Visual Representation of Photography on the Cover of Fiction Novels

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Abstract

As a visual sign, photography is considered to be the right medium to represent an object with all its resemblance with the reality. The reality embedded in a photography is in line with the reliability of its audience who adhere to "seeing is believing" or believing in seeing. On the other hand, carefully structured verbal signs in a storyline appear in a narrative medium, one of which is a novel. Most novels that are considered popular are then often adapted to the story of a big screen film and then the cover of the original novel is replaced with a photo work that is considered as a representation of the story in a film. This research will examine how photography becomes an instrument of visual representation in conveying the message of the content of fiction novels and finding out the imagery relationships constructed by both verbal and pictorial texts on the cover of novels. This study used descriptive qualitative methods that would describe the aspects and characteristics of a particular message through empirical interpretation. It is hoped that the results of this study will add to the discourse on the visual representation of photography that can effectively deliver the message of the story by representing the entire narrative in the novel with just one frame in the form of a novel cover.

Keywords: visual representation, photography, novel cover, multimodal

1. Introduction

Visual culture has become an integral part of human life, largely influenced by the rapid advancements in technology. The study of visual representation no longer revolves solely around visual arts but encompasses a broader understanding of visuality, combining verbal and visual elements in the same hierarchy through multimodality. The era of visuality has extended to include the analysis of images as a form of language, with visual grammar which is similar to linguistic analysis. Therefore, images can convey messages effectively, adhering to the principle of "seeing is believing." Studies of visuality has massively evolved along the rising popularity of multimodality studies, which is believed to be fair in juxtaposing verbal and pictorial visuals.

The visual era has expanded the scope of grammar, which was initially only used for analyzing languages or linguistics, to also serve as a tool for visual studies.

According to Kress and van Leuween, the 'grammar' of images can be analyzed in a similar manner to language, thus allowing images to be examined based on three metafunctions of multimodal discourse, namely ideational/logical, interpersonal, and textual (Kress, 2006). Implementing these three metafunctions in a visual study may aid in decoding messages, that will ultimately enhance the understanding of the conveyed message.

Language and literature are two interconnected concepts, because literature involves all of the written work. With many options of literature works, novel has always been considered as having the longest story compared to other literature works. This considerably lengthy story with a certain complexity usually tries to depict human experience imaginatively. Burgess mentions that this human experience are portrayed through a connected sequence of events which can involve a group of people within a specific setting (Burgess, 2023). Novels are often regarded as merely sources of reading material that can entertain readers, even though many of them have quite heavy or complicated themes. Typically, novels are fictitious and narrative in nature, depicting human life with layered and multiple plots. Since novels are simply literary works, those readers may be regarded as a community of literate people. However, with the advancements in various fields, novels that were once consisted of lengthy verbal texts and devoid of any illustrations can be adapted to comic books and even big screens. Popular, inspiring, and innovative novels quickly become best-selling books and are chosen as ideas for creating films. Classic novels in global literary world, such as Shakespeare's 'Romeo and Juliet', of J.R.R. Tolkien's 'Lord of the Rings' and even the one considered as one classic legacy from the famous Indonesian author, 'Bumi

dan Manusia' by Pramoedya suddenly gained sky rocketing popularity as they were adapted into big screens.

Novels, which may be perceived as massive bulks of pages and seemed to be dull due to their extensive and dragging narrative text, paradoxically become highly sought after once the story is adapted into a film. The distinct covers of the novels, previously adorned with imaginative illustrations by the cover designer/illustrator, undergo a transformation into glossy photographic works. Generally when a novel's story is successfully adapted into a film, particularly if the film becomes a box-office hit, the popularity of the novel is inevitably affected.

Based on the background described above, an idea emerged to analyze the covers of some popular fiction novels, specifically how the visual photography in those covers can be regarded representative of the entire story. Among the numerous types of

popular novels, this research will only focus on popular classic novels which have been adapted into films more than once and their new version of covers emerged into photographic forms. The objective of this study is to discover the value of visual representation in the photographic form of the popular fiction novel covers that have been adapted into films. Furthermore, this research aims to explore the relationship between the constructed imagery conveyed by both the verbal text and the visuals that dress up the novel's cover. In doing so, it is hoped that this research may provide a new insight to the worlds of literature (English) and photography.

Fig. 1. Some popular novels
Source:https://destinationksa.com/20-novels-that-will-make-you-addicted-to-reading/)

Kress and van Leeuwen suggested that when there is an overlap of semiotic modes in a text, such as in a novel, it is advisable to employ a multimodality approach in order to unravel the underlying meaning as well as their connection (Kress, 2001). Multimodality is a part of techniques in communication field, since human communication can involve the simultaneous use of multiple modes, such as in speaking while making specific gestures. In brief, communication implicates the exchange of information (Danesi, 2011). This sort of overlapping modes occurs on the cover of a novel, for it serves visual parade of text as in the title and a color photographic work.

Conventionally, the process of communication can extend far beyond its own production, delivery, and distribution of the message. The delivery of the message can be done both directly and indirectly with the abetment of technology. According to Danesi, human communication can be considered unique because it may involve the use of more than one mode or medium, thus human communication is multimodal (Danesi, 2011). Using multimodality as an approach in discerning what meaning lies underneath the visual itself will help finding what visual it really wants to represent, or even more, not to represent anything at all.

A multimodal approach has been utilized to analyze magazine's covers, focusing on their meaning and concepts, along with the layouts of the cover (Ghaniabadi, 2015). However, he did not specifically concentrate on photography, rather he explored diverse types of images in the cover. While Matteson (2019) tried to scrutinize why photographs adorning novels as their cover, only to find that photography is employed

to merely improve the appearance of printed novels in order to compete with vastly accessible e-books. Based on his investigation, most publishing houses implemented this strategy for being time-wise and spending less budget. Thus, they favor the photographs from getty images. Another research about photographs in novels' cover was conducted by Baetens. Yet, he emphasized on the peritextual difference between printed materials called as 'photographic books' and 'photographs in books' (Baetens, 2005). Based on some researches found prior to writing this paper, it is noticed that a study on the photographic visual representation in popular novels' covers have not come into light.

Photography

A photo gets transformed into a tool to persuade readers and viewers in order to make it an independent subject for interpretation. A long and dragging sequence of phrases that are generally used for description can be replaced by a single image that may represent a great amount of visual information down to the smallest detail. In this way, a picture might fill in the gaps left by a series of insufficiently descriptive words while attempting to articulate an event (Rose, 2007).

Photography is a documentation of events in a two-dimensional medium. Documentary photography is believed to be able to deliver authenticity and absolute truth. The inherent nature of photography, that serves to capture and document something, declares to what is conventionally known as documentary photography (Soedjono, 2006). Therefore, a documentary photograph formulates the value of essentiality in a photography, that people easily fall to believe its authenticity. Furthermore, an artistic approach in understanding the photograph while trying to find its objectives and reasons, or the manipulation or contextualization of the photographer, may improve the trust level from the audience (Edwards, 2006).

Novel

A novel is a literary work that contains both intrinsic and extrinsic

elements. The content of a novel is usually extensive and more complicated than that of a poem, and it does not have the structural limits as a poem does. Commonly, a novel depicts, illustrates, and represents various aspects of human life involving relationships with other people or their environment.

According to Burgess, a novel is a narrative prose with its own complexity in terms of characterization. The characters are generally interconnected with each other in a series of events in a certain location or setting (Burgess, 2023).

Multimodal

Multimodality is a concept used to describe how people interact by using multiple semiotic modes at the same time (Kress, 2001)(Kress, 2006). Furthermore, Kress and van Leeuwen point out that semiotic types of communication involve visual, verbal, written text, gesture, and even music. In addition to that, they mention that color may transmit numerous meanings and serve as one of the semiotic modes (Kress, 2001). According to Kress and van Leeuwen, multimodal

analysis can be implemented using three metafunctions: ideational/logical, interpersonal, and textual (Kress, 2001). Ideational/logical as the first metafunction will set an image as a representation of an empirical experience. Then, the second metafunction, interpersonal can be utilized to examine the relationship or the interdependence of the present semiotic modes. Textual, as the third metafunction, will analyaze the structure of the text (both visual and verbal) to find the meaning carried within.

Visual Representation

In simple terms, representation refers to the perception of ordinary people towards certain events, or symbols. Generally speaking, representation refers to the interpretation of (depicted) particular event or object (Hall, 1997). In conjunction with that, Barker specifies representation as the construction of all forms of media, especially mass media (Barker, 2005). Thus, it may encompass various aspects of reality, including object, events, and cultural identity.

Such representation may exist in a manifestation, emanating in the form of words or writing, as well as moving images.

2. Methods

This research combined a descriptive and interpretive method using a visual methodology approach. Qualitative research can preferably defined as an extensive study that derives from a simultaneous and inseparable production and comprehension of the object being researched and researcher (Endraswara, 2003).

The comprehensive nature of qualitative method requires a thorough consideration of every piece of evidence needed for the analysis. A qualitative method of the study is one in which the analysis is also qualitative (Alasuutari, 1995). Even though numerical representation and identification of variables were not entirely ruled out, there were chances of labelling the variables. Pieces of information which were obtained could be analyzed as an entity because a qualitative analysis requires a cohesion that may differ from a statistical research. The

descriptive method was chosen for its modesty since the were sets of complexity of study on the verbal language and the visual one. Thus, an inductive analysis was conducted to expand and clarify the findings and extract the data obtained using grounded theory (Moleong, 2018). Random samples of the research were selected from films which were already adapted from classic novels that have gone through some remakes. In doing so, an internet search was utilized as a means of finding information about the films, referring to www.imdb.com and www.rottentomatoes.com that are often used as references in watching movies because they provide reliable reviews. To sum up, this research is expected to contribute to the discourse on visual representation of photography that performs as an effective medium for delivering messages by comprising the entire narrative of popular novels which have been adapted to film. In addition, the whole information about the novel is only displayed in one frame of a photograph outlined as the cover.

3. Discussion and Result

Book cover as in the cover of a novel is the first thing people see when trying to find a book. A novel can be republished with different kinds of covers to attract new readers or buyers and sometimes it is merely to show that the novel has been republished. Book cover is the most communicative and strategic marketing medium, thus a novel which has been adapted into big screen and become a success will publish a new version with a photographic medium or realistic illustration resembling the iconic character or scene of the film.

Various visuals appear simultaneously in the display of a novel's cover in the intention of creating a communicative and persuasive value. These visual aspects include context as represented by situations, places, or characters, typography, and dominant colors. Market preferences seem to influence the design of novel covers, resulting in a transition from the author's or publisher former perception to the most demanded or preferred by the market as perhaps observed from the salses figures.

Occasionally, people who do not particularly enjoy reading will be easily drawn to a book (novel) because of its cover. Therefore, an old saying of "don't judge a book by its cover" seems relevant to be resonated as the cover might be misleading. A visually interesting cover does not always imply that the content inside it is as compelling as the cover. A subjective reflection concludes that an extravagant cover usually costs a fortune.

This research observed some samples of classic novels which have been widely favored and have been adapted to film. Romance is a genre nobody can resist, either in novel or film, not to mention when it intersects with gender issue. Commonly, this gender issue is brought up based on the conventional belief of the patriarchal society. Usually, the story will revolve around a matchmaking amongst certain class of society, or a typical romance between a high-class male with a low-class female. Sometimes the story also features a mature,

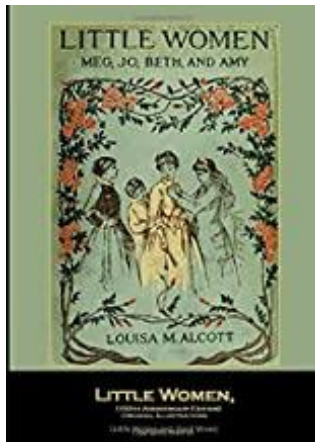strong, and independent female character.

