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REPRESENTATION OF INDONESIAN CULTURE IN “ONLY IN INDONESIA” VIDEO BY LASTDAY PRODUCTION

Andre Ikhsano¹, Yolanda Stellarosa^{2*}, Lusiana Cindy Irawan³,
Mengmeng Guo⁴

^{1,2,3} Institut Komunikasi dan Bisnis LSPR, Sudirman Park Kampus C Jl. KH. Mas Mansyur Kav. 35 Jakarta 10220, Indonesia

⁴ Sichuan University, Literature and Journalism School, Sichuan, China

¹ andre.i@lspr.edu, ² yolanda.s@lspr.edu, ³ 1611020032@lspr.edu, ⁴ mengmenguo0726@163.com

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ABSTRACT

Habits acquired by humans as members of society can shape culture. Indonesia is home to numerous ethnic groups, each of which has its own set of customs. It is not uncommon for bad habits and unique habits to emerge from the community's habits. This is why one of the videos with a cultural theme that is considered satire on one of the social media platforms, YouTube, titled "Only in Indonesia" by LASTDAY Production, is worth studying. Using a descriptive qualitative methodology with Roland Barthes' semiotic analysis which focuses on the meaning of denotation, connotation, and myth, this study aims to determine the representation of Indonesian culture through the scenes in the YouTube video. The results show that there are five of the seven elements of universal culture, namely, social organization systems, technology and equipment systems, knowledge systems, arts, and religion. In addition, the representation of Indonesian culture

contained in the video "Only in Indonesia" is a culture that can be said to be negative, seen from the depiction of people's habits. This study has succeeded in providing a scientific contribution of exploring the Gromic code. The results of this study can be a basis for further research to explore the Gromic code, according to Barthes.

INTRODUCTION

Only in Indonesia is a video that has been uploaded to one of the social media platforms, specifically YouTube. According to data obtained from the YouTube app, the Only in Indonesia video drew a lot of attention from the Indonesian people, as evidenced by the number of viewers reaching more than five million. Scenes that are relevant to everyday life pique people's interest a compilation of customs, traditions, culture, and unique things that exist in Indonesia. The creator attempts to represent the Indonesian people's state or culture from the past to the present, as well as activities that have gradually become habits. From this approximately six minutes long video several scenes represent the habits of the Indonesian people. These scenes, it can be said, tend to be negative, which is then wrapped in the form of satire. Social criticism is attempted to be shown and inserted in this video, eliciting various community perspectives. According to the YouTube comments section, some people responded positively, while others thought the video was a hoax intended to discredit Indonesia. LASTDAY Production (LDP) is the creator of the *Only in Indonesia* video. LDP is a YouTube channel that was founded in 2014. It is created by Leon Zheyong or known as Guntur and Listia Magdalena or known as Pao-Pao. During 5 years of work, LDP managed to get 1.87 million subscribers as of June 2020. The content offered by LDP is also diverse, ranging from travel videos, culinary arts, parodies, and cultural content.

YouTube is the most frequently used social media platform in Indonesia, followed by whatsapp and Facebook. One of the main reasons why Indonesians love YouTube so much is the large selection of videos available, the short duration of the ads, and the ease of access. YouTube is used to convey a variety of messages about daily habits, culture, or as a medium of expression by an individual or group of

individuals. Referring to the research conducted by (Kusumawadani et al., 2020), transgender women use YouTube as an alternative medium to express themselves. According to (Kemp, 2020) in the digital annual report 2020 compiled by Wearesocial, YouTube ranks first with 88% of users. To be able to dig deeper into the signs in the Only in Indonesia video, this study uses semiotics as a theoretical basis. Semiotics is the study of signs and symbols that represent objects, ideas, thoughts, situations, circumstances, feelings, and so on. Semiotics not only provides a method for studying communication, but it also has a significant effect or impact on aspects or perspectives used in communication theory (Morissan, 2013). Furthermore, some argue that semiotics is a study of signs in human life, in which everything in life is viewed as a sign to which we must assign meaning (Hoed, 2011).

Various semiotic studies have been conducted, but the interesting thing is that semiotics continues to grow and permeate various disciplines. For example, semiotics can be used to dissect a culture, as in the study conducted by (Audria & Syam, 2019), which raised questions about Japanese culture in the anime film Barakamon.

