coverage, cultural capitalization ensued. The people who own the myths of dreadlocks become producers, the government as distributors and marketing, and the general public becomes consumers.

The news content presented by digital media about *ruwat* gimbal ceremony is deemed very interesting to study, the information provided can be analyzed as a form of commodification in utilizing traditional ceremonies as the main commodity to be used as news. It is undeniable that the media have economic motives in providing information because they want to make a profit. The topic or content is a very important element in news to attract readers. Interesting writing style and new information are the main attraction for media audiences.

An explanation of the commodification of content or news content about the dread of dreads on the digital media site above will be the focus of this study. This study will use Norman Fairclough's critical discourse analysis as quoted by Yoce (2009) which includes three dimensions, namely text analysis, processing analysis, and practical discourse, and social analysis (practical social culture, community construction). In this model, in addition to the main text, there are also other texts that are examined. On this basis, the authors are interested in researching the Commodification of Dieng children's hair in Digital Media.

LITERATURE REVIEW

Research on dreadlocks (gimbal hair) has indeed been done a lot. Arif's research (2013), for example, emphasizes the symbolic meaning of shaving dreadlocks. Damayanti's research (2011) seeks to explain the dynamics of "naughty" behavior inherent in dreadlocks as a Kolodete incarnation. Martiarini's research (2011) discusses a literature study regarding dreadlocks (gimbal hair) as a form of symbolic healing or symbolic healing. Mutmainah's research (2013) seeks to see, describe, and explain early childhood social behavior and the influence of parents on the social behavior of early childhood gimbal. Soehadha's research (2013) emphasizes the study of religion and social change due to the expansion of the tourism market in the Dieng highlands, and including state capitalism.

Alfian Febrianto et al (2017) have examined the myth of dreadlocks: cultural identity and commodification in the Dieng plateau. This research finds that the identity formation does not occur at the micro but rather at the meso and makro level. At the meso level, kelompok sadar wisata (pokdarwis) plays its role in identity formation and the commodification of myth. At the macro level, government's effort to promote *rambut gimbal* cutting ceremony as one of cultural festivals and tourism commodity demonstrates a formal legitimation of the cultural identity and the myth commodification.

Research by Eka Pularsih (2017) on the mass commodification of shaving hair at an annual cultural festival in the Dieng Plateau. The results of the study stated that (1) the instrumental mass ritual procession did not change much compared to the Ruwatan individually, but essentially there was a shift in function and purpose, from being originally for sacred/spiritual interests to Profan interests, namely for the government's tourism agenda, (2) the public's response to the mass ritual of shaving hair that is included in the annual cultural festival in the Dieng plateau is varied, namely, there are responses that accept and responses that refuse, (3) various implications arise with the holding of the mass ritual of shaving hair at the Cultural festival annual in the Dieng Plateau of Wonosobo District. These implications are implications on economic aspects, social aspects, and cultural aspects. Interesting research results from Widodo Mukti (2019) on cultural commodification. This study used qualitative research method. Data was collected from interviews

and a study of documents of news about culture in local media (the bali post and the solo post). The data from both regions were subsequently compared. The results of this study conclude that cultural commodification is constructed in local, regional, and national media.

These studies are evidence that dreadlocks have been studied from multiple perspectives. However, none of these studies focuses on the study of the relationship between the myth of dreadlocks and the process of forming the identity of the Dieng highland community and the co-modification of the myth of dreadlocks (Gimbal hair).

THEORETICAL FRAMEWORK

Commodification is a new term that is starting to emerge and is known by social scientists. Commodification describes the way capitalism launches its objectives by accumulating capital, or, realizing the transformation of use value into exchange value. Commodities and commodification are two things that have an object and process relationship and are wrong an indicator of global capitalism that is now happening. In the political economy, the media of commodification is one form of media mastery in addition to structuring and spatialization.

Commodification

Commodification according to Vincent Mosco is described as a way of capitalism by bringing the accumulation of the objectives of capital or it can easily be described as a change in the value of function or in order to become an exchange value. Nowadays, there have been very many forms of commodification that have emerged in the development of human life because many have also begun to be made into commodities by humans (Machyudin, Agung 2011).

According to Theodor Adorno and Max Horkheimer (2002) in their writings *The Culture Industry Enlightenment as Mass Deception*, they likely have a different view suggesting that the emergence of the concept of commodification due to the development of a cultural industry, where commodification is defined as the production of cultural objects (music, film, fashion, art, and tradition) , mass-produced by the culture industry, which produces cultural products that are not authentic/fake, manipulative, and standardized.

