

CHAPTER I

INTRODUCTION

A. The Background of the Study

Culture is a pattern of meaning that is thoroughly intertwined in symbols and transmitted historically (Abdullah, 2006: 1). Culture is frequently regarded as a blueprint that has evolved into guidance throughout the course of human life, influencing their actions. Furthermore, culture is a system of inherited conceptions expressed through symbols that allows individuals to communicate, maintain, and develop knowledge and attitudes toward life. Culture can take the form of both physical and intangible objects.

Batik is a high-value artistic technique that has long been a part of Indonesian culture (particularly in Java). Batik has a social and economic relevance in people's daily lives, in addition to its artistic and cultural worth. The Indonesian batik industry has been recognized by the Indonesian Department of Trading as one of the country's 14 existing creative industries (Budiono & Vincent, 2010). The importance of batik as a creative industry in the development of Indonesia's economy and socio-culture cannot be overstated. Indonesian batik makers are mostly home-based and comprise interconnected small and medium enterprises (SMEs) spread across the archipelago (Jones, 2018; Yoshanti & Dowaki, 2009). Along with the growing popularity of Indonesian batik, other countries have attempted to produce batik and sell it in Indonesia at low costs, adding to the fierce competition between local batik enterprises. In the midst of

such a predicament, batik artisans recognize the importance of continuing to create and conserve Indonesian batik in order to keep it appealing to the general audience.

The recognition of batik as intangible cultural heritage (ICH) by UNESCO has increased its popularity in the international market and allowed Indonesia to capitalize on economic benefits (Zahidi, 2017). The Indonesian batik industry expanded rapidly, with export value increasing from 22 million USD in 2010 to 340 million USD in 2014. (Triwiswara, 2019; Zahidi, 2017). It is expected that by 2021, the value of batik exportation will have increased by 300 percent, or 1.5 billion dollars (Shamasundari, 2017).

Social media is also one of the factors why batik can be known abroad. Through social media, especially Instagram, Indonesian people will easily introduce batik culture as one of the prides of Indonesia. Especially batik traders, it will be easy to promote and sell batik cloth through social media, because in today's era, Social Media Marketing is one of the most flexible and effective strategies used for traders. In general, social media has recently become very appealing for a variety of business stakeholders, including customers, not only because of its massive power in improving communication effectiveness, but also because it can assist firms in building and maintaining long-term relationships with their customers (Jalal Rajeh Hanaysha, 2017). The development of technology and the internet gave birth to social media which currently almost all people use it as a medium to communicate, obtain information, socialize and much more. Social media is becoming more and more developed, because social

media can be used without the constraints of time, geographical boundaries, other socio-cultural and psychographic factors. Therefore, it is very easy and fast to preserve batik through Instagram.

Instagram is a mobile app that allows users to share photographs and videos with captions. Other users are encouraged to like, comment, and engage with one another in reaction to these posts. Instagram, as previously stated, is one of the most rapidly developing social networking sites (Anderson & Jiang, 2018; NORC, 2017). However, because it is so new, there has been very little research on the specific effects that this type of social networking may have on users. Instagram differs significantly from other social networking sites, particularly Facebook, according to de Vries, Moller, Wieringa, Eigenraam, and Hamelik (2017). Instagram aspires to grow faster than any other social media platform, yet it faces unique ethical challenges. Personal accounts and public conventions are used to organize Instagram as a social networking platform. In many circumstances, the networking is governed by this component of combination (Johns, Chen and Hall 2004). Linguistic and identity practices were used for social media, which provides a virtual platform for communities to construct their social culture (Lam 2000).

