

THE REPRESENTATION OF THE CULTURAL CRISIS IN SOCIAL MEDIA AS A NEW ECONOMIC REALITY IN THE CULTURE INDUSTRY

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ABSTRACT

In the dynamic landscape of the digital culture industry, messages on social media go beyond mere expression, realising economic value as commodities carefully packaged by content creators to garner followers. Operating within the sphere of mass culture and the culture of irreverence, content representations align themselves with market tastes, prompting an exploration of the complex interplay between cultural preferences and economic motives. Using netnographic methods, this research aims to uncover content creators' intentional design of messages and identify dominant orientations within the social media industry. Through a critical lens, this research reveals the ideological workings intricately woven into the dynamics of digital content, investigating the reflection and potential perpetuation of cultural norms and values. The results show that vulgar language on platforms such as Bunda Corla and Nikita Mirzani includes categories of profanity, racism, explicit content, harassment and cyberbullying, demonstrating the multifaceted nature of content in the digital cultural landscape. Beyond its direct impact, this type of content significantly affects society's economy and culture, evolving alongside technological advancements and shifting consumer trends. This research emphasises the understanding required to navigate the intersection between cultural representation, economic interests and societal evolution in the digital culture industry.

Keywords: *Representation, Youtube, Culture Industry, Cultural Crisis, Netnography*

1. INTRODUCTION

Social media allows users to package and create content through text, photos and music. Web 2.0 technology, which is more dominant, like user-generated content, will enable users to distribute that content to other users on their network (Murthy, 2012, p. 1060). In addition, through social media, users can also interact with public figures or celebrities (Murthy, 2012, p. 1061).

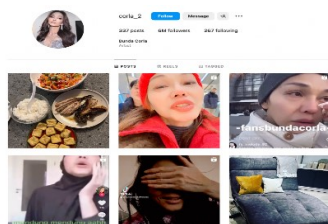


Figure 1: Mother Corla's Instagram account

However, the behaviour of social media users will differ due to differences in culture, background and social environment. However, social data for 2023 shows that most Indonesians actively use social media such as Facebook, Instagram and Twitter to communicate with friends, family and the community. Moreover, social media users tend to actively share online content such as photos, videos, articles and memes through social media and chat applications (We Are Social, 2023).

Content on social media has recently been dominated by entertainment content such as games, music, infotainment, and comedy. On video or photo-based social media, such as Instagram. Users can share information on experiences and daily activities through social media with their characteristics and characteristics. One Instagram account that is busy being discussed by social

media users in Indonesia is Bunda Corla. His figure is viral on Instagram because he is often broadcast live. He is known to be outspoken during Instagram broadcasts and often dances to dangdut songs. Mother Corla is nicknamed Queen Jreng by Indonesian netizens [14].

Unfortunately, in these contents, there are often forms of verbal violence that are far from the concept of local wisdom from the culture that has been adhered to. From the conditions above, it can be understood that digital media has become a trigger for the emergence of a cultural crisis (Bousfield, 2008). Video blogging (vlogging) is a form of self-presentation that is increasingly popular and ignores local wisdom.

[24]Pilyantinasari and Mulyana (2020) show that Instagram, which digital natives in Indonesia widely use, often displays a hedonistic lifestyle through prestigious vacation photos, ownership of branded goods, and luxury items. Exposure to this lifestyle creates discomfort, referred to as dissonance, which leads to feelings of anxiety and jealousy among digital natives.

Meanwhile, Archer (2008) points to the relationship between verbal aggression and incivility in language, which interact in the context of power in communication theory and practice.

Meanwhile, the audience of netizens, whom teenagers and even children dominate, already consider influencers as public figures who become their role models [13] (Hauben, 1997). As a result, they imitate messages that ignore the noble culture in society. This reality confirms the facts obtained from the Digital Civility Index Reports released by Microsoft on February 26 2021, which states that the level of politeness of Indonesian netizens is ranked 29th out of 32 countries across all continents.

A genuine good culture adheres to ethical and aesthetic values. The crude oath itself has no cultural, ethical or aesthetic value. Although perhaps in some areas in Indonesia, the use of swear words is quite widespread, it is still a vocabulary that is rude, vile, impolite and offensive and is considered contrary to the norm [11] (Locher, 2006). Deviant behavior or unethical language on social media has become commonplace for unique content to entertain viewers differently to increase likes, which means increasing income through YouTube (Schnurr & Holmes 2008).