This study attempts to investigate semiotics and is associated with a dense cultural perspective, which is packaged in the form of satire in order to serve as a differentiator and become the novelty of this research. From Roland Barthes' semiotic perspective, this study seeks to determine the representation of Indonesian culture through scenes in the YouTube Only in Indonesia video based on habits and culture passed down from generation to generation.

CONCEPTUAL FRAMEWORK

Semiotics

Semiotics is the study of signs in human life, in which everything in life is viewed as a sign that must be given meaning (Hoed, 2011). Signs, according to Saussure in

(Suprpto, 2009), are made up of signifier and signified. Signifiers are "meaningful sounds" or "meaningful streaks." In other words, signifiers are the physical aspects of language, including what is said or heard, as well as what is written or read. A sign is a mental picture, thought, or concept, so the signifier is the mental aspect of language (Pujiati, 2015). The two elements are inseparable in concrete sign language.

This concept holds that meaning emerges when there is an association relationship between the signified and the signifier. Roland Barthes then developed the concept, which was then divided into three stages: denotation, connotation, and myth. It is clear from the description of Barthes' map of signs that the meaning of denotation is linked to the existence of signifiers and signifieds. Similarly, the meaning of connotation is determined by the denotative sign. In other words, it is a material element. The connotation sign denotes the next sign. Therefore, the connotative object in Barthes' concept not only has additional meaning, but it also contains both parts of the denotative sign that underpins its existence. Myth becomes an invisible element in semiotics in the depiction of Roland Barthes' map of signs, but this is only seen in the significance of the second stage of Roland Barthes' semiotics (Sobur, 2013).

The second stage's significance is related to the content and signs of working through myth. The first stage of the signification system is denotation, and the second stage of the signification system is connotation. In this case, denotation is more associated with the closure of meaning, and thus with censorship or political repression. Meanwhile, the connotation is identical to the ideological operation, which is referred to as mythology (myth). Myths, as previously described, serve to reveal and justify dominant values that prevail at a given time. Barthes also demonstrated that the relationship between denotative signifiers and connotative signifiers occurs in a motivated manner in both myth and ideology (Sobur, 2013).

From this description, Barthes mentions denotation as the most tangible meaning of the sign. Meanwhile, connotation is a term used to show the significance of the second sign. This describes the interactions that occur when the sign meets the speaker's feelings and cultural values (Wibowo, 2013). Text in semiotics according to Roland Barthes is not only related to linguistic aspects, but semiotics can examine texts where signs are codified in a system. Thus, semiotics can examine various texts such as poetry, news, films, fashion, and others.

Culture

Culture has a close relationship with society. These two are inseparable units. Clifford Geertz defines culture as a system of meanings and symbols arranged in a sense in which individuals define their world, express their feelings, and make judgments. It becomes a pattern of meaning that is transmitted historically, manifested in symbolic forms through how people communicate, devote, and develop knowledge. Culture is a symbolic system, so it will be read, translated, and interpreted (Nasruddin, 2011).

Culture can also be defined as the entire system, ideas, actions, and work of humans to fulfill their lives by learning from the lives of others (Widagdho, 2010). According to Kluckhohn in (Surajiyo, 2019), there are seven elements of universal culture: religious systems and religious ceremonies, community organization systems, knowledge systems, livelihood systems, technology systems and equipment, language, and arts. Culture has a very broad meaning and diverse forms when viewed through the various existing meanings. Nothing is certain in culture. Culture changes with the times.

METHODOLOGY

This constructivism paradigm-based research is used in this study in an effort to see various types of signs in depth based on the cultural perspective that exists in

Indonesia. In this study, a qualitative approach is used to investigate signs in depth using Roland Barthes' semiotic analysis with two orders of signification, denotation and connotation. This model is divided into three stages: denotation, connotation, and myth. The model is used to dissect six scenes that were chosen based on the most sense cultural content. The unit of analysis used in the Only In Indonesia video with a duration of 6 minutes 45 seconds is messages, both verbal and nonverbal, by focusing on the following:

Table 1. Unit Analysis

| Subject | Research Category | Unit of Analysis |
|--------------------------------|-------------------|--|
| <i>Only in Indonesia Video</i> | Act | <ul style="list-style-type: none"> - Facial expressions - Analysis of certain characters who represent the situation through facial expressions. - Body language - In one scene, there is a representation that is conveyed body language only |
| | Text | Sentences from the subtitled video An inscription or text explaining the situation depicted in the scene will appear at the end of each scene. |

FINDINGS & DISCUSSION

According to Clyde Kluckhohn in (Surajiyo, 2019), the data in this study are divided into several sections based on image scenes that represent five of the seven elements of universal culture, namely: social organization systems (legal systems), technology systems and equipment, knowledge systems, arts, and religion.