Commodification (commodification) according to Mosco (2009) is the transformation of the use value into an exchange value. Commodification is an entry process to understand how media phenomena are interpreted from a critical political economy perspective. From Mosco's understanding above it can be interpreted that the media is a tool for change to make things into things that can be traded. In this case, the commercialization in the television industry occurs through the commodification of broadcast content to obtain financial exchange rates through advertising activities.

Norman Fairclough's Critical Discourse Analysis

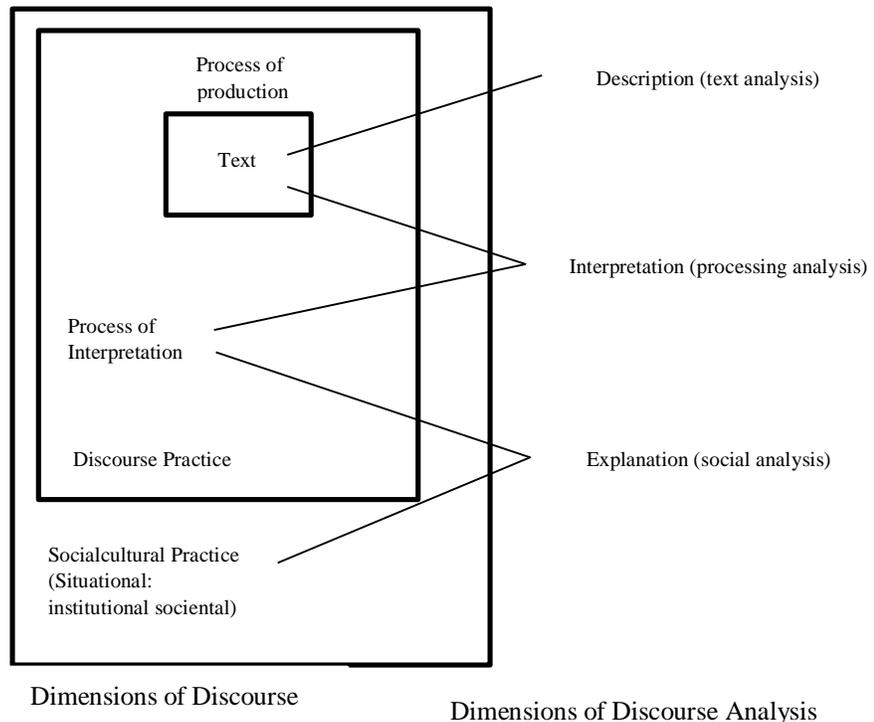
Fairclough's critical discourse analysis as described by Jorgensen & Philips (2007) views that critical discourse as a social practice that reproduces and changes knowledge, identity, and social relations that include power relations and at the same time formed by other social structures and

practices. Fairclough's approach is a form of text-oriented analytical discourse that seeks to confound three traditions, namely: (a). Detailed textual analysis in the field of linguistics; (b). Macro sociological analysis of social practice and (c). Interpretative and micro-sociological traditions in sociology.

The Fairclough model discourse links micro texts to the context in which texts are produced, that is, society at a macro level. The practical level of discourse is used to see meso-socially the relationship between the text and the production and consumption of the text. At the initial level, the text in this model is analyzed linguistically, by looking at vocabulary, semantic, and sentence structure. He also included coherence and cohesiveness, how between words and between sentences are combined to form understanding.

All elements are used to see three problems, namely: (1). Ideational which refers to the particular representation that wants to be displayed in the text, which generally carries a certain ideological content. This analysis is used to see how something (event, person, group, situation, situation, or whatever) is displayed in the text which may carry a certain ideological content; (2). Relationships that refer to the analysis of the construction of relationships between media, audiences, and participants, such as whether the text is delivered informally or formally, openly or closely; (3). Identity refers to the construction of media and reader (audience) identity, and how personal and identity is to be displayed.

Figure 1: Diagrammatic Representation of Fairclough's Critical Discourse



Source: Eriyanto (2003)

Discourse practice is a dimension related to the process of production and consumption of text, a text is basically produced through different processes of text production, such as how work patterns, work charts, and routines in producing text, the process of text consumption can also be different in different social contexts also. Whereas sociocultural practice is a dimension related to a context outside the text. The context here includes many things such as the context of the situation and more broadly is the context of the institutional practice of the media itself in relation to the community, media culture, media politics, or media economy that influences the resulting text (Jorgensen & Loise, 2007).

