

REPRESENTATION OF NATIONALISM ON YOUTUBE CREATIVE CONTENT WRAPPED IN INDONESIAN CULTURE (PEIRCE SEMIOTICS ANALYSIS ON PENTAS SWARA INDONESIA)

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Submitted : July 2022, Revised : December 2022, Accepted: February 2023

ABSTRACT

Indonesia's cultural diversity is evidence of differences in society. Along with the times, the sense of nationalism of the Indonesian people needs to be improved. The high number of social media use, especially YouTube in Indonesia, can be media aims to preserve culture and increase people's sense of nationalism. The purpose of this study was to determine the representation of nationalism in content wrapped in Indonesian culture with the scope of the YouTube video SkinnyIndonesian24 Pentas Swara Indonesia. The literature review contains theories and concepts regarding representation, nationalism, social media, and semiotics. This study uses a qualitative approach with an interpretive paradigm and discourse analysis methods. Peirce's Semiotics (Triadic Model) is used as a data analysis technique that examines Object as a significant reference, Representamen as a sign, and Interpretant as an interpretation. The primary data was collected from the Pentas Swara Indonesia video, while the secondary data was from literature studies and documentation. The validity of data uses triangulation of data sources. This research found a representation of nationalism in the footage of Pentas Swara Indonesia. Signs of nationalism are obtained through reference to signs that represent a sense of nationalism. The signs are from visuals (costumes, camera angles and shots, lighting) or audio (dialogues or songs) in selected scenes. The study concludes that nationalism in Pentas Swara Indonesia is a kind of effort to preserve Indonesian culture through modern art videos performance.

Keywords: *Representation of nationalism, Creative content, Indonesian culture, Peirce's semiotics, YouTube*

1. PREFACE

Indonesia is a country with a diverse population that creates cultural diversity. The 2010 BPS (Central Bureau of Statistics) census data shows that Indonesia has 300 ethnic groups, total there are 1,340 ethnic [1]. In addition, the Indonesian Language and Literature Diversity Laboratory stated that there are 718 regional languages in Indonesia [2]. According to the Ministry of Education and Culture, The culture is divided into an intangible cultural heritage (masters, arts, and films), as well as material cultural heritage (cultural heritage and museums) [3]. The diversity in Indonesia needs a strong sense of nationalism of the society so that there is no rupture in this nation. Statement from the Ministry of Home Affairs analysis in 2017 is supported by data from the Central Bureau of Statistics, which shows that in this globalization era, the sense of nationalism of the Indonesian people is increasingly fading [4]. It is the result of a comparison between 100 Indonesians, 18 people who do not know the national anthem of the Republic of Indonesia, 53 people who do not remember the lyrics of the national anthem, and 24 people who do not memorize Pancasila. The sense of nationalism that continues to decline among the society must be overcome as soon as possible by making efforts to preserve culture. Cultural preservation must be in line with technological developments in Indonesia to regenerate the love of the society to maintain the unity and integrity of Indonesia. General Secretary of APJII explained that the Central Bureau of Statistics's projection of the Indonesian population in 2019 was 266,911,900, In estimation that 196.7 million people use the internet [5]. Uniquely,

YouTube is the most widely used social media application. Recorded in the data "Percentage of Social Media Access by Internet Users Age 16-64 Years in Indonesia" in 2021, YouTube has 94% of users higher than other applications [6].

According to Cahyono social media is an online communication medium that allows users to participate easily, share, create content, support social interaction, and turn communication into interactive dialogue [7]. Social media, especially YouTube, can be used as a solution for cultural preservation by the government to increase and arouse a sense of nationalism in society. Content creators need creativity as the key to creating content [8]. On June 14, 2021, SkinnyIndonesian24 uploaded content on YouTube containing Indonesian culture called Pentas Swara Indonesia by involving many artists from various ethnic groups and cultures in Indonesia.

The researcher aims to study the content of Pentas Swara Indonesia because this is an example of content that tries to preserve Indonesian culture to foster a sense of nationalism in society. The theory used in this study is the Semiotic Theory. The purpose of this study is to identify and interpret the representation of nationalism in the Pentas Swara Indonesia through signs by using semiotic analysis (Peirce's *Triadic* model).

