

# Gemblak stereotype film “*kucumbu tubuh indahku*” by Garin Nugroho

Ridwan Yudha Pratama<sup>a,1,\*</sup>, Oki Cahyo Nugroho<sup>a,2</sup>

<sup>a</sup> Communication Studies Program Muhammadiyah University of Ponorogo, Indonesia

<sup>1</sup> ridwan17@gmail.com\*; <sup>2</sup> okicahyo@umpo.ac.id

\* corresponding author

## ABSTRACT

Film is one of the electronic media that has a huge appeal among the public. Films also play an active role in conveying messages or information, but with very neat packaging. Make the message or information more interesting and entertain the audience. Based on this, many films always contain events or phenomena, one of which is the film "A Memories of My Body". Where this film tells the story of LGBT people and is associated with ancient culture, namely the Lengger and Gemblak dances, this paper aims to find out the analysis of William Gamson and Andre Modigliani's framing of the Gemblak stereotype in the film "A Memories of My Body," which was made by Garin Nugroho and released on April 18, 2019. The theory used is framing analysis from William Gamson and André Modigliani. The methodology used in this research is descriptive qualitative. The data analysis technique uses the Umberto Eco concept by determining the framing device (metaphor, exemplar, catchphrase, depiction, visual image. ) and tools of reasoning (roots, principle of appeal, consequences). The results show that in the film "A Memoir of My Body" by Garin Nugroho there is a depiction of Gemblak as a sexual deviation and feminism, which can lead to public opinion.

This is an open access article under the [CC-BY-SA](#) license.



### Article history

Received 07-02-2022

Revised 13-07-2022

Accepted 16-07-2022

### Keywords

Film

Reyog

Culture

Framing

Stereotype

## 1. Introduction

The number of sexual cases of LGBT (Lesbian, Gay, Bisexual, and Transgender) people (Vitikainen, 2020), particularly males who enjoy the same sex or known as homosexuals, that have happened in various regions of the world are now considered frequent and legal in some nations (Logie et al., 2020). The stereotypical community perspective that emerges in society regarding gemblak, where some people believe gemblak is a young and gorgeous man who was then reared by warok, is an example of this deviant culture in Indonesian society (Fojas, 2018). In Reyog art, Warok is regarded as a powerful character, and it is no longer a secret that when trying to search for magic (Ayunda & Megantari, 2021), Warok practices a ritual that includes fasting and avoiding contact with women other than his wife. As a result, Warok selects a man to serve as his gemblak and prepares to dance jathil to quench his thirst. As a result, despite the negative effects and the fact that these people are members of a minority group that is discriminated against in society, the behavior is outlawed (Alola & Alola, 2020).

Cases involving this subject are frequently packaged as visual works, such as films, soap operas, or other works that can be utilized as a medium of communication and provide education or information for the audience (Bonifazio, 2018). Films, which are classified as entertainment media, can also be used as a source of information because they contain a message or depiction of current events that the filmmaker wishes to impart (Berg, 2021). This film “Kucumbu Tubuh Indahku”, just

like what happened a few months ago with a video that incorporates elements of homosexuality. Wherever the film mentions gay.

The film's story trying to represent homosexuality (Baumrin, 2012), particularly through the use of the Gemblak figure, which is an ancient reyog art form. As a result, writer are interested in learning more about the film "Kucumbu Tubuh Indahku," which addresses the problem of homosexuality, particularly in the form of a gemblak figure. In light of this, experts are curious about the portrayal of the gemblak figure in the film "Kucumbu Tubuh Indahku". The study project will be titled "Stereotipe Gemblak Dalam Film Kucumbu Tubuh Indahku Karya Garin Nugroho"(Analysis Framing William Gamson dan Andre Modigliani Pada Film Kucumbu Tubuh Indahku).

## **2. Theoretical Framework**

### **2.1. Communication**

According to Stephen Littlejohn, we are all familiar with the term communication, but understanding communication itself is complex (Stephen W. Littlejohn et al., 2012). Meanwhile, communication, according to Berelson and Steiner, is a delivery process. Information, emotions, expertise, ideas, and so on are all transmitted. The most common method of presentation is to use symbols, which can take the shape of words, numbers, drawings, and so on (Servaes, 2020).