Fig. 2. Novel cover from "Little Women" by Louisa May Alcott (left: original classic version, right: film adaptation of 1994).

(https://www.amazon.com/s?k=little+women+by+louisa&page=3&qid=1605846197&ref=sr_pg_2, retrieved on 25 June 2023).

Two covers above show a very different visual while as a matter of fact they are the same novel, only with a different cover, entitled "Little Women" by Louisa May Alcott who is an American female author. The story is about March sisters who are brought up in family with a different perspective of love live. Those sisters are not the typical hopeless romantic people because they have their own notion of love relationship, as well as of civil matter (familyhood), and pursuit of career. Alcott is a prominent novelist from America's 18th Century period, among all of her works, "Little Women" is considered as one of her masterpieces. The novel with aforementioned title has been adapted into film seventh times with a time span from 1917-2020 (Pollock, 2023). In 1994, 'Little Women' which was starred by Winona Ryder as Jo, the lead character, received several awards and a few years ago in 2019 a remake was made, starring Soirse Ronan as Jo (Spencer,2019).

Fig. 3. Novels' cover of "Little Women" by Louisa May Alcott with photographic visual (left: regular version, right: movie companion version).

(https://www.amazon.com/s?k=little+women+from+movie+adaptation&ref=nb_sb_noss, retrieved on 15th June 2023).

If America has Louisa May Alcott with her 'Little Women', England has 'Pride and Prejudice' by Jane Austen with a similar theme. Austen and Alcot come from different country and period of time, yet they portray similar condition of gender issue, a theme of eternal reflection of the society that will never go stale. Akin to 'Little Women', Austen's 'Pride and Prejudice' offers the story of women's independence that was considered taboo a long time ago. Since 1938,

the novel of 'Pride and Prejudice' has been adapted to film for more than 17 times, not to mention there was a television series with the same adaptation (Catherine, 2018). Among many versions, the one made in 2005 starring Keira Knightley as Elizabeth was considered a heartthrob.

Fig.4. Novel's cover "Pride and Prejudice" (version of 2005 remake). (https://sites.google.com/site/prideandprejudicecblockhbl/, retrieved on 17 July 2023).

The visual representation of photography on the most recent novels' cover makes the classic novels that once was considered 'outdated' look interesting and have a sense of 'newness'. Thus, the classic novels gain more attention from people going to bookstore. Based on an

interview with some English Literature students from a private university in Yogyakarta, they like the new version of the classic novels' cover because they look very modern. There were 9 students out of 12 students preferred the new version of the novel, while the rest 3 students preferred the 'outdated' or original version of illustration because they value the originality. These 3 students had their own reasons for having such a preference, that they had had known classic novels before they became college students. When those 9 students were asked whether modern version also means photographic visual in the cover, adapting from a certain scene from a movie, they mentioned that the photographic visual is definitely more noticeable and impressive. An iconic scene or an iconic character from a movie is easily perceived and remembered by a lot of people.

The visual representation is the photographic visual in the cover of the novels which is perceived by common people towards certain intention, such as for book shopping spree, finding book for school

project, or enjoying a leisure time. The interpretation of someone towards the novel (based on the cover someone sees) may emerge a construction of particular meaning, depending on the knowledge and the culture someone has (Hall, 1997). The photographic visual on the cover portray the resemble reality, emanated in the form of still life picture adorning the front part of the novel as to lure the readers.

In trying to represent the new visual alike to the former one, the above novels employ the similar or the exact type of typography that can be easily recognized as being identical. In one frame of a cover, the entire story of the novel is elaborated thoughtfully in order to show the readers what the novel is about. Multimodality is appropriated to shape a certain contextual visual representation, about the novel itself, as it has been adapted into a film. The modes are in the color tone, typography, layout, the title of the novel in the written form and the color photographs. Many different elements, as in symbols, are consolidated to create the most

appropriate visual representation. Since representation is the concept about occurrences or certain symbols, a new meaning will emerge upon perceiving the visual, in this context is the novel's cover.

4. Conclusion

Creating a value of beautiful reality seem to be effectively attract people's attention. Judging a book by its cover may help the reader to love and buy the book, or to feel indifferent and forget the book. To sum up, a design of a cover for books/novels is very crucial to plan carefully. The aesthetics value will spark itself once the design is set properly. Photography as the medium for depicting reality brings up the sense of closeness and resemblance. The visuality becomes something familiar, the more familiar it is to our reality, the more we want to know more. Deciding which photograph to display as the element of the cover might not be easy, but the grand design for promoting the movie and the book, with one or the most prominent event from the story, can help the lay outer find the the right photographic visuals.

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An Analysis of Idiomatic Expressions found in The Lightning Thief Song Lyrics

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Abstract

The title of this study is An Analysis of Idiomatic Expressions Found In "The Lightning Thief (Original Cast Recording)" Song Lyrics. The objective of this study is to analyze the existence of idioms inside of an existing work of literature in the form of songs as part of a musical play and what does the idiom classified as, specifically what set them apart from each other and what pattern made them classified as one type through their semantic side. This study also includes an analysis of idiomatic expressions in the form of idiom references as it is considered part of the character's personal touch as part of a story. Through a qualitative research method, the writer gathers and analyzes each idiom that exists based on listed idioms of the fourth edition of Oxford Dictionary of Idioms by John Ayto to separate them into 3 idiom classifications made by Cacciari & Glucksberg in 1991 to those are Compositional Opaque, Compositional Transparent, and Quasi Metaphorical. Each type is sometimes difficult to classify, possibly due to the existence of either phrasal verbs or individual words that have multiple meanings.

Keywords: Idiom Classification, Musical Play Lyrics Analysis, Semantics

Introduction

With the side of beautiful and graceful words used to express feelings, literature becomes one of the sources of entertainment that has made a great deal of influence. Literature has been one to influence humankind's behaviorism and has become one of the most favorable ways to express one's emotion through the ages. Literature has a huge impact on how humankind from different places and different times would share one's knowledge and experiences even in the shape of fiction. Over the years, authors and/or storytellers have tried to share their deepest feeling and put them into words but sometimes, one cannot share it in the form of simple sentences with a very limited meaning and people over the years has made an entire sentence that does not have the same purpose and meaning like what the original word would have meant, thus called "Idiom" or "Idiomatic Expression" and they use the advantage of it to help them tell their stories. In the foreword of their book, Cacciari and Tabossi gave a statement that "if natural language was designed by a logician, there will be no idiom." (1993:7) From this statement, one can conclude that people who often rely on their emotional side to write something such as fiction writers and lyricists will likely be using idiomatic expressions to express something that simply cannot be entirely represented by simple sentences or words as it gives the audience the impression of poutiness, beauty, and graceful quality.

Literature Review

Idioms are defined as phrases whose meaning is difficult or even impossible to guess when looking at the meaning of individual words. Most would focus on what does a

sentence means by finding word by word meaning in a conventional dictionary whilst it actually takes a lot more than literal translation to actually understand the real meaning behind those spoken or written statements. Common mistakes non-native speakers made when they started to learn a language is, one of them, would be avoiding learning Idioms. Learning idiomatic expressions would very much increase one's fluency and a better understanding of the language one try to learn. McCarthy and O'Dell stated the importance of learning idioms, that in order for one to read English fiction, magazines, newspaper, or understand TV shows, movies, and songs, they will need to be able to understand a lot of idioms as it is often used for humor or to comment on themselves or other people and situations. (2010:6)

Every language has its own idioms. Though English is one single language, there are differences between American and British idiomatic expressions such as Idioms.

These idiom differences lie in, one of it will be, objects that have different terms in another despite being from the same language. For example, "sweep it under the carpet" in British English and "sweep it under the rug" in American English. Both of the words exist in British and American English, both Idioms are also had the same in their meaning, as it means to hide or conceal a problem to the point people will just forget about it. But the word "carpet" is more commonly used by British instead of "rug" even if the word exists and is used in British English, although in general, "rug" is a smaller size of a carpet in their dictionary. In some parts of America, "rug" not only means a floor covering or a carpet, but it also means a wig. As stated by V. H. Collins, "In studying Idioms one is confronted, apart from any question of the current meaning of an expression, by two main problems. The first is its origin. As Pearsall Smith has pointed out, there are a number of idiomatic phrases for which even specialists have not been

able to find a completely certain explanation. Secondly, there may be a problem with the connection between the origin and the current use. It has often been necessary, in dealing with an idiom of which the current meaning is clear and that is generally used have correctly, to stater that the connection between the origin and the meaning is unknown." (Fatmawati, 2011 cited Collins, 1958, A Book of English Idioms) This statement proves that the origin of the writer takes part on the kind of idioms used in their works.

Definition of Idiom

There are many scholars' literature people the term "Idiom" in their own way, but it all leads to the same understanding that Idiom is the term used to define sets of words that meaning simply cannot be taken literally and contain semantic or true meaning and purpose of the sentences. Here are a few definitions of idiom:

1) McCarthy and O'Dell stated in their book that "Idioms are expressions which a meaning that is not obvious from the individual words." (English Idioms in Use: Intermediate, 2002:6)

2) Moreover, Frank R. Palmer defined it as "a sequence of words whose meaning cannot be predicted from the meanings of the words themselves." (Semantics: A New Outline, 1976:41)

3) Merriam – Webster inc. has been one of the oldest and most trusted American publishing company to have made their own dictionary with some citations of British English vocabulary and usage, founded by George and Charles Merriam. In their dictionary, they have two definition classification to which one is "Essential" and two is the "Full definition". Essentially, Idiom is defined as an expression which meaning cannot be understood if the words are separated and it has a separate

meaning of its own as a sentence. It is also fully defined as an expression that is peculiar in usage to itself either it cannot be derived from the conjoined element meanings or in its grammatical use of words. (The Merriam-Webster.Com Dictionary, est. 1828.)

A. Types of Idioms

There are many kinds of types and classifications of Idioms ever been made by many scholars around the globe. Many have tried to classify it through syntactic and semantic. Referencing Nunberg (1978) and Gibbs, Nayak, and Cutting's (1989) classifications, and combine their theories with Cacciari and Glucksberg (1991), Christina Cacciari herself through hers and Patrizia Tabossi's book with "Idioms Processing Structure and Interpretation" classify idioms and map it into three types based on their word meaning or semantic. (Cacciari & Tabossi 1993:17-18 cited. Cacciari & Glucksberg, 1991)

To begin with, Compositional expressions are defined as "ones whose meaning is a function of the meanings of their sub constituents and their syntactic relations. Idioms, in contrast, are expressions whose meaning does not depend on the meanings of their sub constituents." (Katz and Pitt, 2000:409). From that statement, one can define Compositional Idioms as Idioms in which constituent words contribute to the meaning of the Idiom.

1) Type CO (Compositional-Opaque): The meaning of individual words constrain the interpretation and use and the connection between an idiom's elements and the idiom meaning is not obvious. It can be concluded as an idiom in which the literal word meaning cannot easily or clearly associate or be translated into the semantic meaning (For example: kick the bucket - meaning: die. Verb "kick"

constraints both interpretation and discourse productivity.)

2) Type CT (Compositional-Transparent): The existence of direct or one-on-one semantic connection between the words and component of idiom's meaning. Include some part being metaphorical but not the entire sentence. (For example: Break the ice. The word 'break' and its idiomatic sense of meaning 'changing a mood' and the word 'Ice' meaning 'social tension' are correspond to each other.