Scene 1. Reza hit Eyon's car

Figure 1. The scene of Reza crashing into Eyon's car



The cut scene (01:58 – 02:47) depicts a man falling from his motorcycle after colliding with a car. Three other men then approached. One of them was swinging his hand towards the car, while others were staring at it and the other was silent. The text "the car wasn't supposed to be parked there" can also be seen in the scene. In the next scene, a man in a red shirt opens his wallet and takes money from it, his brow wrinkled and the bottom of his lips raised. The other person was seen beside him staring at the man's wallet. The words "Only in Indonesia we are easily provoked" can also be seen.

Denotation. There are several signs of denotation in the scene above: 1) some of the men who came over; 2) the text "The car isn't supposed to be parked there"; 3) leaning towards the car; 4) two men wearing shirts; 5) one of the men in the shirts turned to the men in the shirts with his brow furrowed and squinted and said "Just give it up, man"; 6) take money from the wallet with slightly lowered lips; and 7) the car parked in front of the house.

Connotation, The following are the sign and connotation meanings in Scene 1: First, a group of men approached, each describing part of the crowd. According to the KBBI (2016), a crowd is a collection of people, objects, and so on that are irregular

and transient. Crowds are also usually formed because of what is happening at that time. When it comes to responding to it, the crowd is more likely to be emotional and irrational. Second, the text "The car isn't supposed to be parked there" is a provocative sentence used to entice the crowd. Wahyu Cahyono, a social psychologist, defines provocation as "an act to arouse anger." Anger in a crowd or mass is a condition that is triggered by something. It is regarded as a threat that must be addressed immediately. Third, a leaning head indicates that someone is interested or agrees. The scene depicts a member of the audience becoming interested and agreeing to the previous provocation sentence.

The fourth connotation sign is two men wearing shirts that depict the car's owner. Shirts make a good first impression while also displaying social class differences. Fifth, The phrase "Just give it up, man" demonstrates his sympathies for the man who hit the car. The expression of squinting can be interpreted as showing anger. However, this behavior must be associated in context with other behaviors. This section also depicts the expression of frowning, which is commonly associated with several factors, one of which is tension (Navarro, 2018). Taking money from the wallet is the sixth sign and connotation meaning, indicating that he finally pays due to external pressure. Lips that are slightly lowered demonstrate sadness (Navarro, 2018). 7). The car parked in front of the house shows a violation that was also committed by the car owner. According to the Ditlantas Polda Metro Jaya, Kompol Fahri Siregar (Qalbi, 2019), no one may use public roads as parking lots. According to the preceding points, it is possible to provoke the crowd and the car owner's friends with just one sentence, for which the car owner is forced to pay compensation. However, it is clear from the scene that the car owner also made a mistake by parking his vehicle in front of the house.

Myth, Indonesian people are known to be easily provoked since the colonial era. The Dutch's politics of fighting each other continue to have an impact today, making it easy for Indonesians to believe the hoaxes spread on the internet. In 2018, Samuel

Abrijani Pangerapan, Director-General of Aptika Kemkominfo, stated that 65% of Indonesia's 132 million internet users are still easily provoked by fake news (Rania, 2018).

Scene 2. Steve piggybacking Pao Pao, Thunder, and Martin

Figure 2. The scene of Steve piggybacking Pao Pao, Thunder, and Martin



A person wearing sunglasses and a jacket appears in the cut scene (03:31 – 03:45). Then there are three more people behind him, waving their hands with the text "YES" written on them. Following that, the four people rode a motorcycle while carrying a bucket, a broomstick, and a cardboard box. There's also the phrase "Only in Indonesia 1 motorcycle = 4 people or more."