Mass communication is the scientific study of the mass media and messages obtained by readers and listeners and even viewers who try to capture the message or information (Wadud, 2021). When compared to psychology, sociology, political science, and economics, communication is a relatively new social science discipline. At the moment, mass communication is considered a scientific discipline (McQuail & Windahl, 2015).

### **2.2. Film**

According to Bruno (2019), a film is a live or moving image created by a pile of celluloid that is projected onto a screen and then viewed at a cinema. Film has aspects as well, such as motion (Westall, 2021). The intermittent motion of the projector is a motion whose mechanism deceives the human eye, resulting in motion of a fixed object in celluloid (Pressler, 2019). This change in motion can be called a metamorphosis, which is something that forms the end result in the form of a long interval, then becomes a unified whole, between the first change of form to the end of the film, then becomes something meaningful (Stoddard et al., 2017). Meanwhile, the content of the film will develop if it is in accordance with definitions, symbols, and is associated with an understanding and has a context with the recipient's environment (Walsh, 2014). Therefore, many films use ordinary icons or symbols so that the recipient is increasingly trying to get the message (Amil, 2020). In terms of the message delivered, films always touch and shape society. Films always depict the truth of life in society as it develops, then package it and display it on the screen (Drs. Alex Sobur, 2018).

### **2.3. Stereotype**

According to Gold, the word stereotype is derived from the Greek word stereos, which means "fixed, solid, or permanent," and the Latin word *typos*, which means "impression." A stereotype can be defined as a lasting impression based on these two words. Although many academics have discovered that the adoption of positive stereotypes has negative implications since it confines stereotyped groups or individuals, stereotypes can have both positive and negative meanings. One example of a positive stereotype is that African-American men are superior at sports. This mindset can impede African-American men from succeeding in other areas, such as those that rely on education. (Priandono, 2016, 200).

A stereotype is a general judgment of a community in comparison to other groups of people. This general opinion is usually negative (the Javanese language is "salah kaprah"), implying that it is directed at specific communities. For example, the stereotype for Semarang people is "gertak Semarang" (bluffing), for Solo people it is "umuk Solo" (arrogant), and for Yogya people it is "glembuk Yogya" (seducing). Because stereotypes are formed over time, each community group has its own point of view depending on its cultural context. When a person or group meets another person or group, a stereotype is often the first reference (generic judgment) (Westall, 2021).

Stereotypes can be a major impediment to cross-cultural communication. An example of the general assessment of the Japanese people towards the minority group in Japan, which considers that a marriage to the Badumin people is considered a mistake (Fojas, 2018).

According to Horbinski (2019), social channels play the most crucial role in the establishment of preconceptions. The first is the family, which is the most fundamental aspect of the most essential stereotypical concept (Pressler, 2019). Second, the most essential route for disseminating cultural stereotypes is the mass media. That is, the less social interaction you have had with other cultures, the more stereotyped your view will become (Ramadhan, 2019).

#### 2.4. Framing

Framing analysis can be used in communication to deconstruct the media's methodology or viewpoint while generating information. This analysis can be conducted by analyzing the selection method, emphasizing, and connecting data into the news to make it more relevant, intriguing, meaningful, or memorable (Grindstaff, 2006).

Framing analysis is a type of research that looks at or understands how the media frames reality (events, people, groups, etc.). The purpose of this framing role is to highlight or accentuate particular characteristics based on the media's objectives (Gosling & Moutier, 2019). As a result, in this case, only specific elements are more significant, receive more attention, are deemed vital, and are more relevant in the perceptions of the audience (Kriyantono, 2006).

William Gamson and Andre Modigliani Framing Analysis Model: Gamson's media frame, which he collaborated with Andre Modigliani, is a frame with an internal structure (Bennett & Entman, 2001). There is an organizational center or idea at this point, which makes the event meaningful and underlines a problem. (Ningrum & Kusnarto, 2021).

Framing, according to this approach, is a means of telling tales or ideas that are constructed in such a way that they present the production of meaning from a discourse issue (Fadillah et al., 2019). The term framing refers to a method of describing how journalists select issues and produce news based on their perspective or worldview (Stover, 2013). In the end, it's up to you to decide which facts to use, how the news is presented, and how the message is delivered. Where packaging is concerned, Gamson and Modigliani convey this viewpoint. A package is a grouping of ideas that shows what's going on and which events are accurate (Shostak, 2017).