3) Type M (Quasi-Metaphorical): The idiomatic meaning of the idiom have a literal referent to the idiom itself. (For example: Giving up the ship. The idiom is a prototypical example of the act of surrendering or sacrificing something. Or Miss the boat – meaning too slow to take advantage of an opportunity.)

To inform the existence of other types of classifications, a few were made by McCarthy & O'Dell based on their syntactic form. Their theory on types of idioms changes over time as they made a new version of their book "English Idioms in Use." They made different types on different books. In "English Idioms in Use Intermediate", they divided them into 7 types. (2002:6, 2017:6)

1) Verb + object/complement = (an/or adverbial) (for example: 'kill two birds with one stone'

2) Prepositional Phrase = consisting preposition and its object (for example: 'in the blink of an eye')

3) Compound = 'a bone of contention'

4) Simile = comparing one thing to another (for example: 'as dry as a bone')

5) Binomial (word + and + word) = containing two words joined and made into one idiom (for example: 'rough and ready')

6) Trinomial (word + word + and + word) = containing

two words joined and made into one idiom (for example: 'cool, calm, and collected')

7) Whole Clause or Sentence = Whole sentence or clause as one Idiom (for example: 'to cut a long story short')

In the "English in Use Advanced" edition of their books, they made another classification. Although the second edition of the book does not include one type of idiom called "Euphemisms." Euphemisms are a type of idiom used to avoid words that may offensive to be uttered without such as the idiom "not long for this world "meaning" going to die soon." (2010:28) The rest of it is divided into 6 advanced types of idioms according to McCarthy and O'Dell. (2017:22-30)

1) Similes: Comparing two things. Including the word "as" or "like" (For example: *Warm as toast* – meaning: pleasantly warm.)

2) Binomials: Two words joined by conjunction. Usually using the conjunction "and." (For example: *In black and white* – meaning: in writing or in printing, in terms of clearly defined opposing principles or issues.)

3) Proverbs: Short sentences containing experience most people already have to give advice or warning. (For example: *Every cloud has a silver lining* – meaning there is always something good behind bad situation.)

4) Cliché: Familiar comments that is often use by everyone in day-to-day conversation and is therefore not original. Frequently use as slogans. (For example: *Look on the bright side* – meaning: be positive or be optimistic.)

5) Fixed Statements: Familiar figurative expressions using fixed statements (inflexible) used in everyday conversations (For example:

Get your skates on! – meaning: hurry up.)

6) Other Languages: Sentences using another language to which English speaker adapt as an idiom rather than use an equivalent of the saying. (For example: (French) *C'est La Vie* – literal meaning: that is/it is life – indicating acceptance towards situation you might find rather unwanted or unpleasant.)

B. Definition of Musical (Play)

Musical in the term of play has always been defined as a play that includes dialogues, music, and dances as elements to tell the story as defined by Cambridge Dictionary as "a play or film in which part of the story is sung to music" (The Cambridge Advanced Learner's Dictionary & Thesaurus.)

Research Methodology

A. Data Source

The data source of this of research is an entire song album of a musical play titled "The Lightning Thief: The Percy Jackson Musical." The play was based on an American-Fantasy novel "Percy Jackson & the Olympians: The Lightning Thief by Rick Riordan" that was published in 2004. The musical play itself was written by Joe Tracz, music and lyrics include in the play and album was made by Rob Rokicki. The show was premiered off-Broadway in 2014 and has made lots of changes in both dialogues and song setlists over the years of the play until it last performed in Broadway in 2019 but for this research, the writer analyzes the 2017 off-Broadway revival version of the Cast Recording album which include 19 songs including spoken and sung parts as it is part of the recording album. The complete lyrics were taken from Genius.com. Genius is an American digital media company founded in 2009 by Tom Lehman, Ilan Zechory, and Mahbod Moghadam. The site provides lyrics and allows users to add song lyrics, stories, poetries, and

documents interpretations and annotations.

Data was collected by taking note of each song lyrics in both sung and spoken parts of the recording. Beginning with understanding the background of the original story. Listening, reading, and understanding the context of the show and songs to determine whether or not the lines considered as figurative or literal due to its fantasy genre in which later on determine if it is a listed idiom in the Oxford Dictionary of Idioms.

The data collected were analyzed using the qualitative method. Analyzed the existence of the Idiom using Oxford Dictionary of Idiom 4th Edition by John Ayto with the idiom's keywords. Although Oxford is known to be a British-based publisher, the dictionaries itself contain both British and general American Idioms as well as other regional English such as North American, Australian, South African, etc. The researcher also determined the semantic classifications based on the classification made by Cacciari and

Glucksberg (1991) mentioned in the book "Idioms: Processing, Structure, and Interpretation" by Cacciari C. & Tabossi P. (1993)

Result and Findings

In this section, the writer analyzes both the meaning and classification of the Idiom based on its semantics using Cacciari and Glucksberg classifications, Oxford Dictionary of Idioms by John Ayto, Cambridge Dictionary and Oxford Learner's Dictionaries. The writer tried to analyze each song's lyrics to find existing lines that have an idiomatic expression or reference to one. Many figurative expressions of many kinds were found but most do not contain any listed idioms. Due to its definition defined before, the author believes, Musical play uses music lyrics as part of telling a story the way dialogues would, that it take part on how idioms are used in songs as part of musical play and how its form doesn't always exactly the way the Oxford Dictionary of Idioms wrote. It makes the use of idiomatic expression more

flexible, even stated as only references to help bring out the personality of characters in the story. Thus include as part of idioms found in the lyrics. From 19 songs, idioms are found in 13 songs. Below are 42 idioms found in the album (46 if repeatedly used idioms are included) listed in the Oxford Dictionary of Idioms and their types.

A. Compositional-Opaque Idioms

Compositional-Opaque					
Song Title	Sentence	Listed Idioms/Idiom Reference	Idiom Elements Meaning	Interpreting Based on Oxford Dictionary of Idioms	Dictionary Keyword
Prologue/The Day I Got Expelled	I knew something was up	Something is <u>up</u>	"Up" = to a higher level, out of bed.	Something unusual is happening.	Up
Their Sign	All of this awkward-ass darkness and doubt	<u>All</u> of	"All" = the whole number/amount of.	As much as. (Often used ironically of an amount considered very small by the speaker or writer). Also mean just, only, at least.	All
Put You in Your Place	Your goose is cooked. I'm here to cook it.	<u>Cooking</u> someone's goose	"Cooking" = the process of preparing food by heating it.	<u>Spoil</u> someone's plan	Cook
Good Kid	To put my past behind me	Put something behind you	"Behind" = at or towards the back of somebody/something, and often hidden by it or them.	Get over a bad experience.	Put

Killer Quest	As we journey west	Go West	"Go" = to move or travel from one place to another. "West" = usually the west the direction that you look towards to see the sun go down; one of the four main points of the compass.	Be killed or lost.	West
Lost	Hungry monsters on the ground	On the ground	"Ground" = the solid surface of the earth or used to describe activities that take place on the ground, not in the air or at sea.	In a place where real, practical work is done.	Ground
	And your dad won't give you the time of day	Giving someone the time of day	"Time" = what is measured in minutes, hours, days, etc.	Be pleasantly polite or friendly to someone.	Time
The Tree on the Hill	But I think my dad may have thrown me a line	<u>Drop</u> someone a <u>line</u>	"Line" = a long, thin mark on a surface.	<u>Send someone a note or letter</u> in casual manner.	Drop
Son of Poseidon	Who wins if the gods go to war? Ares, the god of war! I bet he's watching us right now.	You <u>bet</u>	"Bet" = to risk money on a race or an event by trying to predict the result.	You <u>may be</u> absolutely <u>certain.</u>	Bet
	Your meat is minced. I'm here to mince	Make <u>mincemeat</u> of	"Mincemeat" = a mixture of dried fruit, spices, etc. used especially for making pies.	<u>Defeated</u> easily in fight, contest, or argument.	Mincemeat

	it.				
	I could stay and train for a piece of the action	A piece (or slice) of the action	"Action" = the process of doing something in order to make something happen or to deal with a situation.	A share excitement of something or a share in the profits from something.	Piece

In this type of idiom, the connection between the idiom component and its meaning doesn't seems to be obvious (Opaque). In this type examples, the researcher find that some idioms in this type of idiom have an origin, for example, based on "The Free Dictionary"

referencing to the origin based on The Dictionary of Cliches by Christine Ammer, "Cooking (someone's) goose" meaning to spoil someone's plan has the origin of a fable about a goose who can laid golden egg but killed by a farmer who wanted to obtain the egg inside, only to left him with a dead goose to cook (which means his plan is spoiled).

B. Compositional-Transparent Idioms

Compositional-Transparent					
Song Title	Sentence	Listed Idioms/Idiom Reference	Idiom Elements Meaning	Meaning Based on Oxford Dictionary of Idioms	Dictionary Keyword
Prologue/The Day I Got Expelled	Maybe you don't know what a half-blood is because your life is normal and	Set the scene	"Set" = to prepare or arrange something so that it is ready for use or in position. "Scene" = the place where	Describing situation in which something is aout to happen.	Scene

	happy and not constantly in danger, but my life...? [hums] Let me set the scene		something happens, especially something unpleasant.		
	The Greek gods! Almighty titans of earth, sea, and sky! But even they were children once. And they didn't have it easy! Their father, Kronos, feared the day his children would one day inherit the earth. So what did he do?	<u>Have</u> it <u>easy</u>	"Have" = to own, hold or possess something. "Easy" = not difficult.	Be free from difficulities.	Easy
	Perhaps it's for the best. This wasn't the place for you. It was only a matter of time before-	It is only a <u>matter</u> of <u>time</u>	"Matter" = a subject or situation that you must consider or deal with or a situation that involves something or depends on something. "Time" = what is measured in minutes, hours, days, etc.	There will <u>not be long to wait</u>.	Matter

	This is way out of my pay grade	<u>Above</u> your <u>pay grade</u>	"Pay Grade" = the range of amounts that someone can be paid when they are at a particular level in an organization or job.	Above your level of professional responsibility or beyond your sphere of knowledge or influence.	Pay
Another Terrible Day	I was walking in the strawberry fields with Charlie Beckendorf and we were holding hands and everything was totally normal and then I kissed him and all of a sudden he started growing sunflowers. Everywhere!	(All) of a <u>sudden</u>	"Sudden" = happening or done quickly and unexpectedly.	Suddenly.	Sudden
Their Sign	But, not to worry, just do what you can	<u>Not</u> to <u>worry</u>	"Worry" = to keep thinking about unpleasant things that might happen or about problems that you have.	Used to reassure someone by telling them that a situation is not serious.	Worry
	Have faith, keep your chin up	<u>Keep</u> your <u>chin up</u>	"Chin" = the part of the face below the mouth and above the neck. "Up" = to a higher level.	<u>Remain cheerful</u> in difficult circumstances.	Chin

Put You in Your Place	Okay. Just stay here. Just stay in the bathroom, and stay out of-	Out of it	"Out" = away from the inside of a place or thing or outside; not in a building.	Not included in something. Astray or distance from the centre of anything.	Out
Good Kid	Everybody on my case	Be on (get off) someone's case	"Case" = a particular situation or a situation of a particular type.	Start (or stop) criticizing or hounding someone.	Case
	I keep my head down	Keep your head down	"Head" = the part of the body on top of the neck containing the eyes, nose, mouth and brain. "Down" = to or at a lower place or position.	Remain inconspicuous in difficult or dangerous times.	Head
	I keep my chin up	Keep your chin up	"Chin" = the part of the face below the mouth and above the neck. "Up" = to a higher level.	Remain cheerful in difficult circumstances.	Chin
	But it ends up all the same	All ends up	"All" = the whole number/amount of. "End" = the final part of a period of time, an event, an activity or a story.	Completely.	End
	All I ever do is take the fall	Take the fall	"Take" = to carry or move something from one place to another. "Fall" = to drop down from a higher level to a lower level or to drop down from a higher level to a lower level.	Receive blame or punishment.	Fall