Denotation. In this second scene, there are several denotative signs, which are as follows: 1) A man with glasses; 2) The same person then puts on the jacket; 3) Three people are seen exclaiming "YES!" with their heads tilted; 4) One of them is wearing a negligee; 5) Some drape sarongs over their shoulders; and 6) One motorcycle is ridden by four people at the same time.

Connotation. The connotation marks in Scene 2 are as follows: First, wearing sunglasses while driving is frequently thought to be a fashion accessory to make one appear cooler. However, it has been discovered that wearing sunglasses can

protect the eyes from the sun, prevent eye damage, reduce the risk of photokeratitis, and prevent eye diseases (Fadli, 2021). Second, one of the pieces of equipment that must be worn when riding is a jacket. According to Jusri Pulubuhu, instructor and founder of Jakarta Defensive Driving Consultant, a jacket can reduce the effects of scratches and impacts when falling (Nayazri, 2016). Wearing glasses and a jacket, as in the first connotation, describes a man getting ready to ride a motorcycle. Third, a "YES" exclamation indicates that the three people agree, whereas a tilted head indicates that the person is interested. Fourth, Indonesian women typically wear a negligee or house dress when performing domestic tasks. A house dress is a dress that is designed to be worn loosely at home. Fifth, the sarong depicts the Indonesian indigenous people. The sarong is more than just a body covering; it is also an important part of the Betawi people's social and cultural development. Sixth, one motorcycle ridden by four people at the same time exemplifies the Indonesian people's violations.

In Article 106 of the Road Traffic and Transportation Law No. 22 of 2009, it is stated that motorbikes are not permitted to carry more than one passenger (Kurniawan, 2020). The preceding points describe Indonesians who frequently violate motorcycle regulations, specifically riding a motorcycle with more than one passenger. The scene also intends to demonstrate that breaking the rules is a common occurrence.

Myth. Motorcycles have been the favorite vehicle of the Indonesian people since a long time ago. The fact is, motorcycle users are increasing every year. As reported in Kompas.com, one of the violations that many Indonesian motorcycle riders have committed from the past until now is carrying two or more passengers at one time. Another violation is that the average user and passenger do not wear complete protective equipment such as head protection, gloves, jackets, and so on (Kurniawan, 2020).

Scene 3. The scene of Mamun and Ryan attempting to enter the highway

Figure 3. The scene of Makmun and Ryan attempting to enter the highway



The cut scene (03:18 – 03:29) depicts two people riding a motorcycle. One person in the front is not wearing a helmet or headgear and is looking forward. The man in the back is wearing a helmet. In the following scene, a notice board with the words "120m Toll Gate" is seen, and in the final scene, a text that says "Only in Indonesia nothing is impossible" is seen.

Denotation. There are several denotative signs in this third scene, as follows: 1) Men without helmets; 2) a road sign that reads "120m Toll Gate"; and 3) the text "Only in Indonesia Nothing is impossible."

Connotation. The connotation marks in Scene 3 are as follows: First, the first offense was committed. Article 106 paragraph (8) of the Traffic and Highways Law number 22 of 2009 states that "everyone who drives a motorbike and motorbike passengers are required to wear a helmet that meets Indonesian national standards" (Ravel, 2020). Second, the road sign with the words "120m Toll Gate" describes the second violation committed. According to data from atrbpn.go.id, Government Regulation No. 44 of 2009 amends Government Regulation No. 15 of 2005, article 38 concerning toll roads states that toll roads are intended for users who use four or more wheeled motorized vehicles (Setyawan, 2019). Third, the text "Only in Indonesia is nothing impossible" shows that, despite the existence of written

regulations, Indonesians frequently violate them. From the points above, it shows that in Indonesia nothing is impossible. As described, Indonesians are accustomed to committing multiple violations in a single trip. The first violation committed in this scene is entering the toll road on a motorcycle, and the second violation is not wearing a helmet.

Myth. Toll roads or expressways have existed in Indonesia since 1978. It was created with the intention of shortening the distance and travel time from one location to another. This road is intended specifically for four-wheeled vehicles or more. Two-wheeled vehicles are prohibited from using the road for several reasons, one of which is security reasons (Setyawan, 2019). The cultural representation shown in the three scenes above is a social organization system, namely the legal system, based on universal cultural elements.