Related Work

There are several previous studies that use as reference for this research:

(a) Representation of Sexual Education in the film Dua Garis Biru

It is a journal by Eartha Beatricia Gunawan and Ahmad Junaidi in 2020. This qualitative research discusses the representation of sexual education through the two main characters of the film titled Dua Garis Biru named Bima and Dara [9]. This research used semiotic theory for analyzing the data. The results show the importance of sex education for society, especially adolescents. The similarities of this research are examine the representation in a video that contains audio and visual. It also uses semiotic theory as the theory. The difference in this study is that the analysis uses Barthes' semiotics, besides that the representations studied are related to sexual education, while the researchers focus on the representation of nationalism.

(b) Semiotic Analysis of Mentawai Traditional Tattoos

This journal was written by Ian Handani and Suzy Azeharie in 2019. The results of the study found that there were eight types of tattoos, one of which was sarepak abak. Mentawai tribal tattoos have different meanings [10]. The similarity between this research and the author's research is that they both use the Peirce model of semiotics. In addition, both examine Indonesian culture. The difference in this study examines the meaning of tattoos (visual), while the author examines the Pentas Swara Indonesia video (audio-visual).

(c) Representation of Father's Character in NKCTHI Film: Nanti Kita Cerita Tentang Hari Ini

This journal was written by Tigy Ambar Silvanary in 2021. This study examines the role of fathers based on the patriarchal culture in a film using semiotic analysis [11]. The similarity of this research with the author's research is that they both examine a video using Peirce's model of semiotic analysis. The difference between this study and the author's research lies in the type of video being studied, namely examining a long-length film, while the author's research uses a shorter duration art performance video.

Our Contribution

This research has two benefits, namely academic benefits and practical benefits, as follows:

(a) Academic Benefits

This research contributes to the development of communication science in semiotic studies, especially Peirce's Semiotics and the use of YouTube as a social media for cultural preservation to increase a sense of nationalism. In addition, it becomes a reference for similar research in the future, including semiotics, social media, representation of nationalism, and the preservation of Indonesian culture.

(b) Practical Benefits

The practical benefit of this research is that it can help the public know the representation of nationalism through the Triadic Peirce Model of YouTube's creative content, entitled Pentas Swara Indonesia. Then, to inform the public about a video in YouTube channel that contains Indonesian culture called Pentas Swara Indonesia, which was uploaded on the SkinnyIndonesian24 YouTube channel to encourage people to increase their sense of nationalism and know the diversity of Indonesian culture.

Paper Structure

Uma Sekaran explained that the framework of thinking is a conceptual model that explains how the theory relates to various factors that have been interpreted as important problems[12]. The triadic model known as Peirce's Triangle of Meaning contains three elements, namely Object, Representamen, and Interpretant. The object in the meaning triangle is a sign of reference, in Peirce's analysis of the meaning triangle, the object of this research is the reference to the sign of nationalism in the Pentas Swara Indonesia video. Representamen as a sign is the scene chosen by the Pentas Swara Indonesia. The interpretant is the result of interpretation to describe the meaning of the representation of nationalism that has been obtained by the author. Therefore, the results of the author's interpretation will contain the meaning of the signs that represent nationalism to ensure the Pentas Swara Indonesia video represents nationalism.

In accordance with this explanation, Peirce's semiotic analysis is used to examine the meaning of the representation of nationalism in content that contains Indonesian culture, namely the Pentas Swara Indonesia.

Representation

Stuart Hall explains representation produced and exchanged between humans [13]. Representation is recognized as a way to make meaning. Representation is a picture of an offering in the context of a work of art that becomes meaningful and has aesthetic values.

Nationalism

Nationalism comes from the English word "Nation" which means "bangsa". In Latin, Nationalism is "Natio" which means birth to unite the nation [14]. Etymologically, nationalism means awareness and the spirit of love for the country, maintaining honor, being proud as a nation, and having a sense of solidarity with fellow citizens. [15].

Indonesian culture, according to the classification of the Ministry of Education and Culture is divided into two, namely: intangible cultural heritages are maestro, art, and film [3]. Then,

cultural heritage objects (intangible heritage), for example, cultural heritage and museums, that spread across the country [3].