	Well, she vanished into the air	<u>Into</u> (or out of) <u>thin air</u>	"Thin Air" = used to refer to someone or something disappearing suddenly and completely.	<u>Into</u> (or out of) a state of being invisible or <u>nonexistent</u>.	Thin
Killer Quest	So, bon voyage and fare me well	To <u>fare</u>-thee-<u>well</u>	"Fare" = the money a passenger on public transportation has to pay, a range of food of a particular type, perform in a specified way in a particular situation or over a particular period of time, travel. "Well" = in a good, right or acceptable way.	To perfection.	Fare-thee-well
Lost!	Sit tight	<u>Sit</u> <u>tight</u>	"Sit" = to rest your weight on your bottom with your back straight, for example on/in a chair. "Tight" = held or fixed in position securely; difficult to move, open or separate.	Remain firmly in your place or refrain from taking action.	Sit
	It's not safe to stay out here in the open	<u>In</u> (or into) <u>the open</u>	"Open" = allowing things or people to go through; not closed or blocked.	Out of doors/outdoor.	Open
Drive	Never felt like I was worth a damn	Not <u>worth</u> a <u>damn</u>	"Worth" = having a value in money, etc. (Having value). "Damn" = a swear word that people use to show that they are annoyed, disappointed, etc.	Having no value.	Damn

	We're getting all the places	All over the places	"Over" = resting on the surface of somebody/something and partly or completely. "Place" = a particular position, point or area.	In the state of confusion or disorganize.	All
The Tree on the Hill	I thought I was the only kid of the Big Three gods.	The big Three, Four, etc.	"Big = large in size, degree, amount, etc.	The dominant group of Three, Four, etc.	Big
	You are now. We'd only made it back to camp, but I got nervous and we got lost and by the time we found the hill… something else found us.	Something else	"Something" = a thing that is not known or mentioned by name. "Else" = in addition to something already mentioned or different.	An exceptional person or thing.	Something
Son of Poseidon	And better late than never	Better late than never	"Better" = of a higher standard or less poor quality; not as bad as something else.	It's preferable for something to happen or be done belatedly than not at all.	Better
	Now face the tide Inside me	Go (or swim) with (or againts) the tide	"Go" = to move or travel from one place to another. "Tide" = a regular rise and fall in the level of the sea, caused by the pull of the moon and	Act in accordance with (or against) the prevailing opinion or tendency.	Tide

		sun; the flow of water that happens as the sea rises and falls.		
The Last Day of Summer	But what about peace of mind?	<u>Give</u> someone <u>a piece of</u> your <u>mind</u>	"Piece" = an amount of something that has been cut or separated from the rest of it; a standard amount of something. "Mind" = the part of a person that makes them able to be aware of things, to think and to feel.	Tell someone what you think, especially when you are angry about their behaviour.	Piece
	I tried. Once. My dad couldn't deal with the monster attacks, and my stepmom couldn't deal with me. It's just asking for trouble.	Be <u>asking</u> for <u>trouble</u> (or be asking for it)	"Ask" = to say or write something in the form of a question, in order to get information. "Trouble" = a problem, worry, difficulty, etc. or a situation causing this.	Behave in a way that is likely to result in difficulty for yourself.	Asking
	For the moment we've got danger on the run	<u>On</u> the <u>run</u>	"On" = used to describe an activity or a state. "Run" = to move using your legs, going faster than when you walk.	Trying to <u>avoid being captured</u> or continuously active or busy.	Run

Bring on the Monsters	They're breaking your heart? Then try to hear it pound	<u>Break</u> someone's <u>heart</u>	"Break" = to stop working as a result of being damaged. "Heart" (Feeling/Emotion) = the place in a person where the feelings and emotions are thought to be, especially those connected with love.	Overwhelm someone with sadness.	Heart
	We don't have to go it alone	<u>Go</u> it <u>alone</u>	Go = to move or travel from one place to another. "Alone" = without any other people.	<u>Act</u> by yourself <u>without assistence.</u>	Alone
	No, I'm never gonna once have it easy	<u>Have</u> it <u>easy</u>	"Have" = to own, hold or possess something. "Easy" = not difficult.	Be free from difficulities.	Easy
	Bring on the monsters	<u>Bring</u> it <u>on</u>!	"Bring" (Cause) = to cause somebody/something to be in a particular condition or place. "On" = paid for by something.	Used as a defiant <u>challenge</u> to carry out a threat.	Bring

Just like its name, this type of idiom has the transparency in its meaning. The elements of the idiom and the meaning of the idioms correspondent towards each other that one can easily interpret the idiom. For example "Have it easy" means be free from difficulties. "Have" (owning something) and "Easy" (without difficulties) correspondent to each other as individual words and as idiom-meaning.

C. Quasi-Metaphorical Idioms

Quasi-Metaphorical				
Song Title	Sentence	Listed Idioms/Idiom Reference	Meaning Based on Oxford Dictionary of Idioms	Dictionary Keyword
Put You in Your Place	You're gonna lose, yeah, you missed the boat	Miss the boat (or bus)	Be too slow to take advantage of an opportunity.	Miss
Killer Quest	So blast the horns, get the flags unfurled	Fly the flag	(of a ship) be registered to a particular country and sail under its flag or represent support for your country, political party, or organization, especially when you are abroad.	Flag
Drive	So pedal to the metal and drive!	With the pedal to the metal	With the accelerator of a car pressed to the floor.	Pedal
	So pedal to the metal and drive!	With the pedal to the metal	With the accelerator of a car pressed to the floor.	Pedal
	So pedal to the metal and drive!	With the pedal to the metal	With the accelerator of a car pressed to the floor.	Pedal

In this type of idiom, the same pattern of a situation is portrayed as another but both have the same effect in the meaning made it classified as such meaning it's symbolic. It situates the idiom as representative of the kind of situation this idiom is used for. The researcher found this type of idiom to have been an analogy to the meaning.

I. Conclusion

Using the classification made by Cacciari and Glucksberg, idioms that exist in the album are all able to be classified as three types made all exist in the song lyrics. Dividing 42 listed idioms into the ones that are opaque, ones that are transparent with the existence of metaphor words but not metaphorical as a whole sentence, and the ones that are completely metaphorical. Some of the idioms are even twisted in sentence form, possibly to fit them into the personality of the characters singing it as song lyrics as part of a musical play can easily consider as sung dialogues that the lyrics might be figurative but not only the idioms make it more poetic, it can also be literal and twisted to bring out the comedic, sarcastic, witty, and fantasy side of the sung lines rather than stay in its original idiom form.

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Photo Arts Concept as Alternative Photography Works

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Abstract

The development of photography so far has encouraged the birth of various forms of new concepts in the field of photography. The birth of digital photography technology has provided various conveniences and encouraged photographers to develop photography more widely. Currently, the concept of photo art has been widely used by photographers or photo artists through the development of new ideas and concepts in the form of photographic works. Fine art photography can be an assessment and representation for the photographer who created the photograph. Therefore, the time has come for photographers who may or may not have unique characteristics in creating photographic works, to make photographs into works of art with a combination of new concepts in photographic work.

Keywords: Concept, Photography, Art.

Introduction

The development of fine art photography in Indonesia has progressed and could be said to be very rapid. From an economic perspective, it is marked by the appreciation of the value of a photo at a photo exhibition where one work is valued at tens of millions of rupiah. Apart from an economic perspective, from a fine arts perspective, the development of photo art can be compared with other arts such as painting and sculpture which were born first. According to Drs. Purwanto, a fine arts lecturer at Diponegoro University, Semarang, said "photography in its position is an art that is on a par with other fine arts in Indonesia. It's just that photography in all its forms of exploration should not go outside the boundaries of photography itself." Some people don't believe this and think that with a camera, is it possible to produce fine art photographs? Even though the art photography starts from a negative and produces a two-dimensional final result. Of course, the answer is possible, as long as we are able to process our creative ideas by paying attention to the surrounding environment.

Artwork by Heriwanto, "Becak Tua" 2007

Basically, it is easy to make any number of photos as long as you still have the photo negative, but in fine art photography, the process cannot be the same as other photo works and must go through stages and processes. The large variety of works of art over time has brought new changes and innovations to the world of fine art. There have been many ideas, imaginative ideas and creativity that have been produced by great artists, including through monumental new works of art that are known to this day. So that the results of these works of art can become inspiration and imagination for other artists in the world to produce other works of art. As is the case with fine art photography.

Apart from that, there is also some understanding among photographers and artists regarding photo art which says that photo art is part of the youngest branch of fine art compared to other arts such as painting, sculpture and other arts. It is true, but even though it is still young, the existence of art photos has been able to contribute to other branches of photography, such as journalistic photos or commercial photos.

A good work of fine art photography should be born from a form of intense contemplation process from the artist which consists of a concept, vision and mission that will be conveyed and has the originality. The emergence of various ideas, notions or imaginations in making art photos is basically not came suddenly, meaning that fine art photography is not produced suddenly but must go through stages or process. Where these stages or processes can help the photographer in creating artistic photos.

Artwork by Heriwanto, "Bermain" 2008

Among these processes are the processes of empirical observation, comparison, reflection and experience. So, these processes are expected to produce a photographic work that can attract attention. Quoting Andreas Feininger's opinion by B. Darmawan in Indonesian Photo Magazine edition 5, that a photo is considered good if it contains three factors: Interesting (eye-catching); Contains (it has content) and; Eternal (it last). Therefore, these three factors must be present in every fine art photography that the photographer or artist will make. In fact, the photo must be able to become the work of a master of photography and a role model for photographers and others.

A photographer named Kartono Ryadi once commented that a good photo is a photo that has the power to surprise others. Similar to Ferry Ardianto's opinion, according to him, a good photo is an informative photo that includes context, content and composition (layout and lighting).
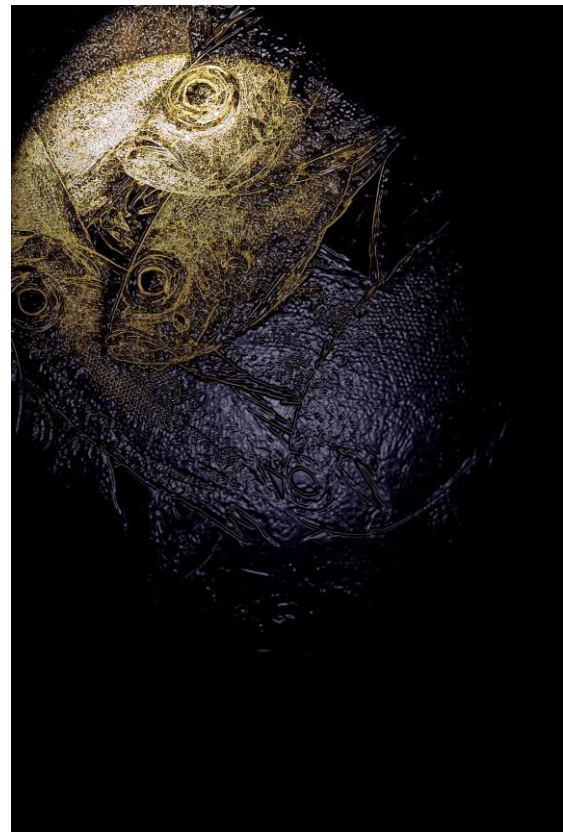
Artwork by Heriwanto, "Menunggu Teman" 2015

Apart from that, no less important in creating artistic photos is the supporting tool, namely the "camera". The camera is a tool in creating photo works. As stated by Andreas Feininger (1955) that "the camera is just a tool for producing works of art. The added value of the

work of art can depend on the person who operates the camera.