This study aims to describe and identify cultural crises such as spiritual lethargy and inner space pollution in the reality of using impolite and vulgar language on social media, especially Instagram. This research will describe how social media interaction can cause a cultural crisis [27] (Terkourafi, 2008).

According to J.J. Hoenigman, cultural forms are divided into three: Ideas, Activities, and Artifacts [10] (Limberg, 2009). This research was studied using Netnography because there is a cultural crisis on Bunda Corla's Instagram channel. Posts from the Bunda Corla channel are not just ordinary posts but become a place for informal discussions containing opinions from various social media groups. This indirectly forms a virtual community that has its own culture. Likewise, in the content presented, elements of visual communication have their meaning, and in posts, there is interaction between followers.

In order to increase the number of viewers, subscribers, likes, and shares, YouTubers manage content by innocently exposing anti-educational content. Instead of content creators aiming to entertain, they use crude and vulgar swear language without ethics and aesthetics. Even swearing and insults become anti-social content produced as an expression of Vogler's unique identity and for economic purposes [12] (Locher, 2008).

Related to the interest in the case above, the research to be conducted is based on the following research questions: (1) What aspects underlie the ideas of vulgar language, like what is in the Live content of Bunda Corla and Nikita Mirzani, (2) How to use swear language rude become entertainment content based on the culture industry on the Bunda Corla and Nikita Mirzani channels (3) What is the violation of decency ethics in the live content of the two YouTubers in the context of community culture (4) How is the representation of cultural crises on social media as a new economic reality in the industry culture?

2. LITERATURE REVIEW

2.1. New Media

[17] Lievrouw and Livingstone (2009) explain that new media is defined by integrating communication information technology and social

context, then bringing together three elements: communication tools and artefacts; activity, practice, and use; and the social organization formed around tools and practices. The presence of new media has implications for using electronic equipment such as desktops, portable computers, mobile phones or other wireless devices.

There are two main elements in new media, namely convergence and digitalization. New media, according to [20] McQuail (2011), begins to ignore the limitations of printing and broadcasting capital by (1) enabling conversations to occur between many parties; (2) allowing the simultaneous reception, change and redistribution of cultural objects; (3) disrupting the act of communication from its influential position, from territorial relations and modernity; (4) provide instant global contacts; and (5) incorporating modern/end-modern subjects into networked apparatus machines. [20] Mcquail (2011: 153) also states that the main changes brought about by the emergence of new media include: (1) Digitalization and convergence of all aspects of the media. (2) Increasing network interactivity and connectivity. (3) Mobility and dislocation to send and receive, (4) Adaptation to the roles of publications and audiences, (5) The emergence of various forms of new media 'gateways', (6) Separation and blurring of 'media institutions'.

Internet-based new media has advantages in disseminating or accessing information. The internet makes it easy to produce content in terms of cost and capability [9] (Fuch and Sandoval, 2015). The Internet enables audiences to produce their content and distribute it widely [22] (Gehl, 2015). Thus, the advantages offered by new media include being cheaper, faster to update, and more efficient. The weakness of new media is when there is interference with the internet network.

2.2. Culture Industry

Max Horkheimer and Theodor W. Adorno first used the term culture industry in their book "The Culture Industry: Enlightenment as Mass Deception", published in 1944. In their draft, they discussed "mass culture", then replaced it with the concept of the culture industry to emphasise that culture which is produced massively and standardly is not a cultural expression that arises spontaneously from the masses themselves, just like popular culture, but is a mere product of the media industry (Arisanti, 2020 p. 74). old and familiar ones into new qualities.

The products of the culture industry are designed to be consumed by the masses, which will largely determine the nature of that consumption. So that the products of the culture industry are produced more or less according to strategic planning in business terms. The culture industry deliberately integrates the consumers 'from above', to blur the boundaries between high and low cultures. [1]Adorno (1972) in Arisanti (2020: 74-75) argues that cultural industry commodities are regulated as Brecht and Shurkamp revealed 30 years ago, by the principle of their realization as values and not as specific content or harmonious formations (Littlejohn & Foss, 2009).