Scene 4. Pao Pao, Sacha, and Guntur Enjoy Food

Figure 4. Pao Pao, Sacha, and Guntur scene enjoying food



The cutscene (00:33 – 00:47) depicts three people sitting at a single dining table. One of the three people seen is a foreign national. One of them pointed a finger at the plate in front of the foreigner with the text "Bitter Bean and Dog Fruit". There is also a Durian on the table. At the end of the scene, all three smile and there is the text "Only in Indonesia the worse the smell, the better the taste".

Denotation, There are several denotative signs in Scene 4 as follows: 1) A woman forming a circle with her thumb and forefinger; 2) The text "Bitter Bean and Dog Fruit," which means "petai and jengkol", and durian fruit; and 3) The text "Only in Indonesia, the worse the smell, the better the taste."

Connotation. There are several connotative signs in Scene 4 as follows: To begin, forming a circle by joining the thumb and forefinger, also known as the ok sign, describes when someone is talking about something with which the person agrees or is appropriate (Navarro, 2018). Second, "Bitter Bean and Dogfruit," which refers to petai and jengkol as well as the presence of durian fruit, describes foods with an unpleasant odor. Third, the text "Only in Indonesia, the worst the smell, the better the taste" describes the Indonesians' preference for eating food with a bad odor. These points indicate that they both agree that food with a strong odor has a delicious taste.

Myth. Petai, jengkol, and durian fruit are all pungent-smelling foods. These foods can be found in Southeast Asia. Indonesia is one of three countries that export these foods. Jengkol exports in 2017 totaled 26.5 tons, according to data from the Ministry of Agriculture (Fiansyah, 2018).

Based on the scene above, the cultural representations that are shown are technological systems and equipment, particularly those related to food and beverages.

Scene 5. Sacha, who is oblivious and drinks from a finger bowl

Figure 5. Scene of Sacha not knowing and drinking from a finger bowl



The cutscene (00:48 – 01:06) depicts three people at a dining table. In front of them were three orange bowls, one each was right in front of everyone. One of them drank from the orange bowl. While the other two were staring, one could be seen opening their mouth while sliding the orange bowl and the other while removing their hand from the bowl. The text "Only in Indonesia do we wash our hands using lemonade" appears at the end of the scene.

Denotation. There are some denotative marks in scene 5 as follows: 1) A bowl of water; 2) A woman staring with wide eyes; 3) A man staring with his lower mouth open; and 4) The text "Only in Indonesia we wash our hands using lemonade" means "Only in Indonesia we wash our hands with lemon juice."

Connotation. The following connotation signs can be found in Scene 5: First, the bowl with water represents "kobokan water," which is commonly used by Indonesians to wash their hands. Second, widening eyes indicate that the person is surprised, and if it lasts long enough, the person suspects that something is wrong. Third, an open lower mouth can also indicate that the person is surprised (Navarro, 2018). Fourth, "Only in Indonesia we wash our hands with lemonade." Lemonade is a drink made from fresh lemon juice, similar to kobokan water with a lemon wedge in it. From these points, it shows that Indonesians are accustomed to washing their hands with "kobokan water," which contains pieces of lime-like lemonade.

Myth. Eating with hands is an original tradition of the Indonesian people. As a result, when we go to some traditional Indonesian restaurants, there will usually be what is known as "air kobokan" to wash hands before and after eating.

The cultural representation shown in the scene above is a knowledge system based on universal cultural elements.

Scene 6. Pao Pao is Disturbed by Dangdut Music

Figure 6. Pao Pao is Disturbed by Dangdut Music



The cut scene (02:55 – 03:16) depicts a woman waking up with one of her hands covering her ear. Then, a woman is seen smiling while holding up her thumbs. At the end of the scene, there is text that says, "Only in Indonesia we have a unique type of music"

Denotation. There are the following denotation marks in Scene 6: 1) a woman with a wrinkled brow and her ears covered; 2) another woman giving both thumbs up; and 3) the text "only in Indonesia we have a unique type of music."