**Table 1. Framing of Gamson and Modigliani**

<i>Frame</i>	
<i>Central organizing idea for making sense of relevant events, suggesting what is at issues.</i>	
<i>Framing Devices</i>	<i>Reasoning devices</i>
<i>Metaphors</i> Parables or presuppositions	<i>Roots</i> Causal or causal analysis
<i>Catchphrases</i> Interesting phrases, contrast, stand out in a discourse. This is generally in the form of jargon or slogan.	<i>Appeals to principle</i> Basic premise, moral claims
<i>Exemplars</i> Link the frame to the example, description (can be theory, comparison) that clarifies the frame	<i>Consequences</i> Effects or consequences obtained from the frame
<i>Depiction</i> Depiction or depiction of a connotative issue. Depiction is generally in the form of vocabulary, lexicon for labeling something.	
<i>Visual Images</i> Images, graphics, images that support the frame as a whole. Can be in the form of photos, cartoons, or graphics to emphasize or support the message you want to convey.	

## 2.5. Gemblak

Gemblak is someone with a good personality and is handsome (Sulton & Utaminingsih, 2017). Gemblak's personality and excellent appearance make him popular and physically flawless as a public figure, such as gorgeous, clean, and polite. His life is guarded and preserved, and he must always appear prime and humble (nice), which is his doctrine and is unavoidable. Gemblak were once recognized as a point of pride or identity for a culture or group; in other words, if a culture or group has a lot of gemblak or has handsome gemblak, other groups will acknowledge (Moufakkir, 2013).

Gemblak is a handsome young man who is between the ages of 10 and 17 years old. From a socioeconomic standpoint, Gemblak comes from a poor family, and he is therefore proposed to in a certain way, resembling a wife's proposal (Suryandoko, 2019). In another concept, Gemblak in the transaction will be made a "anak" or "pangon" (a job whose wages are based on an agreement at the beginning, so a kind of laborer).

A warok group or affiliation with a warok, dozens of warok, and numerous gemblak usually often has at least one reyog, according to the warok tradition. Each gemblakan in the community plays the part of jathil lanang or "jaran kepang" dance in reyog art performances. As a result, the gemblak culture in this folk art is very similar. If he succeeds in dazzling in appearance, a gemblak will obtain notoriety among other warok associations, and its owner will be pleased (Krismawati et al., 2018).

## 3. Method

This study's research method is the type of research chosen, which is a qualitative descriptive approach. The goal of descriptive research is to describe a phenomenon and its characteristics. This research is more concerned with what rather than how or why something has happened (Creswell & Creswell, 2018). Therefore, observation and survey tools are often used to gather data. In such research, the data may be collected qualitatively, but it is often analyzed quantitatively, using frequencies, percentages, averages, or other statistical analyses to determine relationships (Danesi, 2018). Qualitative research, however, is more holistic and often involves a rich collection of data from various sources to gain a deeper understanding of individual participants, including their opinions, perspectives, and attitudes (Anggraeni & Utowo, 2021). Qualitative research collects data qualitatively, and the method of analysis is also primarily qualitative (Amalia, 2020).

The film *Kucumbu Body Indahku* by Garin Nugroho, which illustrates gemblak, is the subject of this study. The primary and secondary data sources used in this study are primary and secondary data, respectively. The basic data came from the *Kucumbu Body Indahku* film, by Garin Nugroho and the secondary data came from informants and library research, as well as material from the internet. Purposive sampling is used in this study.

Observations from scenes in the film that describe gemblak, as well as documentation from observations of the *Kucumbu Body Indahku* film, especially the scene about gemblak, were used to collect data for this study. Interviews with reyog artists who understand gemblak were done as secondary data in study conducted on November 16-19, 2020. Because this theoretical model uses a meaning approach about an issue or event that happens in the community, the data analysis technique used is Gamson and Modigliani model framing analysis. This study focuses on a scene from the film *Kucumbu Body Indahku*, namely the section when gemblak is described.