The whole practice of the culture industry transfers the profit motive nakedly into the cultural form. Since these cultural forms first began to earn a living for their creators as commodities in the marketplace, they have possessed something of this quality. [1] Adorno (1972) in Arisanti (2020: 75) explains that the cultural industry has a production and distribution system designed to generate profits that exceed the product's essence.

2.3. Social media

Social media also called social networking, is part of new media. According to Nasrullah (2016: 11), social media can be seen as an online medium (facilitator) that can strengthen user relationships and social bonds. Social media is one platform that appears in cyber media. Therefore, the social media presence is not much different from the characteristics of Nasrullah's cyber media (2016: 15). Social media can be said to be a media platform that focuses on its users' existence and facilitates activities and collaborations (Fuchs & Sandoval, 2015).

2.4. Culture of Immodesty

Related to the concept of impoliteness. [5] Culpeper (1996) developed the concept of impoliteness strategy as a strategy that is opposite to the politeness strategy according to [4] Brown and Levinson (1987), namely:

- 1) bald on record impoliteness, which is a strategy of impoliteness that is deliberately carried out frankly without regard to the face of the speech partner,
- 2) positive impoliteness, namely a deliberate strategy to threaten the cheerful face of the speech partner.
- 3) negative impoliteness is a strategy that is deliberately aimed at threatening the opposing face of the speech partner,

- 4) mock politeness, namely pseudo or pretend politeness strategies,
- 5) withhold politeness, namely impoliteness, occurs due to the absence of proper politeness.

2.5. Representation

Representation refers to a process in which an event is conveyed using communication, words, sounds, images, or a combination thereof. Stuart Hall (1997), in his book *Representation: Cultural Representation and Signifying Practices* "emphasizes that representation is the process of producing meaning, which is then exchanged among members of society.

This representation can be in words or writing and can even be seen in moving pictures or films (During, 1993). Representation involves how cultural identity is presented or constructed in a text. Representation is also constructed in production and interpretation by audiences who consume the cultural values represented.

So representation is the production of meanings through language (written, spoken, or picture symbols and signs) that someone who can express thoughts, concepts, and ideas about something (Juliastuti, 2000, p. 6). Marcel Danesi states that "representation is as a process of physically recording ideas, knowledge, or messages." (Danesi, 2010).

In general, it can be interpreted that the use of signs to reconstruct something absorbed by the senses, imagined, and felt in physical form. (Danesi, 2010). Regarding culture, representation can be presented through signs such as verbal and non-verbal language (words), sounds and images. Signs represent the concepts and relationships between concepts that we usually carry and form the meaning of cultural systems (Hall, 1997). Raymond Williams (1962) in (Lull, 2000) briefly and firmly defines culture as "a certain way of life" which is shaped by traditions, beliefs, material objects and regions. The presence of culture as a form of representation of ideas, according to [19] James Lull (1998), is a form of legitimacy and ideological distribution. It was executed through mass media by using a symbolic sign associated with ideology and culture. Lull added that the symbolic image was initially strengthened culturally and then organized and presented through the media.

In other words, cultural representation is present through the mass media using cultural symbolic

signs organized as the culture is processed. The presence of a sign as a cultural language refers to fairly general use, such as using visuals (images), whether it is hand, machine, digital or other electronic production in expressing meaning. Other examples include body language, style of dress, traffic lights, and even music (Pnker, 1997). In other words, the construction of representation through the media, especially the mass media, reflects all aspects of social reality in society, such as events and cultural identity.

Tomlinson and Lull (2000) say that "Culture can be understood as the order of life in which human beings construct meaning through practices or symbolic representation...(that is) by communicating with each other." In other words, a culture will be understood as an instinct or human idea to live by making a meaning born from activity or symbolic form. With communication, we can create a culture and communicate with each other as culture applies. According to Hall (1997), the core process of cultural meaning has two forms of representational systems. First is the process of mental representation, namely the concept of something that exists in the realm of ideas (conceptual maps). This process is still in the form of something abstract. The following process is language, which plays a more significant role in forming meaning. (Hall, 1997). A conceptual map of something that exists in our realm of ideas, translated into the language that is commonly used so that concepts and ideas about something can be associated with signs from certain symbols in this study are cultural signs.