In this study, nationalism will be studied through intangible culture in art performance entitled Pentas Swara Indonesia. The arts in these performances form a representation of nationalism that can be studied through visuals (costumes, art performers, lighting, camera angle shots, accessories) as well as audio (folk songs and folk song lyrics, song tones, as well as monologues and dialogues of art performers).

Susanto, et al suggested the main characteristics of nationalism, as follows: (1) The desire to unite (politically, economically, culturally and linguistically), (2) The desire for national independence, (3) The desire for individual differentiation, (4) The desire to be superior and different from others [16].

Social Media

According to Kaplan and Haenlein social media is a set of internet-based applications [17]. Nasrullah stated that based on the research published by Crowdtap, Ipsos MediaCT, and The Wall Street Journal in 2014, involved 839 respondents aged 16 to 36 years, showing that the amount of time spent accessing the internet and social media reaches 6 hours 46 minutes per day [18].

Kaplan dan Haenlein classify social media into 6 types, namely; Collaboration Project, Blog, and Microblog, Content Share, Social Network Site, Virtual Game World, Virtual Social World [19]. YouTube is included in Content Share.

YouTube is a site designed for sharing videos. Youtube is very popular in society, especially the young generation. According to the data "Percentage of Social Media Access by Internet Users Age 16-64 Years in Indonesia" in 2020, YouTube berada pada angka 94% sebagai media sosial dengan pengguna tertinggi dibanding aplikasi lain [6].

According to Baskoro, YouTube as a social media is a digital media site that can upload and share content throughout the country [20].

Content refers to the work of someone. Content is part of the work of social media users in the digital era. Content is creative if produced by skillful people who can make good works [21]. Creative content is created by a person or group of people called content creators. For content creators, creativity is the key to creating content [8].

Semiotics

Semiotics involves language which is considered a medium of communication in the sign system contained in the language [22]. Semiotics comes from the word semeion (Greek) which means sign [22].

The Triadic model and the concept of trichotomy proposed by Charles Sanders Peirce are known as the "triangle meaning semiotics" or interpreted as a triangle of meaning Peirce's Triadic Model [13]. In the triangle of meaning, there is a representation called a sign. Then, the interpretant is the user of the sign, or is called the concept of human thought that uses the sign to be derived as meaning. The latter is an object that denotes something that refers to a sign. As a thought that exists in the human brain is really outside the sign and known as a significant reference.

2. RESEARCH METHODS

This study uses an interpretive research paradigm which views truth as a reality that does not have one side, but many sides, so it deserves to be investigated from various perspectives [23]. The approach used in this research is qualitative and uses an analytical approach. Discourse analysis is a research method to find meaning or communication messages contained in a text so that the meaning is extracted in the text showing the communication message is not only seen from the text but more than that [24].

The research subject in this study is creative content wrapped in Indonesian culture, namely Pentas Swara Indonesia which is uploaded on the YouTube channel SkinnyIndonesian24. The object of this research is the representation of nationalism at the Pentas Swara Indonesia. In this study, the author collects primary data through video observation of Pentas Swara Indonesia and secondary data collection through documentation and literature study.

In this study, the data were analyzed by using semiotic analysis. The data analysis technique of the Triadic Peirce model is the author's choice. Peirce divides three components in the definition of a sign, namely representamen, interpretants, and objects. The first component is representamen. There are two requirements for something to be called a representation. The first, it can be perceived with thoughts/feelings and the five senses. The second can serve as a sign which means to have something else. The object as the second component is the component that represents the sign. Objects as material are things that can be captured by the five senses, either mental or imaginary. In addition, the last component is the *interpretan*. *Interpretan* refers to meaning.

The data validity technique in this study is a triangulation of data sources. According to Denkin is an activity to uncover and explore the truth of information obtained from various methods and sources of data collection [25]. [25] explains that triangulation of data sources can produce different views or evidence regarding the phenomenon under study. However, differences in views from data sources or sources will give birth to extensive knowledge in obtaining a reliable truth. Triangulation of data sources in this study refers to the results of video observations of the Pentas Swara Indonesia from interviews with experts and literature studies.