RESEARCH METHODOLOGY

This study used a critical discourse analysis method (Critical Discourse Analysis). Discourse analysis emphasizes the meaning behind the text. In this analysis, language is understood as a representation that forms a particular subject. The theme of a particular discourse, as well as the strategies that are in it. The main element in the analysis of discourse is interpreting the hidden meaning behind the text (latent) not the real one (manifest). So, in this study, principally the pat text was interpreted in various ways depending on the interpretation of the researcher (Eriyanto 2011).

Analysis of critical discourse Fairclough seeks to integrate linguistics with social change so that this discourse is referred to as a model of social change (Dialectical-Relational Approach). Fairclough focuses the discourse on language because of usage language is used to reflect something. First, discourse is a form of action, language is used as a form of representation in seeing reality so that language is not only observed traditionally or micro linguistics, but in a broader macro and not out of context. Second, it implies a mutual relationship between discourse and social structure (Eriyanto, 2011).

RESEARCH RESULTS AND DISCUSSION

Researchers presented an analysis of Norman Fairclough's critical discourse analysis on the findings of the data that the author has described from digital media data reporting on Dieng Dreadlocks Children on Tempo.co's official pages, Liputan6.com and Republikaonline.com. By referring to Norman Fairclough's critical discourse analysis, the present study was based on the analytical dimension, namely text discourse, and social culture.

Figure 2: Dieng Gimbal news at Tempo

Bocah Gembel Rambut Gimbal Dieng Minta Kentut Ibunya Dibungkus

Reporter: [Teras.id](#)

Editor: [Rini Kustiani](#)

Selasa, 6 Agustus 2019 18:02 WIB



Source: Tempo.com (2019)

Figure 3: Dieng Gimbal news at Liputan 6

6 NEWS RAMADAN BISNIS SHOWBIZ BOLA FOTO TEKNO CEK FAKTA VIDEO HOT DISABILI

REGIONAL Jawa Timur Sumatera Bali Nusra Sulawesi Jawa Tengah - DIY Jawa Barat

HEADLINE HARI INI DUGAAN PERBUDAKAN ABK WNI DI KAPAL CHINA, APA LANGKAH

Home > Regional > Jawa Tengah - DIY

Cerita Mistis Bocah-Bocah Rambut Gimbal di Dataran Tinggi Dieng

Muhamed Ridlo
07 Agu 2018, 13:30 WIB

f t g+ Share 99

/read/3611605/cerita-mistis-bocah-bocah-rambut-gimbal-di-dataran-tinggi-dieng#

Source: liputan6.com (2018)

Figure 4: Dieng Gimbal news at Republika



Source: republika.com (2017)

1. Text Analysis (Micro)

Fairclough divides text discourse analysis into three basic elements to describe and analyze each text, namely representation, relations, and identity.

a. Representation

If seen from all the news and carefully examined, the element of representation of the commodification of dreadlocks can be seen from the efforts of news writers in promoting the Dieng Culture Festival. Mystical stories such as the demand for dreadlocks children before being *diruwat* are used as material for economic interests, in this case, the promotion of festival events was held every year by an event organizer supported by the government. This means that the economic interests of tourism can be seen clearly.

The media was very much in favor of the government and the organizers of the event. In addition, this report is also published in the leisure, entertainment, or travel columns, which are specifically used to promote an event or event that can make money. The organizer of the event cooperated with the media to promote the event. Finally, the news that was published did not take the essence of the Dieng gimbal children *ruwat* ceremony but took mystical stories whose source was unclear. For the people of Indonesia, especially Javanese people, mystical stories are very popular. For mass media, this has a commodity value.

At first, the ritual ceremony of *ruwatan* dreadlocks was only performed alone in the family circle. However, in its development, the traditional ceremony was held en masse at the Dieng Culture Festival (DCF). The holding of the *ruwatan* ceremony of mass dreadlocks raises the pros

and cons in the community. On the one hand, mass *ruwatan* is considered as a form of cultural preservation, which impacts the welfare of the community, and increases Regional Original Revenue (PAD). On the other hand, mass *ruwatan* is considered as the cause of the fading of authenticity, sanctity, and authenticity of *ruwatan* (Alfian Febriyanto et al 2017).

b. Relation

If we read the text contained in all the reports made by Tempo, Liputan 6, and Republika. From the analysis of relations, there are several participants. From the news text production side, there are journalists or journalists (Tempo, Liputan 6, and Republika) who write news about Dieng dreadlocks. Furthermore, in terms of content, there were 2 participants, namely the Government and the person in charge of the Dieng Culture Festival, and Dreadlocks Children as the object reported.