The representation process occurs within each individual and then continues to enter into social and cultural life. Vera (2015) and (Muslik, 2021) explain that there is specific materiality regarding representation and cultural meaning. They are attached to sounds, inscriptions, objects, images, books, magazines and television programs. They are produced, displayed, used and understood in a particular social context. Wibowo (2013) (Muslik, 2021) explains that representation is an effort to produce and construct meaning born from a new view. This practice is called tagging. It should be underlined that representation is the process of reinterpreting an object captured by the senses, processed to produce a concept which is then conveyed again. The meanings that we get and give to the environment of signs are formed in routine social exchanges in everyday life. Therefore, Chaney (1994) [19] (Lull, 2000) said that the formation of meaning is an interpretive process,

and "this interpretation process is interpersonal, according to individual experience to a certain extent depending on the categories available through the activities of others" (Chaney 1994 : 66). And the culture that is conveyed in its meaning will follow what that person knows.

2.6. Netnography

Netnography is focused on the study of social media. The ethnographic method is used to understand social relations in social networks such as social media. The requirements for conducting this research are familiarity with computer-mediated communication (CMC) and being a member of the social media community being studied. Netnography analyzes the structure and patterns of relations between community members called actors (nodes) and relations between members called ties [16] (Kozinets, 2015). Actors can include people, teams, organizations, cities or a concept. Research with this method does not require a long time, only for a certain period, as is the case with ethnographic research, until the pattern of community interaction is known.

Kozinets asserts that netnography is a particular form of ethnographic research to reveal the unique habits of various types of computer-mediated (internet) social interaction. This definition continues to develop into a research technique for social media [16] (Kozinets, 2015:47).

Netnography is also a method for studying cybernetics space (cyberspace) from textual information to study cultures and societies that appear online. Netnography is the only method designed to study online culture and communities (Bowler, Jr., 2010). The method will search for unspoken terms that are the speciality of a virtual community.

3. RESEARCH METHODS

The research method used is the netnographic method, a form of ethnography adapted to the social world through the mediation of computer devices [16] (Kozinets, 2010). Netnography is defined as a qualitative research method that adapts ethnographic research techniques for cultural and community studies that occur in computer communication [16] (Kozinets, 2002) and subsequently develops into research techniques for the field of social media [16] (Kozinets, 2015).

Netnography is a qualitative method used to understand what is happening in virtual

communities. Using online observation or interviews, this technique describes more specific societal habits and the use of technology in communication [20] (Jörgen Skågeby; Daniel, 2011). Using the term cyberethnography as a virtual community research technique, including virtual consumer communities, as the disclosure of various information obtained from members of the virtual community, either in the form of thoughts, experiences, products, or services (Ward, 1999).

Based on the definition above, the researcher wants to analyze the form of hate comments made by the Bunda Corla account, which has millions of followers. This means that the Instagram factor greatly influences internet user visits. From these comments, it is possible to sort out the thoughts of internet users about the background of the emergence of hatred. From these comments, it can also be formed why negative comments can appear on Mother Corla's Instagram account. The emergence of vulgar or harsh words was initially based on feelings of dislike towards certain things.

Along with Indonesian ethical and cultural standards, on Mother Corla's Instagram account it is considered not to respect her. The content posted on Bunda Corla's Instagram account is also causing a cultural crisis in Indonesia. Uploaded content is also considered low quality and becomes the target of threats and ridicule. Thus, with netnographic research methods, researchers can also study the behaviour of specific people or groups online. The techniques used in this study used observation techniques in the form of observations and literature studies. In this study, researchers carried out observation techniques by carefully observing the meaning of the comments in the video [26] (Sudaryanto, 1993). The literature study in this research was carried out through various sources, namely books, journals, and websites related to this research.

3.1. Units of Analysis

1. Content on Bunda Corla's Instagram account as one of the social media used daily.
2. Followers from Bunda Corla's Instagram account who provide comments on the account with an age range of 17-30 years. Researchers determined this age range because they assessed that the contents of Bunda Corla's Instagram account were suitable for the target audience in that age range. In addition, the researcher also considered that the informant was capable or had maturity in interpreting a text.

3.2. Data collection technique

The researchers used the Documentation Technique to obtain the data needed in this study. This technique is a record of events that have passed. Documentation can be in writing, drawing, or someone's monumental works. In qualitative research, documentation is a complement to the use of observation and interview techniques used. The data collection results from interviews and observations will be more credible or reliable if supported by documentation [17] (Sugiyono, 2009 p. 329).