Fine Art Photography Concept

In creating a work of artistic photography, the main concept that must be prepared is the personal idealism of the photographer or artist. This means that all concepts originate from the photographer or artist without being influenced by other people. Which is then adjusted to existing facilities, environmental influences, difficulties that may occur, and of course must be supported by adequate equipment as a technical factor in creation. Both aesthetic concepts are carefully planned, and take into account in advance the elements of creating a photo, from shooting techniques, lighting settings to the printing process.

Art photos exist because of the influence of photographers who view photography not only as a documentation tool, but photography can be developed into a valuable work of art. In its

development, many photographers have been able and successful in creating works of photographic art. In the author's observations, their thoughts in creating work usually originate from dreams, ideals and hopes through deep reflection, so that the idea of creating a new photographic work comes to mind. Sometimes the photo art displayed does not match the reality of real life.

Artwork by Heriwanto, "Menonton pertunjukan" 2008

According to Prof. R.M. Soelarko, an art photo is a photo that has artistic value and is limited in nature. This means that in art photos, the work produced is different from other photos such as photojournalism, in photojournalism a photographer is able to produce a large number of photos in an instant, but in art photos the photos produced are limited and the process of making

them is not easy. The concepts and ideas conveyed through photos must be "strong", where in art photos they must have value and contain artistic elements, including lines, planes, colors, textures, etc.

So, if we explain it more broadly, basically an art photo is a photo that has an aesthetic character value that arises from the experience and deep thoughts of the photographer which are realized in a limited two-dimensional work. This means that the photo has a certain character (new concept) which is born from the personal experience of the photographer, both physical and spiritual experiences which are expressed in the form of photographic works are made in the form of only one work, usually the work has a fairly long and permanent value and shelf life. appreciated its existence.

According to Soeprapto Soedjono in the book Pot-Pori Photography, "Photography presents itself as a domain of study that has the potential to be developed and researched as a creative aesthetic object and the values of aspects of science, whether technological, social, political, economic, psychological, communication, as well as its philosophical values.

Apart from that, the results of art photos are different from other photos such as journalistic photos and commercial photos, because when making art photos they must have beauty or aesthetic value. Aesthetics here according to Alexander Gottlieb Baumbarten in the book title "*Aesthetica*" quoted by Soedarso Sp in the book "*Soedjai Kartasasmita di Belantara Fotografi Indonesia*" that Alexander Gottlieb Baumbarten distinguishes three perfections in the world, namely: (1) Truth (*das Wahre*), namely perfection that can be captured through ratio; (2) Goodness (*das Gute*), perfection which can be grasped through morals or conscience; and (3) Beauty (*das Schone*), namely perfection captured by the senses (*perfectio cognitionis sensitivae, qua talis*).

Artwork by Heriwanto, "Imagine" 2007

Apart from that, there are two approaches in aesthetics. First approach; want to directly examine beauty in beautiful objects or nature as well as art itself or want more. Second approach; highlighting the situation of contemplation of the beautiful feeling that is being experienced or the experience of beauty within the person. Aesthetic experience is closely related to feelings. An art photo is said to have aesthetics, the characteristics of which are that the photo is not only able to exploit beauty but is also able to contribute universal humanist values to mankind.

There is a statement from a photographer named Philippe Halsman (1972) who said "A true portrait should, today and a hundred years from today, be the Testimony of how this person looked and what kind of human being he was". Which states that a complete photograph will appear to convey reality without the mediation of the creator's interpretation, meaning that there are dialogues that we can see and feel between the photographer and the photographed. Or more precisely, a photo is a world of interpretation of interpretations when placed into facts to convey opinions and ideas.

Some of Philippe Halsman's concepts appear to be successful in dialogue with the people he photographs, such as when photographing characters such as Albert Einstein or Salvador Dali. The following are several concepts and photo shoots created by Philippe Halsman.

Artwork by Philippe Halsman "Dali Atomicus" 1948
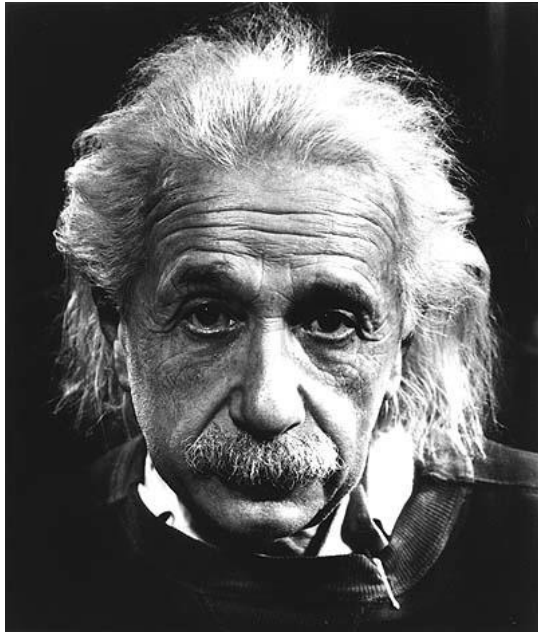
Artwork by Philippe Halsman "Albert Einstein" 1979

Conclusion

In creating artistic photos, you have to go through several stages or processes that are carried out continuously and well planned. So, there is a basic difference between art photos and other types of photos. As in photojournalism, journalist photos must not be manipulated. Journalistic photographs must convey the truth as it is, whereas in artistic photographs, the digital process is only a tool in the work.

Therefore, by having a clear concept about the boundaries of art photography, it is hoped that it will be able to encourage photographers to pursue art photography. Nowadays, many people collect photos and consider art photos to be art objects, like other art. Hopefully with the new concept in photo art in the future we will be able to compete even more advanced with other arts.

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The Optimization of the Potential of Digital Storytelling:
A Curriculum for Teaching Creative Writing

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Abstract

This study aims at examining the extent to which digital storytelling utilizes Storybird (a web tool for writing story) to mediate students' learning activities. Through netnography, there are three beneficial aspects of students' creative writing learning, which are: 1) Storybird is a platform for collaborative writing activities, 2) digital storytelling can develop students' higher order thinking skills, and 3) digital storytelling becomes a method for implementing creative and innovative language learning. This study contributed to provide the understanding of how digital storytelling can be a learning method that provides broader thinking space for students. In addition, the purpose of this study is to invite students to participate in the process of learning creative writing.

I. Introduction

Technological development has helped teachers to access the flow of information and media as a tool to increase the quality of language learning. Various innovations in the field of technology, such as social media, mobile applications, software, website, etc. can be integrated into learning, so that it can generate new culture in the learning process (Weert and Tatnall, 2005). For example, transformation in language learning can be seen from the learning process that is no longer limited by time and space. Technology allows students and teachers to have access to the knowledge outside of school (Kent and Facer, 2004). Moreover, it also allows students to have independence, creativity, collaboration in the learning process (Zakaria, Yunus, Nazri, & Shah, 2016; Boholano, 2017).

In language learning, the experts inferred that the technological utilization can provide enormous benefits, especially in the teaching of writing. Technological involvement in teaching writing can enhance students' learning motivation inside and outside school (Thomas & Reinders, 2010). In addition to enhancing students' learning motivation, the existence of

technology and online learning environment is very helpful in increasing students' participation in doing assignments (Pascopella and Richardson 2009), and also providing effectiveness in giving instructions in the teaching of writing. Graham and Perin (2007) state that effective writing instruction has an influence on the success of students' learning.

At present, the teaching of writing puts much emphasis on social collaboration and interaction. Writing is not only considered as a process of making information/notes on a media. Related to communication matter, writing is generally classified as communication tools including several sub-skills, such as spelling, punctuation and grammar (Harris, McKenzie, Fitzsimmons, & Turbill, 2003). Writing is a thought process focusing on an individual's ability to put ideas and concepts into cohesive and coherent writings (Dagher, 1976; Cox, 1999). Furthermore, before writing, the brain has been working, finding, choosing, formulating, and combining words

or ideas, thus creating meanings that could be understood by others (DePorter & Hernacki, 2001). Social interaction, work in groups and collaboration are useful to be a strategy that can support the students' thinking process.

One of the teaching writing strategies that can be used in classroom is digital storytelling. Digital storytelling is a process of creating a story in digital form (Ohler, 2008) by combining the audio, visual and music elements (Hett, 2012). The core process of digital storytelling is to write a story, and then develop it into a video, film, picture book, etc. with the assistance of technology or computers. In the implementation of digital storytelling, collaboration among student is involved in completing tasks instructed by the teachers. Olthouse and Miller (2012) explain that collaboration in the digital world can improve students' writing skills.

Digital storytelling is an effective strategy in teaching narrative writing, or in a creative writing process. It can help students

to be a strategic writer (Yamac and Ulusoy, 2016), which can help the writing process with the existence of audio and visual aspects. Digital storytelling has many advantages in increasing student learning motivation and developing critical thinking and problem solving analysis (Bumgarner, 2012; Hung, Hwang, & Huang, 2012), and also developing multimedia literacy and writing skills (Bumgarner, 2012; Kulla-Abbot, 2006; Sylvester & Greenidge, 2009).

In order to apply digital storytelling in teaching writing in the classroom, teacher is expected to able to use digital storytelling tool. One of the tools that can be used is Storybird. Storybird is an online platform for creating story, which provides features that allow us to create illustrated storybooks, poems, and long-form book. Mark Ury, the founder of Storybird, has invited readers, writers, artists and educators to collaborate and share their talents into the virtual writing world (West, 2013).

One interesting feature of Storybird is the availability of interesting illustration that can be used to help us create a story. Students only have to put the illustration into the story page, and then arrange it into a whole series of stories. Therefore, it is possible to use Storybird in collaboration-based learning, which can help students' writing skills improve (Kwan & Yunus, 2014).

Many studies on the use of digital storytelling in teaching creative writing had been conducted. Derly and Johana (2019) conducted the study on the use of Plotagon (a software for creating 3D animation) in creating digital story. Meanwhile, Yuk, Wui-Xin, Qin and Yunus (2019) conducted the study on the use of Paw-Modo in improving students' ability to write paragraphs. Zakaria, Yunus, Nazri, and Shah (2016) conducted the study on students' experiences using Storybird in writing narrative text. This study aims at investigating the implementation of digital storytelling in mediating the creative writing learning.

II. Literature Review

Digital Storytelling in Creative Writing

The development of technology and innovation in digital cameras, editing software, writing tools, blogs, and social media can provide more opportunities to help students build their own knowledge and ideas to be presented and shared effectively (Standley 2003). One powerful approach in multimedia is digital storytelling.

Digital Storytelling is a process of creating animated story by utilizing multimedia tools, such as motion graphics, audio and video content (Smeda, Dakich, & Sharda, 2014). In line with Benmayour (2008), digital storytelling is a digital short story that combines the use of audio, visual, music elements.

Moreover, Conrad (2013) explains that digital storytelling is a new method to express an idea through the creations of multimedia videos, blogs, podcasts, and activities on social networks, or other forms of stories. Therefore, practically, digital storytelling can be categorized as a powerful technological tool for accommodating the 21st century teaching (Robin, 2008).