## 4. Results and Discussion

In this study, the researcher separates the discussion into two outlines that adopt William A Gamson and Andre Modigliani's framing model. It is composed of framing devices such as metaphors, exemplars, catchphrases, depictions, and visual images, as well as origins, appeals to principle, and repercussions, which will be described one by one along with the intricacies of packaging the fundamental idea related to it. From the analysis, events related to Gemblak in the film.

#### 4.1. Media Package

The media package as a whole is a collection of concepts that point to a topic being discussed or a relevant topic. Many phenomena are discussed in the film *Kucumbu Tubuh Indahku*, leading to different perspectives in society. Some people believe that the film contains LGBT support. According to a report published by Tempo.co media on May 15, 2019, the film *Kucumbu Tubuh Indahku*, directed by Garin Nugroho, was rejected and prohibited from being shown in a number of cities, including Depok, Bekasi, Garut, Palembang, Pontianak, Kubu Raya, Pekanbaru, and Padang, because it was considered a pro-LGBT campaign. The film package that I want to express in *Kucumbu Tubuh Indahku* will be described, especially in the Scene that tells about *gemblak* using framing analysis according to William A Gamson and Andre Modigliani (Gamson, 1989).

#### 4.2. Core

Arjuno, or Juno as he is known in the film, is the primary character. Arjuno lives in a village where the Lenggeng Dance is still performed. Juno has been on the move since he was a kid, living with the head of a lenggeng dance studio, then with his aunty, but Juno is a problem for his aunty, so he moves in with his uncle (Miranda et al., 2021). Because his uncle was a tailor, Juno was taught how to sew and create clothes as he was staying with him.

Juno also looks after his uncle, who is elderly and occasionally unwell. Juno went off on his own to explore his true identity after his uncle died (Fry, 2012). Juno was invited to join the Lenggeng dancing troupe, which performed from village to village. His dance group was soon invited to enliven the Regent's celebration, and the Regent also invited the Reyog group to enliven the event during the event. When Juno meets Warok and is transformed into *Gemblak* by Warok, the story begins here (Park & Cho, 2021).

According to the preceding description of the story, there was a acculturation, specifically between the Banyumas Lenggeng Dance culture and the Reyog Ponorogo culture. According to Mr. Sudirman, *gemblak* comes from the Reyog Ponorogo culture, whereas Lenggeng Dance comes from the Banyumas culture, which is described as having dancers who seem more like *medhok* or look like ladies. To put it another way, a *gemblak* must come from Ponorogo because it was the ancient Ponorogo culture that created it .

#### 4.3. Condensing Symbol

According to In the film *Kucumbu Body Indahku*, the condensing symbol is a sign or symbol that contains meaning and is separated into two sets :

##### 1) Framing Devices

The way to describe meaning through analogy or allegory, simile. *Gemblak* a feminist figure : *Gemblak* is described as a female-like figure in the film. Mr. Sahri claims that the *gemblak* appeared in plain clothes and did not resemble a lady.

Warok as leader : Warok is shown as a leader in the film, with the task of coordinating reyog, yet he is ultimately shown to be responsible for reyog performances. Mr. Sahri claims that in his original view, the warok in the hamlet may be considered a role model or leader in ancient times. In this scenario, it is not fair to label a warok as irresponsible for organizing reyog because, in reality, the warok is the reyog group's owner.

Framing words for a specific meaning (Ye et al., 2021). Warok has *gemblak*. There are set examples in the dialogue scene, and the data contains information about warok not wanting to lose another important person in his life, and ganong suggesting that warok look for a *gemblak*, namely Juno, in order to grow his spirit of life, which he believes is capable of change and improvement. This is justified because in ancient times, a warok was related with growing a *gemblak* to be used as a lust outlet so that he could not vent his lust for women other than his wife and maintain his strength. On the other hand, the phrase *gemblak* can be described as a type of gratifying waroks by being accompanied to occupy time, such as traveling or attending celebration activities. Specify an interesting word or phrase. Warok maintains his *gemblak* self-esteem. As the pride or identity of an environment or reyog arts group, *Gemblak* is safeguarded by Warok's dignity and honor. If a warok

or other group needs *gemblak*, they must first obtain permission to borrow from the person in question, in order to avoid a conflict of interest. The use of sentence facts by using words so that the audience is directed to a certain image. *Gemblak* as an encouragement for warok. A *gemblak* can be described as a warok's or a group's adopted child, and it can also be described as a source of encouragement because a warok's *kanuragan* knowledge must be added to and maintained. Visual meaning or images to express an impression so that the audience is more confident. *Gemblak* who is handsome and young. A *gemblak* can be described as a warok's or a group's adopted child, and it can also be described as a source of encouragement because a warok's *kanuragan* knowledge must be added to and maintained.

