

CULTURAL HEGEMONY OF VOICE OF AMERICA (VOA) IN PROGRAM VOA GONDANGDIA (THANKSGIVING EPISODE) ON INDONESIAN DANGDUT RADIO

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ABSTRACT

Radio is one form of mass media that is quite easily accessible by anyone. The broadcast programs owned by Radio Dangdut Indonesia are pretty diverse. Radio Dangdut Indonesia believes that all its programs are prime time. However, according to the author, one program is unique, namely VOA GONDANGDIA, which incidentally is an acronym for "Goyang Dangdut in Abroad." The practice of hegemony takes place very smoothly as if the hegemonic group can enter and mingle with the hegemonic group and acculturation occur and the shared vision, mission, and needs in these two groups. Through text elements, the practice of cultural hegemony through text dimensions is carried out by VOA (Voice of America) in the Thanksgiving episode of the VOA GONDANGDIA program. The hegemony stems from the choice of theme and the many uses of English terms, and the atmosphere formed so that it can play the audience's theatre of the mind and form its own opinion about Thanksgiving. The production process of cultural hegemony can be seen from the concept of the Thanksgiving episode VOA GONDANGDIA program regarding his perspective, which has already been hegemonized by American culture

Keywords: *Radio, Cultural Hegemony, Thanksgiving, Voice of America, Dangdut, Indonesia*

ABSTRAK

Radio merupakan salah satu bentuk media massa yang cukup mudah diakses oleh siapa saja. Program siaran yang dimiliki oleh Radio Dangdut Indonesia cukup beragam. Radio Dangdut Indonesia yakin bahwa semua acaranya adalah *prime time*. Namun, ada salah satu program yang menurut penulis cukup unik, yakni VOA GONDANGDIA yang notabene adalah akronim dari “Goyang Dangdut di Mancanegara”. Praktik hegemoni berlangsung secara sangat halus, seolah-olah kelompok yang menghegemoni dapat masuk dan berbaur dengan kelompok yang dihegemoni dan terjadi akulturasi serta persamaan visi, misi, dan kebutuhan dalam kedua kelompok ini. Melalui elemen teks praktik hegemoni kultural melalui dimensi teks yang dilakukan oleh VOA (*Voice of America*) dalam program VOA GONDANGDIA episode Thanksgiving. Hegemoni tersebut bermula dari pemilihan tema dan dengan banyaknya penggunaan istilah bahasa inggris serta suasana yang dibentuk sehingga dapat memainkan *theatre of mind* pendengar dan membentuk opini tersendiri mengenai hari *Thanksgiving*. Berdasarkan proses produksi hegemoni kultural nampak dari konseptor program VOA GONDANGDIA episode *Thanksgiving* mengenai perspektifnya yang sudah lebih dahulu terhegemoni oleh budaya Amerika.

Kata Kunci: *Radio, Hegemoni Kultural, Thanksgiving, Voice of America, Dangdut, Indonesia*

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INTRODUCTION

Radio is one form of mass media that is quite easily accessible by anyone. Today, the function of radio is no longer just a medium of entertainment and information. Many use radio as a medium that is considered adequate for socialization, image formation, or providing a description and knowledge of something to the audience to know how the situation and conditions exist elsewhere. Radio broadcasts are easy to reach and easily absorbed and digested by listeners because listeners can quickly feel the interaction with broadcasters and their broadcast programs even though there is no direct two-way communication. Therefore, how broadcasters interact with their listeners can make listeners feel like they are invited to communicate more personally. With this interaction model, radio broadcasts can affect the cognitive domain, giving listeners affective and even conative effects. Almost the same thing is owned by native Indonesian music, namely dangdut music.

This music, influenced by music from the land of Hindustan, is agreed by many as music that can carry the aspirations of the people, especially the lower class, with all its simplicity and straightforwardness characterized by its easy-to-digest song structures. The broadcast programs owned by Radio Dangdut Indonesia are pretty diverse. They do not set prime time for each program because of the unique listeners and radio segments because they believe that all programs are primetime. However, according to the author, one program is unique, namely VOA GONDANGDIA, which incidentally is an acronym for "Goyang Dangdut in Abroad." This dangdut-style feature broadcast program is a collaboration program between Radio Dangdut Indonesia and VOA (Voice of America), a multimedia broadcasting agency from the United States.