Connotation. The following are the connotation signs in Scene 6: First, frowning can be an indication of something wrong or a problem. The movement of closing the ears demonstrates that the source of the problem is sound. Second, a thumbs-up is a very good sign. This demonstrates that everything is in order. As an example, when we like something. Raising two thumbs at the same time indicates that the woman enjoys it a lot. Third, "Only in Indonesia we have a unique type of music," describes the dangdut music genre. Dangdut is an Indonesian musical art form that combines Hindustani (Indian), Malay, and Arabic elements, as well as Tabla (Indian percussion instruments) and drums (Wiyoso et al., 2018). It describes the original Indonesian musical art, dangdut, based on these points. However, Indonesians frequently overindulge in this art to the point of disturbing the comfort of others.

Myth. Dangdut music is Indonesian original music that has become one of the most popular community entertainments even today. According to a survey, as many as 58.1% of Indonesians enjoy listening to dangdut music (SkalasureveiIndonesia, 2020). Therefore, based on the scene above, the cultural representation that is shown based on universal cultural elements is art, especially the art of music.

The cutscene (04:57 – 05:46) depicts two men who arrive at a location and begin to discuss their personal problems. A person is seen raising both hands and ordering the other person to drink his urine.

Denotation. There are the following denotation marks in Scene 7: 1) two men discussing their personal problems; 2) a man raising both hands high; and 3) a man saying "drink my urine."

Scene 7. Reza and Eyon Visiting Psychic

Figure 7. The scene of Reza and Eyon visiting Psychic



Connotation. The following connotation signs can be found in Scene 7: First, telling someone about a problem, especially a personal problem, shows that he trusts that person. The two men who told the story seemed to believe in the psychic. Second, raising both hands to the sky represents a person praying to the "most high." The psychic raised both hands, describing him as "worshipping," as part of the ritual.

Third, "Drink my urine" is used as a form of satire on the psychic's absurd suggestions. These examples demonstrate the Indonesian people's belief that psychics can solve a variety of problems.

Myth. Belief in mystical things has long been ingrained in Indonesian culture. Animism, dynamism, and totemism are a few examples. Many Indonesians still believe in it to this day. As in the case of money doubling, which is still common in Indonesia.

The religious or belief system that exists among Indonesians is depicted in the scene above as a cultural representation based on universal cultural elements. LASTDAY Production wants to show elements of universal culture that exist in Indonesia in the Only in Indonesia video by showing activities that are typically carried out by Indonesians, rather than what should be done. According to Clyde Clukhon, scene 1, 2, and 3 of the video "Only in Indonesia" show one element, namely the social organization system, based on Roland Barthes' semiotic analysis associated with elements of universal culture. Every society requires a system, whether it is a kinship system, a political organization, a marriage system, or a legal system. The scene in this video where Eyon is forced to pay compensation to Reza demonstrates how easily provoked Indonesians often turn to vigilantism without knowing what happened. What should be done is to bring the problem to the attention of the authorities so that the best solution can be offered. Furthermore, the people involved should keep both parties calm and avoid being provoked.

The next scene also shows the same element, namely the social system. The scene in which Steve rides with Pao-Pao, Guntur, and Martin depicts the legal system that is frequently violated in Indonesia. Motorcycles, or two-wheeled vehicles, are one of the most common modes of transportation in Indonesia. Of course, rules are in place for everyone's convenience and safety. According to one of the legal systems governing motorcycles, a motorcycle can only be ridden by two people: one driver

and one passenger. In addition, they are also required to wear head protection. However, it appears that the number of passengers in the scene exceeded the total number allowed by the regulation, and no one is wearing head protection.

The following scene, which contains the same elements, depicts the existence of a legal system or rules for two-wheeled vehicle users to enter the freeway. Toll roads are intended for users of four or more wheeled motorized vehicles, according to Article 38 of Government Regulation No. 44 of 2009 concerning Amendments to Government Regulation No. 15 of 2005. Toll roads can have special lanes for two-wheeled motorized vehicles that are physically separated from toll road lanes for four wheeled or more motorized vehicles (Setyawan, 2019). At the end of this scene, there are also the words "Only in Indonesia, nothing is impossible," in this case, LDP gives an insinuation of the violations committed.