## 2) Reasoning Devices

### a) Roots (Justification of issues that link cause and effect)

Warok and *gemblak* are said to be destructive to the younger generation. The scene has a root device, which depicts a talk between the regent and the regent's wife about the Juno group's potential to undermine the morale of the young people in their community. They also know that Juno has been *gemblak* by the warok in this situation. Of course, this is inversely proportionate to the real *gemblak*, which was revered by the community in ancient times, particularly during *reyog* shows in villages, according to Mr. Sudirman. As a result, it is impossible to conclude that the *gemblak* culture is harmful to young people's morale.

### b) Appeal to Principle

A man who resembles a woman. It displays Juno's atmosphere in a mirror by wearing a *lengger* dance dress complete with a bun and looks like a woman from the cut of Scene data 1. *Gemblak* did not look like a lady in ancient times, according to Sudirman. *Gemblak* is identical to the ancient Ponorogo civilization, while Banyumas' *lengger* culture produced no *gemblak*.

Sexual perversion. Juno's conduct of cuddling the warok while sleeping without wearing clothes or being entirely naked is something that should not be done because it is deemed a sexual deviation, as evidenced by the presence of a cut in the scene. Mr. Sahri, on the other hand, stressed that warok contains *gemblak* as a type of pleasure, which in this case does not lead to the release of lust but rather to pleasure comparable to a father's relationship with his son.

### c) Consequences

The Regent's order for Juno's group to be expelled. The incident of Juno's expulsion has a number of consequences, including the regent's men going to the *Lengger* dance studio that Juno attended to force him out, but Juno and his friends discovered this and fled first. The studio pals are affected by this loss. However, this is not the case, according to Mr. Sudirman and Mr. Sahri. According to Mr. Sahri, *gemblak* is a group's identity or pride that must be safeguarded; if a group has particularly attractive *gemblak*, it will be noticed by other groups and villages (Thayer, 2019). Mr. Sudirman claims that in ancient times, *gemblak* was an artist or a public figure for adherents and defenders of traditional rural culture (because *gemblak* only existed in ancient times) (Polletta & Ho, 2006). No one has been suffocated by the progress of modern times. *Gemblak* was formerly a *jathilan* dancer who became the center of attention and a community icon.

## 4.3. *Gemblak* Stereotypes

The *gemblak* stereotype developed from the above view of the film *Kucumbu Tubuh Indahku*, which scholars gathered from interviews with *Reyog* personalities or artists who knew about the original history of *gemblak* practice in Ponorogo in ancient times (Sungkowati, 2010).

### 1) *In the Ponorogo community, gemblak's identity is still linked and hard to remove*

*Gemblak*'s behavior and excellent appearance make him appear physically flawless as a public figure, such as gorgeous, clean, and polite. His life is guarded and preserved, and he must always appear prime and humble (nice), which is his doctrine and is unavoidable. *Gemblak* was once utilized as a source of pride or identity for an environment or group; in other words, if an environment or group has a lot of *gemblak* or has attractive *gemblak*, other groups will notice. A

jathil lanang can be both a gemblak and a jathil lanang, but a gemblak is not always a jathil lanang. To put it another way, jathil is known as gemblak.

### 2) *Gemblak is not homosexual*

Similarly, the phrase gemblak cannot be claimed to satisfy lust, but rather to accompany as pleasure, depending on how the warok or group treats their gemblak. Mr. Tobroni, also known to the ancient community as the Cokromenggalan village head, was a pioneer in the disappearance of negative views in society, where in that era, the jathil lanang, who used to be gemblak and was used as an outlet for lust, homosexual practices, and so on, he, the village head of Tobron, made jathil lanang to be cared for like an adopted child by sending him to school.

### 3) *Gemblak as an idol of the ancient Ponorogo community*

In ancient times, Gemblak was an artist or a public figure among devotees and guardians of traditional rural culture (because gemblak only existed in ancient times). No one has been suffocated by the progress of modern times. Gemblak used to be a jathilan dancer who was the center of attention for the audience and the community's idol.