Out of all the news, the news text was formed by journalists with a crystal clear discourse that led the reader to focus on seeing the myths and desires of dreadlocks children packed with the Dieng Culture Festival. The government as the person in charge tries to relate the event to the social context prevailing in the community, which is the culture of *ruwatan* dreadlocks.

c. Identity

The discourse that arises from all the news about Dieng dreadlocks children who have been picked from different news site sources, shows the identity of journalists placing or identifying themselves as organizers of ways, in this case, is the government and the committee of Dieng Festival Culture. This can be read from the many texts that describe the cultural elements and the uniqueness of the gimbal children's *ruwatan* ceremony associated with the festival. That way, the discourse that is intended to be raised is for the purpose of informing the reader that every year the local government holds a festival event. This can be seen for example from the following news texts:

The event was busy being held and attended by a number of people from various walks of life, ranging from adult children. The series of events is also very much in addition to dreads. There will be a jazz performance over the clouds, the release of hundreds of lanterns, and many more. In addition to attending a series of DCF events, you can also enjoy the natural scenery around Dieng.

The above sentence can be interpreted by journalists positioning themselves as marketing the festival's event. The editorial invitation to visit or participate in the festival is a subtle form of an invitation from the event organizer.

2. Analysis of Practice Production Text Discourse Practice

Although the three mass media above are known by the mainstream media which provide good hardnews type information about political, legal, and economic developments. However, these three mass media also present an additional rubric with the type of softnews by reporting interesting news to find other audiences. That should not mean that the three mass media were of origin in sorting and selecting the news. Seen from the three stories written about Dieng's dreadlocks, all of them took a unique angle to discuss even though the actual purpose of the news

was the promotion of tourism that was specially ordered by the event organizers from either the Dieng Festival Culture committee or the organizing committee. Every news is written by mass media through the process of text production or editorial room activities. The next stage is the process of sorting and selecting the news. The survey results of Roy Morgan Poll in 2018 stated that the three online news portals above entered into 10 news portals that are frequently visited by internet users in Indonesia (Roy Morgan 2018).

According to journalistic rules, conflicts of interest often trigger the birth of reporting biases. This form of bias can be manifested in news that sided with certain groups in conflict (imbalance), stigmatized (prejudice), and obtained personal / group benefits over the news they made (Afdal Makkuraga Putra, Heru Nugroho, Budiawan, 2016). Conflicts of interests of media owners sometimes make them intervene editorial policies and eliminate the independence of editors (Wilson 1996).

The news report of gimbal hair *ruwatan* is often out of the essence of culture. Readers only get entertainment news only, news that is presented is full of mystical elements only while the noble values of the culture that are taught are not written, even though cultural education is a culture that must be more clearly reported. The three news portals are only concerned with a handful of parties who are looking for profit from the ceremony. Through the media, this event is expected to be a spectacle of visitors or travelers who are looking for tourist destinations. The ceremony is expected to be an economic improvement for the committee and the government.

3. Analysis of Social Culture Practices of Sociocultural Practice

Fairclough in Akhirul Annas and Rana Akbari Fitriawan explaining socio-cultural practices are interpretations of text production practices. Each text in the discourse is influenced by economic, political (power and ideological) and cultural (values and identity) factors that influence media institutions. Fairclough makes three levels of analysis on socio-cultural practices (Akhirul & Fitriawan 2018).

a. Situational

The social context, how the text is produced in between, pays attention to the situational aspect when the text is produced. Text produced in a condition or atmosphere that is unique, unique so that one text can be different from other texts. If a discourse is understood as an action, then the action is actually an attempt to respond to a particular social situation or context (Fairclough 1995)

In the reporting of Dieng dreadlocks children especially in the dreadlocks *ruwat* ceremony, the three online news portals reported the Dieng Culture Festival as information knowledge as well as entertainment for the public. The many incidents of lawlessness, the evil political play of politicians, and the high crime in Indonesia need to be neutralized with information or news that can entertain the audience of newsreaders. Although this news is very much an element of tourism promotion from the local government in increasing regional income and indeed it is held annually, but news like this is considered very appropriate to brainstorm the minds of the Indonesian people to see Indonesia from the other side.\

b. Institutional

In this level, the committee and the government as the institution that organized the Dieng Festival Culture event must be considered. This party used the Dieng dreadlocks hair ceremony as a commodity to be sold so that regional income would increase. In addition, this party also promoted the event through the media so that it was read by the general public. The government and the DCF committee can also be called advertisers who determine the news texts. This news is made in such a way that it attracts readers. This ad also automatically becomes income for the media who preach this event.