3.3. Data analysis technique

Data Analysis Techniques According to Sugiyono [15] (Iskandar, 2008: 221), is a process of searching and systematically compiling data obtained from observations, field notes, and documentation studies by organizing data into synthesis, compiling into patterns, choosing which ones are important and which will be studied, and make conclusions so that it is easily understood by oneself and others.

According to [21] Miles & Huberman (1992: 16), the analysis consists of three streams of activities that co-occur, namely: data reduction, data presentation, and concluding/verification.

1) Data reduction

Data reduction is defined as a selection process focusing on simplifying, validating, and transforming observable raw data. Data reduction is a form of analysis that sharpens, classifies, directs, discards unnecessary and organizes data so that conclusions can be drawn and verified.

2) Data Presentation Stage (Display)

Data is a collection of structured information that provides the possibility of drawing conclusions and taking action. The data obtained from the results of the documentation analysis is collected to conclude so that it can be used as a descriptive narrative.

3) Stage of Drawing Conclusions (Verification)

4. RESULTS AND DISCUSSION

4.1. The cultural industry is the basis of social media.

The cultural industry, also known as the creative industry, covers various fields related to producing

and distributing cultural and creative content. Here are some common categories in the culture industry:

1. Film and Television: This category includes the production, distribution and marketing of films, television series, documentaries, animation and other audiovisual content.
2. Music: The music industry involves the production, recording, distribution and marketing of music, including albums, songs, concerts, music festivals and music streaming services.
3. Publishing: The publishing industry includes the production, marketing and distribution of books, magazines, newspapers and other printed content.
4. Video Games: This category includes the development, production, and distribution of video games, including console games, mobile games, and computer games.
5. Fine Arts and Galleries: The fine arts industry involves artists, art galleries, museums, art auctions, and art trade, including paintings, sculpture, photography, and installation art.
6. Design and Architecture: This includes graphic design, product design, interior design, architecture, and other related creative industries.
7. Fashion and Clothing: The fashion and clothing industry includes the design, production, marketing and distribution of clothing, accessories and fashion brands.
8. Photography and Videography: This industry involves photographers, videographers, photography agencies, and production studios that serve the needs of photography and video production.
9. Digital Media and Online Content: This category includes social media platforms, news websites, blogs, vlogs, podcasts, digital influencers and other online content.
10. Events and Entertainment: The events and entertainment industry involves the production of live events, concerts, festivals, theatrical performances, performing arts, and the related entertainment industry.
11. Culinary and Gastronomy: The food and beverage industry, restaurants, cafes, food broadcasting, and culinary culture.
12. Cultural Tourism: The cultural tourism industry involves culture-based tourism, such as historical tourism, heritage sites, cultural festivals, and creative tourism.

These categories cover a wide range of interrelated fields and majorly contribute to a country or region's economy, art and culture. The culture industry constantly evolves along with technological innovations and changing consumer trends.

In this section, research data will be described that will answer the following research questions:

Aspects that underlie ideas: What kind of vulgar language is in the Live content of Bunda Corla and Nikita Mirzani?

Vulgar language on social media can be categorized into several categories based on its type and intensity. Here are some general categories:

1. Common rants are commonly used in everyday language to insult, curse, or belittle other people. An example is harsh words that contain elements of insults or insults.
2. Racist and discriminatory language: This involves using words or phrases that demean or discriminate against someone based on their race, ethnicity, religion or other personal characteristics. Racist and discriminatory language is highly inappropriate and violates the principle of equality and respect for all individuals.
3. Sexually explicit content: Vulgar language associated with sexually explicit content often describes detailed sexual acts, bodily organs, or inappropriate terms in a public context. Such language may violate the social media platform's policies and be considered inappropriate.
4. Harassment and threats: Vulgar language used to harass, intimidate, or threaten others verbally is a form of online harassment. This includes insults, insults, or language intended to hurt people emotionally.
5. Cyberbullying: Vulgar language used to belittle, bully, or hurt others online falls into this category. Cyberbullying is highly inappropriate and dangerous and can seriously impact a person's mental and emotional well-being. It's important to remember that using vulgar or offensive language on social media is inappropriate and can also violate platform policies and potentially lead to legal consequences. As social media users, we must responsibly use respectful language, respect others, and create a safe and positive online environment.