3. RESULT AND DISCUSSION

To answer the research questions in this study, the author conducted an in-depth analysis through the content of Pentas Swara Indonesia. In this section, the author will describe the findings on a number of scenes that contain representations of nationalism on YouTube's creative content wrapped in Indonesian culture in Pentas Swara Indonesia video. The presentation will be analyzed using the Triangle of Meaning from Peirce's Semiotics theory.

There are several selected scenes which are described as follows:

Table 1 Peirce's Triangle Analysis of Meaning in Figure 1


<i>Object</i>	 <p>Figure 1 Selected Scene 1 Source: https://3c5.com/XDZLT pada 14 September 2021 Descriptions: Jovial da Lopez has his back to the camera, and the back design of the shirt has the red writing SKINNY-INDONESIAN-24 as their identity. SKINNY and 24 writing crossed out. Jovial da Lopez and the chorus raised and clenched their fists, then swayed. Singing the song "Cik-cik Periuk" from West Kalimantan.</p>
<i>Representamen</i>	<p>SkinnyIndonesian24 is a YouTube channel owned by Jovial da Lopez and Andovi da Lopez. The white color combined with red symbolizes the Indonesian flag. The red color symbolizes courage. The hands of the performer clenching and swaying mean joy and happiness. Turning back to the camera shows arrogance. Cik-Cik Periuk, the folk song of West Kalimantan, means a satire from the Sambas community towards outsiders who come with crime to Sambas.</p>
<i>Interpretant</i>	<p>This scene depicts the pride and love of the performers as Indonesian people. Although many things shape a person into who he is (ethnicity, religion, occupation, skin color, place of birth, language), this does not change the identity of the Indonesian people. The courage to voice a sense of pride as an Indonesian further strengthens the love for Indonesia. As the first folk song in the Pentas Swara Indonesia, Cik-Cik Periuk is a sign of satire to the Indonesian people who love foreign culture more than local culture. Therefore, Indonesian Swara Performances want to be one of the pioneers that foster people's enthusiasm to love Indonesia, which has a variety of cultures.</p>

Table 2 Peirce's Triangle Analysis of Meaning in Figure 2

<i>Object</i>	 <p>Figure 2 Selected Scene 2 Source: https://3c5.com/XDZLT pada 14 September 2021 Description: Medium shot angle with blue lighting focuses on Jovial da Lopez and Gamaliel, who sing a song entitled Rame-rame from Maluku. The lyrics in this section are "Mari Katong badansa rame-rame." All the performers danced happily. The number of buttons on Jovial da Lopez's shirt is 17 buttons. Gamaliel wears a dark batik shirt. Gamaliel stands on stage with Jovial da Lopez. The lighting is blue.</p>
<i>Representament</i>	<p>Medium Shot Angle means taking enough visuals without focusing on one thing and showing many things. Blue is the color of the sky which symbolizes openness and freedom. The lyrics of "Mari Katong badansa rame-rame" are an invitation to have fun by dancing together. Dark-colored batik clothes as a symbol of firmness and authority. Seventeen (17) is the date of Indonesian independence on August 17, 1945.</p>
<i>Interpretant</i>	<p>This scene means that Indonesia has been freed from colonialism and rejoices over independence. All Indonesian people are grateful and dance to express happiness as a country that recognizes as an independence country. In addition, it also means as a reminder to maintain and be responsible for it. Independence should also be felt by all Indonesian people, not just a group of people who have positions.</p>