#### a) Warok and Warokan

In Ponorogo, the words warok and warokan both refer to a figure called a warok. However, the terms Warok and Warokan have completely distinct connotations (Wahyu Wiranata & Nurcahyo, 2018). Warok is a character revered by the Ponorogo people, one who possesses great wisdom and magic. An authoritative figure who is well-liked by the environment and serves as a point of reference when the community is in difficulties (Budiwan, 2021). People use the term "warok" to refer to someone who is revered, authoritative, and powerful in society. Warokan are persons who purchase their way into the esteem of the community in a variety of means, including bribing, manipulating, and even threatening others, interview with Drs. Rido Kurnianto, Ketua Yayasan Reyog Ponorogo (Hartono et al., 2021).

#### b) Gemblak and Gemblakan

Gemblak is a homage to the poor or persons who become santri or cantrik, or in more modern terms, students of a warok, similar to the term of warok and warokan. Warokan use gemblakan to educate their gemblak, which is a sort of deviation.

## 5. Conclusion

According to William A Gamson and Modigliani, there are framing concerns in the film *Kucumbu Tubuh Indahku*, especially in the sequence where the representation of gemblak reveals more of a negative side than the positive side, which contains all the devices contained in the frame (Budiwan, 2021). Because various sequences in the film represent gemblak behaviors such as sexual aberrations and feminine figures, this may lead to public perceptions of gemblak practices that occurred in ancient Ponorogo (Hartono et al., 2021). However, only some of William A Gamson and Modigliani's framing tools are influential, namely, exemplars, which are in-depth packaging of facts, visual images, which means conveying messages using images so that audiences are more confident, roots, which are justifications for issues by connecting cause and effect, appeal to principle, which means the moral claim is contained in it, and consequence, which means the effect obtained from an event.

It is recommended that the audience show their gratitude for cinema and continue to support it. However, it must be reviewed such that it is logical to assume in a film show because what is portrayed is not always accurate.

## References

Alola, M. I., & Alola, U. V. (2020). Gender stereotypes in Nigerian films as a portrayal of the African womanhood: A feminist perspective. *Journal of Labor and Society*, 23(2). <https://doi.org/10.1111/wusa.12465>