Digital storytelling is a pedagogical tool that can provide many advantages, for example, improving students' motivation, and creating conducive learning atmosphere through active students' participation in collaboration, reflection, and communication with their friends. Students can apply multimedia software and other technology skills to create digital stories (Smeda et al., 2014).

In addition to developing traditional literacy, such as reading, writing, speaking and communicating, digital storytelling can also develop new literacy skills that are needed in the 21st century. Several studies showed that digital storytelling has the potential to improve the 21st century skills, such as technical writing, presentation, research, editing, which are needed in the writing skills (Dogan & Robin, 2009; Dogan, 2012; Dogan, 2007). Some related studies also showed that the digital storytelling developed multimedia and digital literacy (Kulla-Abbot, 2006) and

good cultural literacy and knowledge (Skinner & Hagood, 2008).

In writing activities, creative writing activity becomes more dynamic, because digital storytelling is able to create a context that is suitable for the daily life, attracts students' interest and increased students' participation in the learning process (Van Gils, 2005). Sukovic (2014) says that digital storytelling helps students develop higher order thinking skills on a text by allowing students to create new forms of writing, and construct their own original meanings.

Creative writing is a process involving someone's experience, memory and imagination (Bruner, 1991). Characterizing and building character in a story become the main point in building stories, either fiction or non-fiction (Garrard, 2011). Digital storytelling can provide students with a help of building story ideas, concepts, and storylines, because it is assisted by technological tools that contain images, sounds, and videos. The group collaboration process makes

the creative process and knowledge be built more real and easier. Therefore, digital storytelling becomes interesting to use in teaching writing (Zakaria et al., 2016).

Storybird as Tools to Implement Digital Storytelling in the Classroom

Storybird is an online website that can be used to write (Walsh, 2010). This website contains many artworks with good visualization that can easily be used (Pop, 2012). Menezes (2012) explains that this website is a web-tool that can facilitate collaborative writing, and be used by all ages. It is very easy and safe to use to support the learning activities. The following is the illustrated images from Storybird website.

Figure 1 Login Storybird
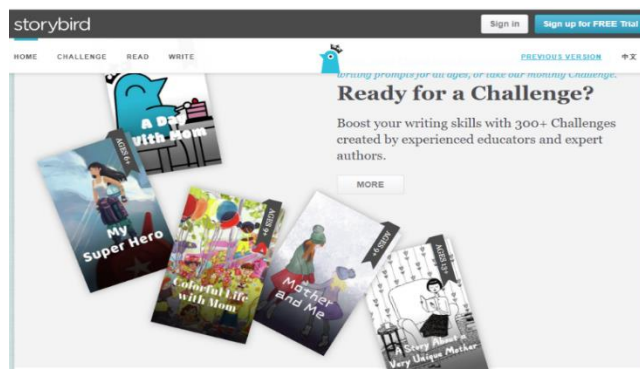
As a website, Storybird has many features that allow us to use as teaching media, especially in creative writing. It is because Storybird has more than five millions attractive artworks and illustrations that can be used to inspire students when making a story. Gakhar and Thompson (2007) express that Storybird is a technology for digital storytelling that can motivate students to develop skills in creating creative writing, designing, collaborating, communicating and reflecting.

In addition, Storybird also has special features that can be used as learning media. There are three types of accounts that can be selected on this website, namely regular user (common account), school/educator user (teachers and students account), and professional user (artists and writers). The user can utilize various kinds of themes to write. Each theme has many illustrations that can be arranged into a story. Each theme has three types of options for creative writing: picture book (contains many illustrations, few words), long-form book (contains few illustrations, many words and pages), and poetry (contains one illustration, choice of words).

Konert et al. (2011) state that Storybird as a web-tool allowing us to create collaborative story. Menezes (2012) adds that there are three main ideas in Storybird, which are reading, writing and sharing. It cannot be denied that these ideas have become their own strength in helping students learn to write. Ideas and concepts can be obtained from seeing others' artwork shared in this web-tool. Furthermore, students have many examples to use in the creative process. Another benefit is shy students can also be helped. Sometimes, they are afraid and hesitant to convey their opinions, but this issue can be overcome by involving them into the learning that stimulates them to participate in the technology-based learning.

Figure 2 Artwork on Storybird
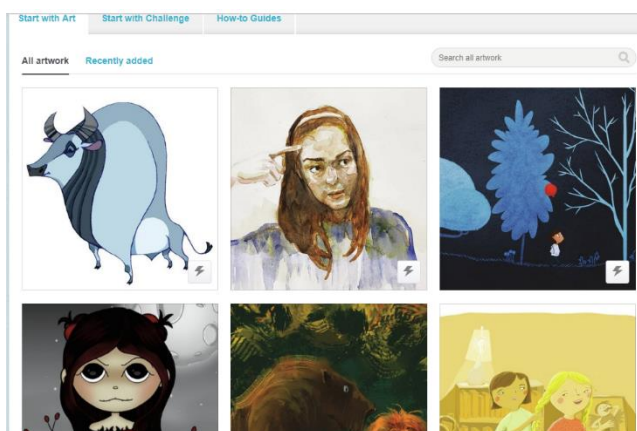
Since Storybird is a combination between writing and art (Giacomini, 2015), teachers can help students to develop other skills, such as critical thinking, creativity, even higher order thinking skills (Manezes, 2012). They can also provide various additional activities, besides writing a story, such as giving opinions about others' works, assessing others' publications, and continuing stories from texts compiled by others. It is because Storybird is equipped with features for posting and commenting like other social media sites. Herera (2013) shows that writing activities in Storybird can improve the students' linguistic abilities in terms of grammar, vocabulary, and constructing sentences.

With all facilities owned by this website, it certainly can be manipulated by teachers to create the learning activities that are meaningful and useful for the students in mediating their writing activity. Therefore, this website can be utilized in the process of digital storytelling, which is a learning method in accordance with the framework of the 21st century learning.

3. Methods

Research Design

This study employed qualitative netnography as a research method. Netnography is an ethnographic approach to learn the communities that exist entirely in the online world (Kozinets, 1998). Furthemore, Kozinets (2010) expresses that netnography uses communication mediated through computer as the data source to convey ethnographic understanding and representation of cultural or communal phenomena. This study examined the online communities, which was the online class on the

website of Storybird.com that used this website as a media for creative writing learning.

Participant

This study involved 30 students from a private university in Bandung as the participants. The participants were students majoring non-English that took the course of English for Communication I.

Data Collection and Data Analysis

This study used three types of instruments as data collection techniques, namely ethnographic observation, semi-structured interviews, and students' writing products. These three instruments aim at investigating the use of Storybird in mediating the creative writing learning. Ethnographic observation was conducted by observing the students' creative writing learning mediated by Storybird. Semi-structured interview was conducted to lecturers and six students to strengthen the findings that were not obtained from the observation process. Students interviewed were selected based on their achievements (high-achieving students, moderate-achieving students, and low-achieving students). While the students' writing products were analyzed to know students' abilities in creative writing. The students' learning outcomes were assessed through the creative writing rubric, which is presented below.

Creative Writing Rubric: Criteria for

Evaluating Creative Writing

Adopted from the website:

www.newpaltz.k12.ny.us/cms/lib/ny01000611/ce

ntricity/.../rubric--creativewr

Meaning/Content: the extent to which the assignment exhibits sound understanding/interpretation/analysis				
Story Structure	Strongly establishes all elements.	Adequately establishes plot/setting/character /point of view	Several elements of story structure; little blending of dialogue and narration	Few/no story structure elements present
Characterization	Complex characters developed through dialogue, narration, and action.	Characters developed through dialogue, narration, and action.	Several character development	Characters are not developed

Development: the extent to which ideas are elaborated, using specific and relevant evidence				
Ideas	Clearly and fully develops ideas with a wide range of relevant details.	Clearly develops ideas with relevant details.	Briefly develops ideas with some details.	Incomplete or undeveloped details.

Organization: the extent to which the assignment exhibits direction, shape, and coherence				
Designing Organization	Maintains clear focus with a logical, coherent structure through appropriate transitions.	Establishes but does not always maintain focus; some inconsistencies.	Establishes but does not always maintain focus; some inconsistencies.	Lacks focus but suggests some organization.
Specific Assignment Directions	Exceeds all specified requirements.	Meets all specified requirements.	Meets some specified requirements.	Meets few or no specified requirements

Language Use: the extent to which the assignment reveals an awareness of audience and purpose				
Description	Uses creative, concrete language with literary devices and rich sensory details.	Uses concrete language, literary devices, and sensory details.	Some use of concrete language, literary devices, and sensory details.	Little use of concrete language, literary devices, or sensory details.
Word Choice	Uses sophisticated precise vocabulary	Makes effective word choices.	Several effective word choices	Few effective word choices
Sentence Variety	Well-varied sentence structure throughout	Good sentence structure and variety	Occasional use of sentence variety	Little sentence variety

Voice/Sense of Audience	Unique voice; strong sense of audience	Evident awareness of voice and audience	Several awareness of voice and audience	Mechanical or unsuitable voice; lacks awareness of audience.

Conventions: the extent to which the assignments exhibits conventional grammar/spelling/word usage				
Grammar/ Punctuation	Smooth, fluid, error-free.	Mostly correct grammar; errors do not interfere with communication	Occasional errors interfere with communication; verb tense errors	Frequent grammatical errors that interfere with communication.
Spelling and Word Usage	Correct spelling; error-free word usage	Mostly correct spelling and word usage	Errors in spelling and word usage	Misspelled and misused words throughout the text
Overall Assignment Presentation	MLA heading; unique title; professional presentation	MLA heading; appropriate title; neat presentation	Incomplete heading; average title/presentation	No heading/title; no attention to presentation

The process of data analysis used a strategy proposed by Creswell (2013). In analyzing data, this strategy involved processing data, reading, memo, describing, classifying, interpreting, representing, and visualizing (Creswell, 1998, 112 - 113). The further steps were to label and to categorize the data into a theme so that the data can be presented in detail and clearly. Triangulation was then conducted to confirm the data obtained from each instrument, thus the bias that potentially occurred could be reduced. This was also conducted to ensure every data used had related to each other.

4. Results

This section discusses the findings regarding the extent of digital storytelling in mediating the students' creative writing activity. There were three instruments used, which were ethnographic observation, semi-structured interviews, and students' writing products.

Based on the results of instrument analysis, the findings from the research data were then classified into three themes, including: Storybird becomes a platform for doing collaborative writing activity; digital storytelling is able to develop the students' higher order thinking skills; and

digital storytelling becomes a method for implementing creative and innovative language learning. Storybird becomes a platform for doing collaborative writing activity

In implementing the digital storytelling method in mediating students' creative writing activities, Storybird was able to be a platform that could provide benefits for collaborative writing activities. Learning activities became more meaningful, since students obtained many variations of learning, such as writing collaboratively.

The features in this web-tool were intended to facilitate collaborative activities in learning, especially creative writing learning. When collaborating on Storybird, students could log in, and make and edit stories whenever they wanted, however, they could also arrange collaborations alternately. Someone started Storybird, and when they wanted to share it with their friends, they confirmed Storybird, and email would be sent to their friends in order to notify them that it was their turn.

Based on data obtained from observations, students really enjoyed the collaborative learning process, especially when they started activities in pre-writing discussions. Before creating a story, students had to discuss with their friends regarding the artwork used to make a story in this web tool. The following is a picture of students' discussion activity.

Figure 3 Students' Discussion Activity

Furthermore, they together discussed the creation of storyline, characters and plots, and conducted a research on the story that would be built. This could be conducted by observing existed story or reading form other sites. In while-writing activity, students were students felt comfortable when doing collaborative writing activities. They stated that the activities of

collaborative writing through Storybird helped them develop their writing skills. Following are the excerpts of the interview, which showed that students felt comfortable with the activity.