This study discusses several photos from Instagram of an Indonesian public figure who is preserve batik on his Instagram account, namely Jerome Polin. Jerome Polin is a student of Waseda University Japan in mathematics study program. Jerome Polin is from Surabaya, Indonesia. Jerome Polin was born in Surabaya on May 2, 1998. Jerome Polin is a YouTuber with 8.79 million

subscribers and an Instagram celebrity with 6.2 million followers who is known after starting a YouTube channel called Nihongo Mantappu which shares Jerome Polin personal life in Japan. Jerome Polin often makes vlogs about how to learn Japanese, mathematics, and his daily life in Japan in an educational way that is inserted in comedy. In some of his Instagram posts, Jerome Polin uploaded photos of himself and his Japanese friends wearing batik clothes. This shows that even though Jerome Polin is studying in Japan, Jerome Polin still preserves Indonesian culture, especially Batik. Jerome Polin proudly introduces Indonesian culture in front of his friends and even Japanese. Therefore, Indonesian need to review and reflect on the involvement of young people and their contribution to the Indonesian nation.

This research is important because many Instagram users, particularly young people, only use Instagram for entertainment and are unconcerned about the true meaning of the photos they post. Many visual meanings are contained in each Instagram photo post, which is very important for researchers and readers because knowing the visual meaning in each photo allows researchers and readers to understand more about the visual world.

This study discussed what the visual meaning of a photo is through multimodal analysis. Similar to previous research, by Shalaby (2015) who researched using multimodal, but focused on lyrical and musical composition to fully understand the layers of meaning of the three MVs and their visual design. This is important because MV uses a variety of semiotic modalities to construct meaning, including still and moving images, frames, camera angles, spatial

organization in image design, and individual gaze, facial expressions, and gestures.

Multimodal is a term used to refer to the way people communicate using different modes at the same time (Kress & Van Leeuwen, 2006) which can be defined as the use of several semiotic modes in the design of semiotic products or events simultaneously and in a certain way these modes are used to strengthen, complement, or be in a certain arrangement (Kress & Van Leeuwen in Hermawan, 2013). According to Lemke (1998, as cited in Jewitt, 2009b: 25), these multimodal interactions can take three forms: Representational, Interpersonal, and Compositional. This theoretical assumption, which provides insight into the interplay between semiotic modes within a multimodal ensemble, is precisely what this study requires in order to comprehend and discover how resources from different semiotic modes 'interact' (Lemke, 1998: 105) with one another to co-construct relations between represented social actors and addressees.



Picture 1.1 Preliminary data from one of @jeromepolin's post

Figure 1.1 was the example of preliminary data from one of @jeromepolin's posts when Jerome Polin wears batik and analyzed using Kress and van Leeuwen's theory of multimodal.

Based on the observations of researcher, the researcher can take an example, one of which is through social media which displays a lot of preserving batik culture on social media accounts. How the preservation of batik culture is represented on social media is important and interesting to discuss, because what is present and visible in the public space can ultimately become a benchmark for social media users to further preserve batik culture.

B. The Problem of the Study

Based on the background of the study above, the problems from this research are:

1. What are the visual meaning used on Jeromepolin Instagram account?
2. How do the multimodal modes construct the visual meaning in of batik preservation on Jeromepolin Instagram account?

C. The Objectives of the Study

The objectives of the research are :

1. To analyze the visual meaning used on @jeromepolin Instagram account
2. To describe how do the multimodal modes construct the visual meaning in of batik preservation onJeromepolin Instagram account

D. The Scope of the Study

This study focuses on the representation of batik culture preservation by a Japanese student from Indonesia (Jerome Polin) on social media (Instagram

account) by selecting 10 photos when Jerome Polin wears batik by using multimodal analysis by Kress and Van Leeuwen (2006).

E. The Significance of the Study

The findings of this study are expected to have a theoretical and practical perspective.

1. Theoretical Perspective

The researcher hopes that these findings can provide a positive contribution for students to know that visual semiotics in social media is important to know because social media are not only about life stories and happiness but a lot of knowledge will be gained in a social media.

2. Practical Perspective

The researcher hopes that this research can be useful to help readers, especially students as a reference in studying visual semiotics that have many important things in them that students should know.