4.2. Using crude and vulgar swear language becomes entertainment content based on the

culture industry on the Bunda Corla and Nikita Mirzani channels.

Using profanity on social media may vary depending on the platform, culture and context. This phenomenon has received significant attention in research on online behaviour and digital communication.

Several studies have been conducted to understand patterns and trends in the use of profanity on social media and its impact on the experiences of other users. The study involves text analysis, surveys and other approaches to identify the types of profanity, the reasons behind its use, and its psychological and social impact.

However, it should be noted that data regarding the use of profanity on social media is often dynamic and may vary over time. Therefore, relevant data sources such as academic research, industry reports or user surveys can provide further insight into this phenomenon.

Several studies have shown that the use of profane language on social media can have several adverse effects, including exacerbating online interactions, creating a hostile environment, and impairing the mental health of individuals subjected to the language. In addition, using impolite language can also cause conflict between social media users, cause tension and hinder effective communication.

To get up-to-date data on the use of profanity on social media, it is advisable to look into relevant sources, such as academic publications, industry reports, or user surveys conducted by research institutes or social media platforms.

4.3. Violation of decency ethics in the live content of the two YouTubers in the context of community culture.

To provide concrete examples of violations of decency ethics in live content, I will give examples of two different YouTubers in the cultural context of society:

1. Youtuber A: Youtuber A often uses offensive language, utters swear words, or uses vulgar expressions repeatedly in their live content. This violates the ethics of decency because such inappropriate language can be seen as insulting, demeaning, or upsetting to the audience's feelings. In the context of societal culture, this can be considered a violation of social norms and values that value politeness in communication.

2. Youtuber B: Youtuber B openly insults, bullies, or humiliates others in their live content. This violates the ethics of decency because this

behaviour damages the integrity and self-esteem of other individuals and creates an unhealthy environment in society. In the context of societal culture, this behaviour can be considered a violation of mutual respect, respect for individual privacy, and empathy.

It is important to remember that judgments about decency violations in live content may vary depending on the culture and social norms prevailing in a particular society. However, respect for politeness, empathy for others, and avoiding insulting or demeaning language or behaviour are fundamental in building a healthy and respectful communication environment in a people's culture.

4.4. The representation of the cultural crisis in social media as a new economic reality in the cultural industry

Using profane and unethical language in a cultural crisis can significantly impact. Cultural crises are often related to tensions between groups of people with different cultures, values or opposing views. Using inappropriate or unethical language can exacerbate the situation and escalate existing conflicts.

Here are some ways the use of profanity and unethical language can be linked to a cultural crisis:

1. Increasing polarisation: Using profanity and demeaning language can strengthen different groups' polarisation. Offensive or insulting language can widen gaps in understanding and hinder productive dialogue between these groups.
2. Destroying social cohesion: Abusive or unethical language can undermine social cohesion and destroy bonds between individuals or communities. This can lead to tension, conflict and even violence in a cultural crisis.
3. Reinforcing stereotypes and prejudice: Language containing prejudice or negative stereotypes can reinforce wrong and harmful views of certain groups in a cultural crisis. This can exacerbate distrust and deepen social inequality.
4. Hinders problem-solving: Using inappropriate or unethical language can hinder the ability to achieve effective problem-solving in a cultural crisis. Offensive language can create communication barriers and distract from constructive solutions.
5. Prolong the recovery period: Using inappropriate or unethical language in a cultural crisis can prolong healing. The language that demeans or shames individuals or groups

affected by crisis can exacerbate existing emotional and social wounds.

In the context of the current crisis of norms and culture, several specific aspects need to be analysed about ethics, cultural norms and the use of language in the cultural industry and social media:

Sensitive language and fair representation:

Identity crisis and stereotypes: The use of insensitive language or unfair representation can exacerbate identity crises. Inaccurate or offensive cultural stereotypes undermine intercultural understanding and fuel intergroup tensions.

The role of social media in perpetuating stereotypes: Social media has great potential to spread narrow or stereotypical images of a culture. If language use is not considered, this can exacerbate the crisis of norms and culture.