> *Interviews with the low-achieving students*
>
> *Student I*
>
> *"I am very happy with the activities of writing collaborations through Storybird. I can ask for help from my friends to improve my writing."*
>
> *Student II*
>
> *"Sometimes, I have difficulties in determining proper words in writing. Through collaborative writing, I can ask for help from my friends to determine proper words, edit grammar and construct good sentences."*

In post-writing activity, students could publish their writing products, so that they could be read by other groups. Furthermore, the learning process could be directed to give comment to each other, or appreciate the writing products from other groups.

Data from interviews with lecturers also showed the similar results, that collaborative creative writing activities mediated by Storybird could help students develop their language abilities. They experienced development, because the learning activities obtained were meaningful, and it was supported by authentic learning media. The following is the data of student's writing product.

Figure 4 Student's Writing Product

on arrival Adhit arrived at the port, one of the residents on guard saw a group of pirates wanting to head towards his ship Adhit

The findings above were in line with the studies conducted by Dogan & Robin (2009), Dogan, (2012) Dogan (2007) in which digital storytelling was able to improve editing skills, presentations and research needed in writing activities. Moreover, the activity of creative writing became more dynamic because digital storytelling was able to create a context that is suitable for the daily life, attract

students' interest and increase students' participation in the learning process (Gils, 2005). Digital storytelling is able to develop the students' higher order thinking skills

One of the skills in this century that must be mastered by students is thinking skills. The learning activity must be directed to be able to help students improve these skills. Digital storytelling is a method that is considered being able to help students develop thinking skills through the creative writing activities.

The empirical data showed that the process of digital storytelling could mediate students' thinking skills, so that they were able to be directed to think in a fair way. In making a story on Storybird, students were not only asked to make writing, but interestingly, there was a challenge that students do, which was writing based on the illustrations (artwork) that they chose on Storybird. Following is one of the challenges that was assigned to one group to write a story through an artwork on Storybird.

Figure 5 Challenge to write stories through artwork on Storybird
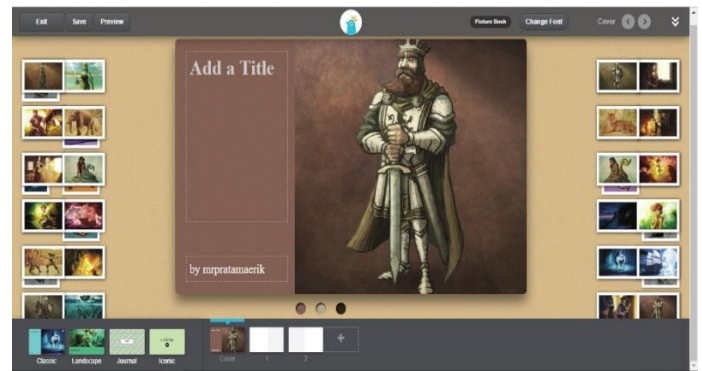
This challenge was not easy because they had to enliven a story and imagine the artwork while completing it with a story. The sequence of sentences must be arranged based on the available illustrations choices that made students not only develop a story, but also the creative process and thinking. The findings from the interview data supported the fact that digital storytelling activities mediated by the Storybird web-tool helped students develop their process of thinking. Following are the excerpts of interviews with students.

> *Interviews with the smart students*
> *Student V*
> *"To write on Storybird, it requires a process of thinking to compile stories from the available illustration choices.*

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This process makes learning more fun and exciting because we cannot write based on our own desires, but it must be in accordance with the illustrations we choose."

Student VI

"First thing first, we must choose artwork, and then we have to choose the available illustrations on the artwork. Next, we must arrange them to make a storyline, and then complete it into a story. It is very complicated but fun."

The process of making stories on Storybird made this activity more challenging and unique for students. There were many steps are passed by students before making it into a writing. However in the end, these stages made students able to make original and interesting creations. This can be seen from the choice of themes and story ideas developed by students, which are presented below.
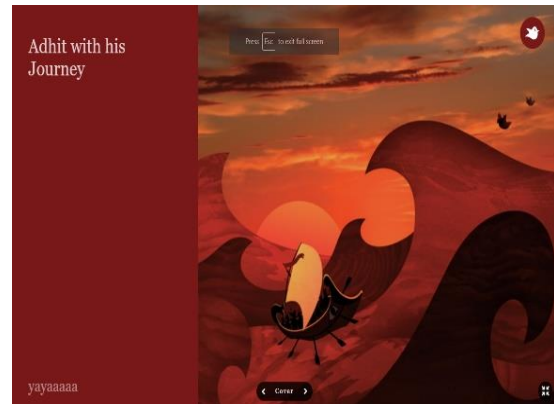

Figure 6 Student's Story Idea

Sukovic (2014) states that that digital storytelling helps students develop higher order thinking skills on a text by allowing students to create new forms of writing, and construct their own original meanings. Since Storybird is a combination between writing and art (Giacomini, 2015), teachers can help students to develop other skills, such as critical thinking, creativity, even higher order thinking skills (Manezes, 2012).
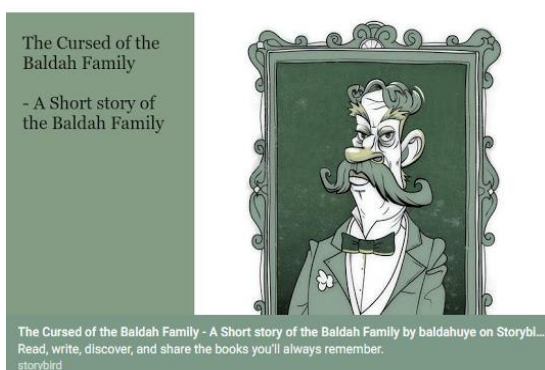
Digital storytelling becomes a method for implementing creative and innovative language learning

When writing a story, students must imagine enlivening the illustrations they choose. At the

same time, they also must hone their sensitivity, feelings and knowledge. The illustrations of the artwork they choose encourage their imagination, and help the creative process.

Through the process of digital storytelling learning, students got much meaningful experiences. They learned through the combination of several aspects, such as art, culture, technology and language skills. The results of observation showed that they had a positive behavior on the process of creative writing learning. Lecturers were successful to bring students into conducive learning atmosphere through the learning process mediated by technological tools that was able to achieve learning inside and outside the classroom.

Storybird as a media to implement digital storytelling had the ability to attract students' motivation to learn, and as a tool that could be manipulated to create a pleasant atmosphere in learning.

The excerpts of interviews obtained with students showed that they enjoyed the learning activities

obtained inside and outside the classroom. They mentioned that they were greatly helped by the existence of integrated technology tools in learning activities. Following are excerpts of interviews conducted with students.

> *Interviews with the moderate-achieving students*
> *Student III*
> *"This learning activity is an interesting experience because we learn to use media to help us learn. We enjoy learning using Storybird."*
> *Student IV*
> *"The learning process becomes very unique and creative. We feel comfortable learning by using technology. So that, learning does not become boring."*

In evaluating students' learning outcomes, this method provided a more fair and comprehensive assessment because it did not only focus on cognitive aspects, but also students soft-skills. Several studies also showed that digital storytelling was able to develop multimedia and digital literacy (Kulla-Abbot, 2006), as well as good cultural and knowledge literacy (Skinner &

Hagood, 2008). Digital storytelling made writing learning very interesting (Zakaria et al., 2016).

5. Conclusion

Creative writing learning with digital storytelling presented several successful stories and challenges. First, this learning did not only develop the cognitive aspects, but also soft-skills that can be beneficial for students. Second, digital platforms, e.g. Storybird, helped lecturers provide broader thinking space for students in which it can be directed to train students in order to develop their high order thinking skills. Third, this method can help students practice digital literacy properly to help students use technology tools wisely.

On the other hand, the implementation of digital storytelling has several challenges that must be passed. First, students are not used to using technological tools in learning, because students tend to be familiar with the use of technological tools for personal activities, such as using social media, playing games, and communicating. Second, there is a lack of students' understanding of the importance of learning outside the classroom. The challenge requires energy from lecturers in order to be able to condition students to get used to these activities. Innovations in technology, such as advanced smartphones, have not been able to make the students as users use these devices to learn, both inside and outside the classroom

When talking about the educational aspects, technology-based learning can provide many great advantages and opportunities for teachers to improve the quality of learning. Digital storytelling as a method integrating technology in the learning is able to create good learning condition, and provide opportunities for students to obtain authentic learning material in accordance with the context of everyday life. Another benefit is the more humanistic evaluation and assessment process in which it is not rigid, so that it can provide comfort for students, and have an effect on increasing their motivation and performance in learning.

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An Analysis of Aesthetic Communication on *Wayang Tavip's* Performance to Influence Public Understanding

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Abstract

This research discusses the Wayang Tavip performance with a focus on the analysis of aesthetic communication in a public context. The research method used is descriptive to gain an in-depth understanding of the aesthetic aspects contained in the Wayang Tavip performance. Wayang Tavip is an art form that combines traditional elements with a modern public context. This study identifies aesthetic elements such as visual design, color usage, stage arrangement, and artistic expression used in the Wayang Tavip performance. Additionally, this research explores how aesthetic communication in the Wayang Tavip performance can influence the audience in a public context. The results of the study show that the Wayang Tavip performance possesses aesthetic richness that creates a deep visual and emotional experience for the audience. The aesthetics presented in this performance have the potential to enrich and expand the public's understanding of traditional art, while also attracting the attention of the younger generation.

Keywords: Wayang Tavip, Bandung city, Entertainment, Aesthetic communication, Socio-cultural values

1. Introduction

Wayang, as a form of performing arts, holds deep cultural and traditional heritage in Indonesian history. This art form is uniquely characterized by puppet figures, made from leather or other materials, brought to life by a dalang (puppeteer) to tell epic and legendary stories. Wayang is not just entertainment; it is an art form that integrates movement, sound, music, and profound meaning. In each performance, wayang serves not only as a stage for acting but also as a mirror of culture, morals, and local wisdom passed down from generation to generation. With its diverse forms, wayang performances symbolize the beauty and richness of Indonesian traditional arts, reflecting the identity and continuity of noble values embedded in society.

Today, wayang performances have undergone significant development, adapting to the dynamics of the times without losing their traditional values. This development must align with

changes in all fields without sacrificing the essence of wayang art (Soewirdjo, 2011: 1). Such evolution in wayang art can also be seen in the city of Bandung, where a type of modern wayang with a new performance pattern that deviates from traditional standards has emerged. This modern wayang is known as Wayang Tavip.

Wayang Tavip is a modern type of wayang made from third-generation transparent fiber plastic in Bandung. It is the result of further exploration of existing fiber wayang types, such as Wayang Gambar Motekar and Wayang Kakufi. Wayang Tavip was officially established in 2010 as M. Tavip's final project for his postgraduate program at ISI Surakarta.

In its performances, Wayang Tavip has abandoned the traditional wayang performance standards. Traditionally, wayang, as a performing art, is not merely entertainment but also serves certain functions in the traditional context. In Indonesian society, wayang performances often serve as a means of conveying cultural,

moral, and spiritual values. Wayang not only tells epic stories but also delivers messages of ethics, life wisdom, and religious teachings symbolically. Furthermore, wayang performances are often held in conjunction with traditional ceremonies, religious rituals, or celebrations, adding a sacred dimension and significance to each performance. Thus, wayang plays a profound cultural role, maintaining and passing on traditional values from generation to generation. In Wayang Tavip performances, such ceremonies and rituals are no longer used.