Table 3 Peirce's Triangle Analysis of Meaning in Figure 3


<i>Object</i>	 <p>Figure 3 Selected Scene 3 Source: https://3c5.com/XDZLT pada 14 September 20 Description: Wide Shot, the models are divided into four groups in each <i>petak rangku alu</i>. The Saxophone player stands in the middle. The rangku alu players folded their arms and looked down, and the models posed. The clothing color of the Saxophone players and the models is green. The color of the <i>rangku alu</i> player's clothes and <i>batang rangku alu</i> is red. The instrument played is the NTT folk song – <i>Anak Kambing Saya</i> with a minor tone.</p>
<i>Representamen</i>	Wide Shot depicts wholeness, the red color indicates anger, and green means greed. The models represent state officials. The rangku alu players represent society. The position of the player who clasped his hands and lowered his head depicts respect, reluctance, or is praying. 4 groups of models standing upright on <i>rangku alu</i> shaped like a pillar.
<i>Interpretant</i>	The interpretation of this scene describes the condition of the relationship between the government and the people. People who are obedient to the government keep a sense of anger because of the abuse of power. The people struggle, and the officials rejoice at the suffering people. It is an obstacle for the nation to fight for justice. In maintaining the integrity of Indonesia, the four pillars of nationality, namely: Pancasila as the basis of the state, the 1945 Constitution as the state constitution, the Unitary State of the Republic of Indonesia as the form of the state, and Bhinneka Tunggal Ika as the state motto, must be thoroughly understood by the community and government. People who are struggling can only surrender and pray to God to make it easier for every step of their lives "The rich become richer, the poor become poorer."

Table 4 Peirce's Triangle Analysis of Meaning in Figure 4



<i>Object</i>	 <p>Figure 4 Selected Scene 4 Source: https://3c5.com/XDZLT pada 14 September 2021 Description: Wide Top Shot Angle and clean white lighting show 5 circles with the core consisting of a white stage and surrounded by four choir circles. They sang the song <i>Karna Su Sayang</i> from NTT.</p>
<i>Representamen</i>	Wide Top Shot Angle is a symbol of perfection, then circle symbolizes unbroken and wholeness, while white stands for cleanliness, purity, and basic color. The song <i>Karna Su Sayang</i> has the meaning of loyalty. The five layers of the circle from the core to the outermost describe the basis of the Indonesian state, namely Pancasila. The first precept relates to God believe as the core of the nation, then followed by the other precepts.
<i>Interpretant</i>	This scene shows the loyalty of all Indonesian people to Pancasila as the basis of the state. Indonesia sees the figure of Almighty God as clean and perfect. Pancasila is the basis of the state that must be implemented in social life that can realize the integrity and unity of Indonesia. Pancasila is a manifestation of Indonesia. In addition, the government in Indonesia is expected to work honestly in advancing the nation.

Table 5 Peirce's Triangle Analysis of Meaning in Figure 5

<i>Object</i>	 <p>Figure 5 Selected Scene 5 Source: https://3c5.com/XDZLT pada 14 September 2021 Description: A medium shot of the front side of the choir focused on the fabric used by the choir. All art performers wear traditional fabrics. Lyrics: "Kar'na kalau sa su bilang, sa trakan berpindah karna su sayang."</p>
<i>Representamen</i>	The medium shot symbolizes the focus on the cloth worn by the chorus. The colorful fabrics represent the perfect blend of Indonesian culture. Various traditional clothes represent each region in Indonesia. Meaning "Kar'na kalau sa su bilang, sa trakan berpindah karna su sayang," namely "because I already said that I will not move because I already love you". The meaning of the song lyrics explains loyalty.
<i>Interpretant</i>	This section shows the pride of the Indonesian people, as illustrated by the choir that the many differences in ethnicity, religion, and others they have. The differences that exist in Indonesia are believed to be unifying and perfecting. Then affirming that this pride is the strongest reason not to love other countries as much as love to Indonesia.

According to the analysis in Table 1, Rahmawati dan Lestari (2020) said red in psychology describes love and a person's warmth and comfort in something, but it can also mean anger. Ardiansjah (2016) explained the meaning of the song Cik-Cik Periuk is a song that describes the outsiders of Sambas who destroy the values of the original culture and conflict with the culture of Sambas. Susanto, et al summarize the main characteristics of nationalism, namely the desire to be superior and different from others [16]. The opinion of Informant 1 also strengthens the discussion in Table 1: "Skinny Indonesian 24 is the identity of my and Andovi's channel. When we cross out the words Skinny and 24, to show that we are Indonesian. And we love, we are proud to be Indonesian. I am proud to be Indonesian. I want to vocalize it from the writing on my clothes." Jovial da Lopez.