Awareness of the cultural impact of content:

Cultural appropriation: Ignorance of cultural appropriation, where elements of a culture are adopted without sufficient respect or understanding, can lead to a crisis of cultural norms. This often happens in art, fashion or music, leading to outrage and protest from communities that feel appropriate.

The role of influencers and celebrities: Cultural impact awareness also includes the role of influencers and celebrities in shaping public opinion. Content that does not respect cultural norms and values can damage reputations and trigger adverse reactions from fans and the public.

Challenges in the context of cultural crisis:

Social polarisation and tensions: Using provocative or controversial language on social media can deepen social polarisation and tensions. This is linked to a cultural crisis where opposing views can lead to conflict and division.

Manipulation of public opinion: The cultural and social media industries also face the challenge of manipulating public opinion. Manipulative language can shape false narratives that undermine truth and threaten healthy cultural norms.

Implications for collective identity:

Deviation from traditional values: Cultural content violating a society's traditional values can lead to a collective identity crisis. The use of inappropriate or degrading language can undermine community pride and self-esteem.

The recommendations of this Analysis underscore the complex interactions between

language, cultural crises, and societal challenges, emphasising the need for responsible and respectful communication in cultural industries and social media. In detailing the statement, we can highlight a few key points that illustrate the complexity and urgency of understanding the impact of language on cultural and societal dynamics.

1. Dynamic Interaction Between Language and Cultural Crisis:

Language is not just a means of communication but also a key player in shaping and deepening cultural crises. Word choice, style of speech, and narrative can accelerate or defuse tensions in societies experiencing a crisis of values and identity.

2. Challenges of Responsive Communication in the Culture Industry:

Cultural industries have a significant role in creating content that reflects cultural diversity with sensitivity and fairness. Challenges arise in balancing freedom of expression and social responsibility to avoid deepening the cultural crisis.

3. Language as a Trigger or Cooler of Social Tensions:

Language can be a trigger for polarisation or, conversely, a tool to ease social tensions. Careful use of language can help pave the way for productive dialogue or exacerbate disagreements.

4. Social Media's Contribution to Understanding Cultural Impact:

Social media plays a central role in understanding the cultural impact of content. Analysing content, keyword trends, and user responses on these platforms can provide deep insights into how language shapes cultural perceptions.

5. The Importance of Ethics and Cultural Awareness:

Ethical use of language and awareness of the cultural context is critical in designing messages that are engaging and respectful of the audience's values.

6. Responsibility in Building a Shared Identity:

Responsible communication in social media and cultural industries avoids harmful language and involves proactive measures to build inclusive shared identities and support recovery from cultural crises.

7. Stakeholder Engagement in Driving Change:

Stakeholders, including policymakers, cultural industry players, and social media users, must be actively involved in shaping positive communication norms and facing cultural challenges together.

6. CONCLUSION

1. This analysis highlights the complexity of the interplay between language, cultural crises and societal challenges. It underlines the need for responsible and respectful communication in cultural and social media industries. The analysis details reveal several vital points that illustrate the complexity and urgency of understanding the impact of language on cultural and societal dynamics.

2. The dynamic interplay between language and cultural crisis:

Language is a means of communication and a key player in shaping and deepening cultural crises. Choice of words, style of speech and narrative can exacerbate or defuse tensions in societies experiencing a crisis of values and identity.

3. Challenges for responsive communication in the cultural industries:

The cultural industries have an essential role in creating content that reflects cultural diversity with sensitivity and fairness. The challenge is maintaining a balance between freedom of expression and social responsibility to not exacerbate the cultural crisis.

4. Language as a trigger or cooler for social tensions:

Language can trigger polarisation or, conversely, a tool for defusing social tensions. Careful use of language can pave the way for productive dialogue or exacerbate disagreements.

5. The contribution of social media to understanding cultural impact:

Social media is central to understanding the cultural impact of content. Analysing content, keyword trends and user reactions on these platforms can provide deep insights into how language shapes cultural perceptions.

6. The importance of ethics and cultural awareness:

Ethical use of language and awareness of cultural context are crucial to crafting messages that are engaging but also respectful of the audience's values.

7. Responsibility in building a shared identity: Responsible communication in social media and cultural industries avoids harmful language and includes proactive measures to build inclusive shared identities and support recovery from cultural crises.

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