The art of Wayang Tavip, now emerging in the culturally diverse urban society, has successfully maintained its existence to this day. This success can be attributed to a form of communication that delves into the influence of culture on communicative activities. Communication plays a crucial role in the survival of humans as social beings. By defining communication as the process of delivering messages, whether verbally, non-verbally, or symbolically, the

success of communication can be measured by one's ability to convey a message as intended.

The presence of wayang in performances becomes integral in the context of communication. This is because the content of wayang performances reflects human behavior in interpersonal interactions and simultaneously serves as a communication channel that conveys values to the audience. Communication in wayang performances acts as a medium for delivering messages, especially those related to ethical aspects. These ethical messages are generally conveyed clearly through the open storyline, providing a definite understanding of behavioral norms. Although often implied in the storyline, it is important to interpret the symbolic meanings hidden in wayang performances.

2. Theoretical Basis

2.1 Urban Society Types

Urban society is a rich arena of modern life dynamics with all its complexities. Amidst the glitter of skyscrapers, the bustle of motor vehicles, and cultural diversity, urban communities live in an environment that tends to be dynamic and heterogeneous. Life in the city is often marked by high activity levels, rapid mobility, and intense competition. Individuals in urban society have greater access to various types of employment, education, and entertainment. Although urbanization brings changes in lifestyle, traditions, and cultural values, urban society also serves as a stage for the fusion and blending of various cultural elements. In its complexity, urban society reflects the dynamics of modernity and the challenges and opportunities that arise in the ever-evolving era of urbanization.

The characteristics of urban society encompass various aspects that distinguish it from rural environments. Several distinctive traits often identified include heterogeneity, individuality, high mobility, and intense competition. Urban society often consists of individuals with diverse backgrounds, cultures, and life goals. This diversity creates a

dynamic environment filled with complex social interactions.

Individuals in urban society also tend to emphasize individuality, where everyone strives to achieve personal goals and pursue their desires. High mobility is a key characteristic, whether in terms of work, education, or social activities. The potential for obtaining employment and broader life opportunities is the main attraction for many people living in the city. High competition is also a hallmark of urban society, especially in the context of employment and professional life. The drive to succeed and grow in a competitive environment can create its own pressures and challenges. Nonetheless, urban society also offers various facilities, entertainment, and social opportunities, making it a place where innovation and modern life flourish rapidly.

2.2 Aesthetic Communication in the Public Context

Aesthetic communication in the public context forms a stage where art and beauty merge with social interaction. In daily life, aesthetic elements such as visual arts, performances, and design play a crucial role in shaping communicative experiences. Amidst the hustle and bustle of the city or through digital media, aesthetic communication presents captivating beauty, evokes emotions, and stimulates thought. In the public realm, aesthetic communication serves not only as a means of entertainment but also as a catalyst for understanding and appreciating the profound meanings of art. As a form of communication beyond mere words, aesthetics in public spaces open the door to indirect dialogue, where meaning and beauty can be jointly discovered and enjoyed by the community. Generally, aesthetics can be defined as an arrangement of parts that contains patterns, which unify these parts into a harmonious whole, thus creating beauty (Effendy, 1993).

2.3 Public Communication

Public communication is the heart of social interaction within a broader society. It is the process of delivering messages that involve

numerous people within or outside an organization. In this domain, communication is not only about the exchange of words but also encompasses all forms of public interaction, from speeches to mass media. Its primary goal is to convey information, influence opinions, and build a shared understanding among a diverse audience. Public communication also plays a key role in shaping the image and reputation of an entity, whether an organization, public figure, or even government. Through the dynamics of public communication, society can engage, be enlightened, and feel connected to relevant issues, forming a strong foundation for democratic and participative functions within a community. According to West and Turner in Jaeni (2012: 208), public communication typically involves communication from one person to many, with persuasive messages considering factors such as audience analysis, speaker credibility, and the persuasive message delivery process. The elements of public communication are as follows:

a. Source/Communicator: The individual or entity that creates or sends the informational message.

b. Message: The information, idea, or concept conveyed by the source or communicator to the receiver or communicant in public communication. The message can be an idea, information, invitation, or form of enlightenment as an effort for socialization.

c. Media: The tools or channels used to transfer the message from the communicator to the communicant in public communication.

d. Receiver/Communicant: The party targeted by the message sent by the communicator. The communicant is the individual or group that receives and processes the delivered message.

e. Effect/Influence: The difference in the thoughts, feelings, and actions of the communicant before and after receiving the message from

the communicator in the context of public communication.

f. Feedback: The response or reaction from the communicant or receiver after receiving the message from the communicator. Feedback functions as an evaluation or confirmation of the understanding or acceptance of the message.

3. Research Methods

This research utilizes a descriptive approach. According to Nawawi (1993: 35-36), descriptive research is defined as a method used to study the status of human groups, objects, sets of conditions, systems of thought, or classes of events in the present. The aim of the descriptive method is to provide a systematic, objective, and detailed depiction of a particular phenomenon, condition, or variable. This method is designed to describe or explain the characteristics of an object or event without manipulating or altering the variables being studied. By using the descriptive method, researchers can identify patterns, relationships, or trends within a population or sample. According to Nazir (1988: 64), the characteristics of the descriptive method are that it is a research method aimed at creating a depiction of a situation or event, thus this method aims to accumulate basic data.

3.1 Data Collection Methods

To obtain data from all research objects, various techniques were employed. The data collection techniques used in this study include:

a. Observation: Observation involves direct observation with the aim of obtaining an accurate picture of the research object and verifying the accuracy of the collected information (Keraf, 1989: 162).

b. Interview: The interview technique is used to obtain necessary information by directly questioning informants (Sangaribun and Effendi, 1995: 92).

c. Documentation: According to Sangaribun and Effendi (1995: 93), documentation is a method used to obtain information in the form of data, important records, books, or documents related to the research object.

d. Literature Study: The literature study conducted involves seeking data from written sources such as books, newspapers, and papers related to the research object.

3.2 Data Analysis Methods

In descriptive research, the analysis method involves the process of understanding, organizing, and interpreting data to reveal existing patterns or relationships within the observed phenomena. Initially, data collected from various sources—such as surveys, observations, interviews, or literature studies—are organized systematically for ease of understanding. Subsequently, descriptive analysis is performed by presenting descriptive statistics, such as mean, median, and mode, to provide a general overview of the data.

By employing these methods, the research aims to provide a comprehensive and accurate depiction of the aesthetic communication in the public context, particularly in relation to the Wayang Tavip performances. The detailed observations and analyses will help in understanding the role and impact of aesthetic elements in public communication and their influence on urban audiences.

4. Discussion

4.1 Urban Society in Bandung

Bandung is known as an urban and metropolitan city, currently inhabited by people from various ethnic groups across Indonesia. The social life in Bandung demonstrates a diverse pattern across different social strata, including lower, middle, and upper classes. These differences can be observed in terms of educational background, habits, and daily professions. From a sociological perspective, urban life tends to be heterogeneous, individualistic, and highly

competitive, often leading to conflicts or tensions.

This brief description provides an overview of the socio-cultural phenomena in Bandung, highlighting its complex social issues. Cities are fertile grounds where diverse and vibrant subcultures can thrive (Fischer in Arthur S. Nalan, 2014: 52). The physical manifestation of the city includes towering buildings, busy traffic, factories, congestion, and a society engaged in hectic activities and high competition. To cope with some of these challenges, urban residents often seek entertainment as a mental respite. Entertainment becomes essential for individuals, offering opportunities for psychological recovery, enabling them to face various life activities with a clear and refreshed mind.

4.2 Emergence of Wayang Tavip

Wayang Tavip has emerged as a form of entertainment within the urban community. This performance art not only serves as entertainment but also functions as a medium of communication. Wayang Tavip acts as an intermediary between artists and the public for conveying messages or information. It goes beyond mere entertainment, serving as a communication medium with multiple functions, including information dissemination, teaching, and moral education. Wayang plays a significant role in conveying universal values, depicting human life and behaviors that should be emulated. Therefore, Wayang Tavip performances are not only a source of entertainment but also a platform for delivering constructive and educational messages. From the perspective of its creator, Wayang Tavip is an art form intended for entertainment, reflecting the urban life's phenomena.

4.3 Success of Communication

Effective communication is the result of understanding and exchanging information between involved parties. The success of communication can be measured by the extent to which the message is received and understood by the receiver without distortion or confusion. Key factors supporting successful communication include

the communicator's ability to convey messages clearly, sincerely, and relevantly, and the receiver's ability to listen attentively, be open to information, and provide constructive feedback. Successful communication not only creates mutual understanding but also builds strong relationships, prevents conflicts, and enhances collaboration. Thus, effective communication fosters an environment where ideas, thoughts, and feelings can be exchanged meaningfully among individuals or groups.

4.4 Wayang Tavip Performance as a Communication Medium

Wayang Tavip performances serve as a medium for delivering messages from the creator to the public. The performances are meticulously packaged, adhering to a performance concept. Typically, the creator considers the audience and the desired theme before the performance, ensuring that the aesthetic values and messages can be effectively communicated.

A typical Wayang Tavip performance involves a pre-performance process, including several rehearsals. The crew usually conducts 4-6 rehearsals to interpret the script and fine-tune the performance. The creative process of Wayang Tavip involves several interrelated stages:

a. Idea Generation: The initial stage involves creating an idea or concept, which is then translated into a script.

b. Script Development: The idea is developed into a script, including dialogue, narration, and musical elements.

c. Idea Development: The script is translated into puppet movements, narration, dialogue, and music, developing the artistic and aesthetic ideas of the performance.

d. Implementation: The developed ideas are implemented through intensive rehearsals, integrating all performance elements into a harmonious whole.

4.5 Detailed Stages of Wayang Tavip Production

Each stage is integral to the creative process, laying the foundation for a performance that embodies artistic and cultural values.

a. Script Interpretation: The script is the core element of Wayang Tavip, containing organized stories, dialogues, narrations, character descriptions, and stage directions. It guides the entire performance, ensuring cohesion and a complete experience for the audience.

b. Movement Choreography: The choreographer focuses on detailed puppet movements, interpreting the script creatively. Ideas are tested and refined through rehearsals, ensuring that movements align with the desired shadow effects and continuity from one scene to the next.

c. Dialogue and Music Arrangement: Dialogue includes narrations, dialogues, and monologues, crucial for the performance.

Music interpretation supports and enhances the performance's atmosphere, involving selection and editing of appropriate music pieces.

d. Lighting Design: Lighting enhances the performance atmosphere, requiring a thorough understanding of the script to choose the appropriate lighting techniques and equipment.

The rehearsal process, designed meticulously, aims for a polished performance. Routine rehearsals ensure that the crew is thoroughly familiar with the structure and scenes of the script. With these detailed processes, Wayang Tavip performances aim to deliver both aesthetic pleasure and meaningful messages to the public, embedding moral and ethical values in the entertainment.

In conclusion, Wayang Tavip is not merely a puppet show for entertainment but a medium for conveying messages from the creator to the public, embedded

with moral and ethical values through an artistic performance.

5. Conclusion

In conclusion, this study sheds light on the multifaceted role of Wayang Tavip in Bandung city as both an entertainment form and a medium for aesthetic communication. Bandung's urban environment, characterized by social diversity and competitive dynamics, underscores the city's need for cultural outlets and entertainment. Wayang Tavip not only meets these needs but also serves as a platform for conveying moral and socio-cultural messages effectively. The creative process involved in crafting and presenting these performances ensures that they resonate with the audience, fostering understanding and appreciation. Overall, Wayang Tavip emerges as a vital cultural asset in Bandung, enriching the city's social fabric through its artistic expressions and meaningful communication of values.

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