The next thing is that this newsreader is produced with interesting data, taken from the many issues that arise from the community. So it becomes very bombastic and unique. The theme and title chosen are also adjusted to advertisers in this case the government and the event committee. The dramatization of the issue about the weirdness of children with dreads, stories with unclear sources were sold to the public to add spices to the strangeness in the news. This is evidenced by the large number of texts starting with strange titles such as a child's dreadlocks asking for a mother's fart wrapped or a dreadlocks story that fell on its own and others.

c. Social

In the context of the news published in the three news portals of trust that are still deeply rooted in the Dieng mountain community, this is used by the government and tourism awareness groups (Pokdarwis) as the organizers of the Dieng Festival Culture event. In this social context, this is the strong reason why the news is produced by the media. Because this is strongly supported by the local community itself.

The mythical story about the Dieng mountain community that to achieve safety and happiness, the people in the Dieng Mountains in Banjarnegara, Central Java, held many traditional ceremonies. One of them is the Rembual Ruwatan Ritual ~~Ritual~~ that is held once a year on the first Sura, according to the new year on the Javanese calendar or one Muharram in the Islamic calendar. Communities in the mountainous areas of Dieng Banjarnegara and Wonosobo Central Java believe that the implementation of the Ruwatan Haircut Ritual will reject distress that threatens the lives of people who have loose hair and community members.

CONCLUSION

In this section, researchers will present conclusions from the results of research that have been drawn. The conclusion aims to formulate the results of the research and discussion that have been explained previously in order to answer the main problem which is the final goal of this study. Based on the analysis that has been done, the researcher has a conclusion in this study: First, in terms of text analysis. Of the various linguistic tools used by Tempo.co, Republika online and Liputan6.com in the highlights of the Dieng Dreadlocks Children's Hair Ceremony in Dieng Culture Festival basically wants to show the reader that there is a unique tradition of children's dreadlocks ceremonies in a mountainous village in Dieng Central Javaa packed in the annual Dieng Culture Festival event. There are three tools that are used to represent violence and the characters involved, namely through diction, the use of broad sentences of cause and effect, and directly quoting the statements of informants.

Discussing Dieng Culture Festival, the three news portals tend to favor the government and festival organizers. This can be seen from the use of the Dieng Culture Festival diction, the uniqueness and strangeness of Dieng's waking children in dreadlocks, besides that there is also an implied diction inviting readers to attend the festival every year. The built diction also has an explicit meaning to illustrate the excitement of the Dieng Culture Festival series which is fully supported by the government. Overall, the three stories chosen by the writer have the same common thread between one news and another.

Second, in terms of analysis of text production practices. To represent the discourse of the uniqueness and strangeness of the dreadlocks ceremony at the Dieng Culture Festival, the news production team at the three news portals displayed pictures of the series of events of the festival. The selection of the three media has been through various considerations in the institutional space. In this case the committee and the government as the organizer of the event and those who collaborate with the media. The online media portal Republika online, Liputan6.com, and Tempo.com certainly do editorial activities before producing text. Then enter the sorting and news selection stage by the production team. The characteristics of readers who are dominated by the adult generation who are active in using the internet and subscribing to online mass media make the production team adjust the language in writing news texts.

Third, in terms of analysis of socio-cultural practices. Republika Online, Liputan6.com, and Tempo.com as the parties producing text in the highlights of the Dieng cCulture fFestival are influenced by social conditions. The mythical story about the Dieng mountain community to reach safety and happiness, the people in the Dieng Mountains in Banjarnegara, Central Java, many organized traditional ceremonies. One of them is the Rembual Ruwatan Ritual that is held once a year on the first Sura, according to the new year on the Javanese calendar or one Muharram in the Islamic calendar. Communities in the mountainous areas of Dieng Banjarnegara and Wonosobo Central Java believe that the implementation of the Ruwatan Haircut Ritual will reject distress that threatens the lives of people who have loose hair and community members.

Communities in the Dieng Mountains of Banjarnegara and Wonosobo believe that the *ruwatan* ritual that they perform on the night of one Sura every year can drive away distractions and bring all safety, on the contrary, if they do not perform the ruwatan ritual, it will bring disaster to the community. In fact, all of this is merely a myth that is raising and is still believed by people in the Dieng Mountains in Banjarnegara, and Wonosobo Central Java.

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