The cultural elements shown in Scene 4 are equipment and living equipment. There are eight equipment systems: means of production, weapons, containers, fire-starting tools, food and drinks, clothing, shelter, and modes of transportation. The equipment is available to assist and meet the community's daily needs. In this scene, it is revealed that the food eaten by Pao Pao, Guntur, and Sacha has a strong odor, namely petai, jengkol, and durian. These foods are commonly consumed by Indonesians.

The knowledge system is the universal cultural element depicted in Scene 5. Each society has a unique knowledge system. Because Sacha is not a native of Indonesia, she is unaware that the water provided is not drinking water but rather water that Indonesians use to wash their hands. Hand washing with kobokan water, on the other hand, is not advised. Washing hands with kobokan water, according to Indrawati (2016), will only release germs and then stick back. It can also be infected with germs from other people because most containers are not disposable and are used interchangeably.

Art, as seen in Scene 6, became the next component of universal culture. According to its form, art by (Koentjaraningrat, 2009) is divided into the following categories: visual arts that can be enjoyed with the eyes (sculptures, reliefs, paintings, drawings, make-up), sound arts that can be enjoyed with the ears (vocal art, instrumental, literary poetry and prose), and a combination of both (dance, drama, film). The art depicted in this scene is the art of sound, specifically dangdut. Dangdut is Indonesian original music, so it is no surprise that many Indonesians enjoy it. However, Indonesians often listen out loud. When Sacha listens to dangdut music in such a loud voice that it disturbs the comfort of her neighbors, as described by LDP. While others appear to be accustomed to it and unconcerned about it. Art should be enjoyed properly and should not interfere with the comfort of others.

The last cultural element in this video is religion. Every society has some sort of religious belief. Belief in One Supreme God is stated in the first article of Pancasila, which serves as the foundation of the state. This means that in Indonesia, people are required to follow one of the six existing religions, which are Islam, Christianity, Catholicism, Hinduism, Buddhism, and Confucianism. However, as in Scene 7, Eyon and Reza visit a psychic and place their trust in the psychic to solve the problem. Indonesians are also known to have a strong belief in mystical things. Even in 2019, Indonesia had a plan to create an RKUHP for witch doctors in accordance with Article 525, but it is still being debated today (Movanita, 2019).

The relevance of Roland Barthes' semiotics to the myths circulating in society is demonstrated by the transition from the denotation or true meaning contained in the scenes taken to the connotation meaning where the meaning of the second stage is revealed. Previous studies did not appear to discuss the cultural aspect as a Gromic code or cultural code, namely in the form of a code that can be used as a text reference for objects that are already known and codified by culture. This is the distinction and novelty of Roland Barthes' semiotics research. This is quite

intriguing, given that one of Roland Barthes' semiotic strengths in the form of myths is closely related to cultural aspects.

In Barthes's view, myth is not an unreasonable or incomprehensible reality, but rather a communication system or message that functions to express and justify dominant values that exist at a given time. Barthes argues that the most important function of myth is to naturalize history. This demonstrates that myth is a product of a social class that has gained dominance in a specific history. Furthermore, the meaning does not end there but continues to make signs. Barthes further contends that meaning does not only emerge as a result of a sign, but the reader of the sign also plays an important role in meaning.

CONCLUSION

Only in Indonesia video presents Indonesian culture in an indirect manner. It is still shown in the form of satire through customs that Indonesians have carried out from generation to generation, which can now be called culture. However, the culture depicted does not fully represent Indonesian culture, but rather a negative culture.

Using Roland Barthes' semiotic analysis, namely denotation, connotation, and myth, the representation of Indonesian culture based on hereditary habits and culture is shown through five of Clyde Kluckhohn's seven elements of culture: the social organization or legal system that applies and is applied in Indonesian society; technology systems and equipment or living equipment related to food and beverages that are common and preferred by the Indonesian people; knowledge system related to the prevailing and shared customs in Indonesia, which may differ from other countries; elements of art related to one of Indonesia's most popular music; and the final element of culture is the element of religion, which is related to each person's beliefs and beliefs.

LIMITATION AND STUDY FORWARD

This study only analyzes the contents of the "Only in Indonesia" video using semiotics analysis, without elaborating with in-depth interviews, in order to gain a thorough understanding of the representation of Indonesian culture based on habits and culture passed down from generation to generation. Furthermore, future research can look into how the video affects people's perceptions of Indonesian culture.

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