- Amalia, H. (2020). The representation of Alistair Maclean's life as reflected in south by Java Head: a biographical study. *Commicast*, 1(2), 49. <https://doi.org/10.12928/commicast.v1i2.2730>
- Amil, A. J. (2020). Theater performance analysis forbidden from singing in bath room by seno gumira ajidarma theater had study program in indonesian language and literature education trunojoyo madura university (carles sanders pearce semiotic study). *Prosodi*, 14(2). <https://doi.org/10.21107/prosodi.v14i2.8803>
- Anggraeni, P. N., & Utowo, A. P. Y. (2021). Analisis Tindak Tutur Ekspresif Dilan dalam Film Dilan 1990. *Logat*, 8(1).
- Ayunda, F. B., & Megantari, K. (2021). Analisis manajemen event Reyog Jazz sebagai salah satu strategi komunikasi pemasaran budaya dan wisata Kabupaten Ponorogo. *Commicast*, 2(2), 81. <https://doi.org/10.12928/commicast.v2i2.3347>
- Baumrin, B. (2012). Divorce. In *Encyclopedia of Applied Ethics*. <https://doi.org/10.1016/B978-0-12-373932-2.00256-8>
- Bennett, W. L., & Entman, R. M. (2001). Communication in the future of democracy: A conclusion. In *Mediated politics. Communication in the future of democracy*.
- Berg, C. R. (2021). Two. Stereotypes in film. In *Latino Images in Film*. <https://doi.org/10.7560/709065-004>
- Bonifazio, P. (2018). Film Catalogues. In *Schooling in Modernity*. <https://doi.org/10.3138/9781442669475-013>
- Bruno, L. (2019). Tinjaun Pustaka Pengertian Film. *Journal of Chemical Information and Modeling*.
- Budiwan, J. (2021). An alternative character education of "Warok" for the family: A local wisdom of Ponorogo community. *International Journal of Educational Studies in Social Sciences (IJESSS)*, 1(2). <https://doi.org/10.53402/ijesss.v1i2.12>
- Creswell, J. W., & Creswell, J. D. (2018). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches - John W. Creswell, J. David Creswell - Google Books. In *SAGE Publications, Inc.*
- Danesi, M. (2018). Understanding Media Semiotics. In *Understanding Media Semiotics*. <https://doi.org/10.5040/9781350064201>
- Drs. Alex Sobur, M. S. (2018). Analisis Teks Media. In *Suatu Pengantar untuk Analisis Wacana, Analisis Semiotik, dan Analisis Framing*.
- Fadillah, D., Nuryana, Z., Sahuddin, M., & Hao, D. (2019). International-Cultural Communication of the Saman Dance Performance by Indonesian Students in Nanjing. *International Journal of Visual and Performing Arts*, 1(2). <https://doi.org/10.31763/viperarts.v1i2.70>
- Fojas, C. (2018). Racial being, affect and media cultures. In *The Anthem Handbook of Screen Theory*. <https://doi.org/10.2307/j.ctv43vr5c.8>
- Fry, P. H. (2012). Theory of literature. In *Theory of Literature*. <https://doi.org/10.2307/585969>
- Gamson, W. A. (1989). News as Framing: Comments on Graber. *American Behavioral Scientist*. <https://doi.org/10.1177/0002764289033002006>
- Gosling, C. J., & Moutier, S. (2019). Is the framing effect a framing affect? *Quarterly Journal of Experimental Psychology*, 72(6). <https://doi.org/10.1177/1747021818796016>
- Grindstaff, L. (2006). Framing Class: Media Representations of Wealth and Poverty in America. *Contemporary Sociology: A Journal of Reviews*. <https://doi.org/10.1177/009430610603500526>
- Hartono, Cahyono, A., & Kusumastuti, E. (2021). Warok dance: A medium of child aesthetic fulfillment. *International Journal of Human Movement and Sports Sciences*, 9(2). <https://doi.org/10.13189/saj.2021.090212>
- Horbinski, A. (2019). Convergence Culture. In *The Blackwell Encyclopedia of Sociology*. <https://doi.org/10.1002/9781405165518.wbeos1270>