The discussion of Table 2 can be related to the views of Wibisono (2020) that the dark colored batik cloth symbolizes the courage, authority, power, and domination of the wearer. Lararenjana (2020) explained that blue is the natural color of water and sky. It also represents open space, freedom, intuition, imagination, breadth, inspiration, sensitivity. Then it also means trust, loyalty, stability, sincerity, and intelligence. Ardy Octaviand (2021), in his interview session with the writer, stated that the lighting in each scene aims to beautify and describe the mood at that time, so the interpretation of the lighting color can be very biased and real. Susanto, et al stated there are characteristics of nationalism, one of which is the desire for national independence [16]. Informant 4 informant strengthens the discussion in Table 2, namely: "That's right, there are 17 buttons for Jovial and Andovi. According to Indonesia Independence Day, on August 17, 1945. Indeed, the design process made in such a way to show our love for Indonesia."— Syifa Mahala.

According to the analysis of Table 3, the MPR RI formulates that there are 4 pillars of the life of the nation and state, namely Pancasila, the 1945 Constitution, the Unitary State of the Republic of Indonesia, and Bhinneka Tunggal Ika [31]. Jovial da Lopez (2021), in an interview with the author, explained that preserving culture, providing education to the community, and restoring community nationalism must be carried out by various parties, including the government. Informant 4 explains the meaning of the position of the choir's, with their hands facing the models: "The hand position is a representation of giving a greeting of honor and pride. Respect

and be proud of Indonesian culture. The models can be interpreted that the Indonesian culture needing public attention. Moreover, According to the game rules, the one holding the bamboo sits. So it is also appropriate to represent a government that is having fun over the suffering people who are struggling to move bamboo around.”– Wulan Desiari.

The discussion in Table 4, according to Susanto et al there are characteristics of nationalism, one of which is the desire for individual differentiation [16]. The discussion in table 4 is supported by Informant 1: “In my opinion, the circle shape gives the impression that it is not monotonous, not rigid, and the chemistry between our choirs is more pronounced, the unity, closeness, and mingling as fellow Indonesians regardless of skin, race, and the other. I To create a perfect circle, there must be no broken lines. To create a perfect and peaceful country, everyone must work together. Everyone must want to create that sense of tolerance.”– Jovial da Lopez. On August 18, 1945, Pancasila officially became the basis of the state, which contained: (1) KeTuhanan Yang Maha Esa; (2) Kemanusiaan yang adil dan beradab; (3) Persatuan Indonesia; (4) Kerakyatan yang dipimpin oleh hikmat kebijaksanaan dalam permusyawaratan perwakilan; dan (5) Keadilan sosial bagi seluruh rakyat Indonesia [32]. Ketuhanan Yang Maha Esa means Indonesia Belief in God, become the source of the life of the Indonesian nation that underlies a just and civilized human life, namely the second precept, and then continues to the fifth precept [33].

For Table 5, the basis for interpretation through the thoughts of Susanto et al states a summary of the main characteristics of nationalism, namely the desire to unite (politically, economically, culturally, and linguistically, as well as the desire to be superior and different from others [16]. Rifan Rahman, as one of the founders of Swara Gembira and Oi who expressed the idea of berkain for young people as a form of effort to evolve and revolutionize Indonesian culture [34].

4. CONCLUSIONS AND RECOMMENDATIONS

The author examines the representation of nationalism in YouTube's creative content wrapped in Indonesian culture, entitled Pentas Swara Indonesia, as the main focus of this research. Five scenes represent nationalism in the YouTube video SkinnyIndonesian24 Pentas Swara Indonesia which is 32 minutes 30 seconds long. Based on the results of research and discussion, the findings of this research analysis found signs of representation of nationalism in the Pentas Swara Indonesia which were captured through color, clothing, lighting, blocking talents, dialogues of Jovial da Lopez and Andovi da Lopez, lyrics of folk songs, song tones, angle shots, and also talent dance moves/poses. The essential message of nationalism at the Pentas Swara Indonesia is a sense of nationalism that all Indonesian people should have.

ACKNOWLEDGMENT

The author would like to thank Almighty God, the faculty and lecturers, parents, and friends who have guided and prayed for the author during the research. And thanks to the informants.

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