- Krismawati, N. U., Wartyo, W., & Suryani, N. (2018). Eksistensi Warok Dan Gemblak di tengah Masyarakat Muslim Ponorogo Tahun 1960-1980. *Religió: Jurnal Studi Agama-Agama*, 8(1). <https://doi.org/10.15642/religio.v8i1.747>
- Kriyantono, R. (2006). *Teknik Praktis Riset komunikasi - Rachmat Kriyantono, S.Sos., M.Si* - Google Books. Kencana Prenada Media Group.
- Logie, C. H., Perez-Brumer, A., Mothopeng, T., Latif, M., Ranotsi, A., & Baral, S. D. (2020). Conceptualizing LGBT Stigma and Associated HIV Vulnerabilities Among LGBT Persons in Lesotho. *AIDS and Behavior*, 24(12). <https://doi.org/10.1007/s10461-020-02917-y>
- McQuail, D., & Windahl, S. (2015). Communication models: For the study of mass communications, second edition. In *Communication Models for the Study of Mass Communications, Second Edition*. <https://doi.org/10.4324/9781315846378>
- Miranda, J., Navarrete, C., Noguez, J., Molina-Espinosa, J. M., Ramírez-Montoya, M. S., Navarro-Tuch, S. A., Bustamante-Bello, M. R., Rosas-Fernández, J. B., & Molina, A. (2021). The core components of education 4.0 in higher education: Three case studies in engineering education. *Computers and Electrical Engineering*, 93. <https://doi.org/10.1016/j.compeleceng.2021.107278>
- Moufakkir, O. (2013). Culture shock, what culture shock? Conceptualizing culture unrest in intercultural tourism and assessing its effect on tourists' perceptions and travel propensity. *Tourist Studies*, 13(3). <https://doi.org/10.1177/1468797613498166>
- Ningrum, E. S., & Kusnarto, K. (2021). Fenomena Stay at Home Dad dalam Film The Intern (Analisis Framing Robert N Entman). *ETTISAL: Journal of Communication*, 6(1). <https://doi.org/10.21111/ejoc.v6i1.6023>
- Park, H., & Cho, H. (2021). Effects of Nursing Education Using Films on Perception of Nursing, Satisfaction with Major, and Professional Nursing Values. *Journal of Nursing Research*, 29(3). <https://doi.org/10.1097/JNR.0000000000000433>
- Polletta, F., & Ho, M. K. (2006). Frames and Their Consequences. In *The Oxford Handbook of Contextual Political Analysis*. <https://doi.org/10.1093/oxfordhb/9780199270439.003.0010>
- Pressler, E. (2019). Hispanic Stereotypes in Contemporary Film. *University Honors Program Theses*.
- Ramadhan, Y. Z. (2019). Gender Stereotypes in Moana (2016): A Film Analysis of The Main Character. *Passage*, 7(1).
- Servaes, J. (2020). Handbook of communication for development and social change. In *Handbook of Communication for Development and Social Change*. <https://doi.org/10.1007/978-981-15-2014-3>
- Shostak, A. (2017). Framing Film: Cinema and the Visual Arts. *The European Legacy*, 22(4). <https://doi.org/10.1080/10848770.2017.1291894>
- Stephen W. Littlejohn, Foss, K. A., & Oetzel, J. G. (2012). Theories of human communication eleventh edition. In *waveland press, inc.* (Vol. 53, Issue 95). <https://doi.org/10.1017/CBO9781107415324.004>
- Stoddard, J., Marcus, A., & Hicks, D. (2017). Teaching Difficult History through Film. In *Teaching Difficult History through Film*. <https://doi.org/10.4324/9781315640877>
- Stover, J. A. (2013). Framing Social Movements Through Documentary Films. *Contexts*, 12(4). <https://doi.org/10.1177/1536504213511218>
- Sulton, A., & Utaminingsih, A. (2017). Teater Rakyat Gemblak: Mulai dari Hiburan hingga Unsur Nasionalisme. *Anthropos: Jurnal Antropologi Sosial Dan Budaya (Journal of Social and Cultural Anthropology)*, 3(2). <https://doi.org/10.24114/antro.v3i2.8308>
- Sungkowati, Y. (2010). Dialog Antarteks Toenggoel Dan Ronggeng Dukuh Paruk: Melawan Atau Mengukuhkan Tradisi. *Bahasa Dan Seni*, 38(1).
- Suryandoko, W. (2019). Bentuk Pertunjukan Seni Gemblak Dor di Lamongan. *Stilistika: Jurnal Pendidikan Bahasa Dan Sastra*, 12(2). <https://doi.org/10.30651/st.v12i2.2596>

- Thayer, L. (2019). Communication. In *Evolution-Revolution: Patterns of Development in Nature Society, Man and Knowledge*. <https://doi.org/10.4324/9780429325359-7>
- Vitikainen, A. (2020). LGBT rights and refugees: a case for prioritizing LGBT status in refugee admissions. *Ethics and Global Politics*, 13(1). <https://doi.org/10.1080/16544951.2020.1735015>
- Wadud, M. (2021). Book Review: McQuail's media & mass communication theory. *Electronic News*, 15(1–2). <https://doi.org/10.1177/19312431211019780>
- Wahyu Wiranata, A. D., & Nurcahyo, A. (2018). Peranan Gemblak Dalam Kehidupan Sosial Tokoh Warok Ponorogo. *Agastya: jurnal sejarah dan pembelajarannya*, 8(01). <https://doi.org/10.25273/ajsp.v8i01.2036>
- Walsh, J. (2014). Hallyu as a Government Construct: The Korean Wave in the Context of Economic and Social Development. In *The Korean Wave*. [https://doi.org/10.1057/9781137350282\\_2](https://doi.org/10.1057/9781137350282_2)
- Westall, C. (2021). Migrant Movements and Cricketing Stereotypes. In *New Caribbean Studies*. [https://doi.org/10.1007/978-3-030-65972-1\\_7](https://doi.org/10.1007/978-3-030-65972-1_7)
- Ye, W., Li, Q., & Yu, S. (2021). Persuasive effects of message framing and narrative format on promoting covid-19 vaccination: A study on chinese college students. *International Journal of Environmental Research and Public Health*, 18(18). <https://doi.org/10.3390/ijerph18189485>