The VOA GONDANGDIA program is broadcast by Radio Dangdut Indonesia, inserted into the regular program 'Goyang Pagi' at 08:00 West Indonesian Time and 'Goyang Malam' at 22:00 West Indonesia Time every Monday to Friday. The program has a duration of about five to six minutes. Broadcast materials and

programs are compiled and recorded from the VOA (Voice of America) offices in Washington DC, United States. The VOA GONDANGDIA program contains interviews, descriptions, experiences, and life stories of sources who incidentally are Indonesian immigrants who live and become residents in the United States for various purposes and purposes.

It is also told about several events related to Indonesia or Dangdut held in the United States in several episodes. Because the packaging of this program is in a dangdut style, at the end of the program, the speakers are allowed to send greetings and request their favorite dangdut song to relieve the feeling of homesickness for their hometown and Indonesian music. More than just a broadcast program, researchers are interested in knowing more about the cooperative relationship between VOA (Voice of America) and Radio Dangdut Indonesia behind the origin of the VOA GONDANGDIA program and what goals to be achieved in making this program.

Researchers will specialize in the VOA GONDANGDIA episode 'Thanksgiving.' The collaboration between the two media is exciting because apart from coming from two different countries, the segmentation of the two media is also not the same. Radio Dangdut Indonesia has a segment of dangdut music lovers who tend to be lower middle class. Meanwhile, VOA (Voice of America), a multimedia broadcasting service agency, has the opposite segmentation.

According to the researcher, this collaboration is unique because VOA (Voice of America), which has a segmentation that tends to the upper-middle-class, can embrace Radio Dangdut Indonesia to produce a program that broadcasts for the segmentation of Indonesian Dangdut Radio listeners with exclusive but straightforward packaging. In the end, the researcher indicated that there was a practice of hegemony in the collaboration between VOA (Voice of America), which chose Radio Dangdut Indonesia as a media partner—judging from the background of VOA (Voice of America) as a multimedia broadcasting agency fully funded by the United States.

Therefore, the researcher sees an indication from the United States by using VOA (Voice of America) as an extension of its hands which targets the lower middle segment through media with a large audience from that segment, namely Indonesian Dangdut Radio listeners through the VOA program. GONDANGDIA. This program is done to subtly instill the ideologies and culture or culture of the United States. Then the researcher uses the concept or theory of hegemony belonging to Antonio Gramsci, which mentioned that hegemony is the cultivation of ideology without coercion from a large social class or nation to a smaller or weaker one.

Hegemony is accepted with approval because its spread is subtle that it is almost not realized by the social class that gets the hegemony. If the contents of the VOA GONDANGDIA broadcast program 'Thanksgiving' are examined, the researcher indicates an effort from the United States to hegemony and give a particular image of the United States through this program. In terms of concept and content, the researcher feels that what is highlighted is the culture of the United States which is entirely different from Indonesian culture and is trying to be introduced excessively. In this study, the identification of the problems that will be discussed are:

1. VOA (Voice of America) cultural hegemony through the text dimension in the Thanksgiving episode of the VOA GONDANGDIA program
2. Cultural hegemony by VOA (Voice of America) through the dimension of social cognition in the Thanksgiving episode of VOA GONDANGDIA program
3. VOA (Voice of America) cultural hegemony through the dimension of social context in the Thanksgiving episode of VOA GONDANGDIA program

LITERATURE REVIEW

Radio

If judging from our daily life, we humans cannot be separated from mass media. Radio is one of them. As a form of mass media, radio can

be one of the most accessible and widely used mass media. Referring to his understanding in The Encyclopedia of Americana International (1983: 121a) in Triartanto (2010:30), radio is defined as a communication tool that uses electromagnetic waves propagated through space at the speed of light.

Electromagnetic waves used in radio communications are the same as light and heatwaves but at a lower frequency. Furthermore, in Triartanto, Teguh Meinanda, and Ganjar Nugraha Jiwa Praja (1980:80), radio is a whole system of sound waves emitted from stations and can then be received by various receivers at home, on ships, in cars, and so on. Listeners of radio broadcasts have an emotional closeness with the radio broadcasts they hear, both with the content of the broadcast and the radio announcer. Radio's emotional closeness to its listeners is not just being entertained by good music or intelligent information.

However, the closeness between broadcasters and listeners who can share stories and personal experiences makes listeners feel personal and close to the broadcaster. Moreover, in the end, this can lead to a sense of belonging to fanaticism to his favorite radio. Some of these things are included in the characteristics of broadcast radio stated by Mark W. Hall (in Ardianto et al. 2007:131), which distinguishes radio broadcasts from other mass media, namely:

- a. Auditory The auditory nature is a consequence of broadcast radio being heard by ears whose abilities are limited. Radio broadcasts are fleeting and cannot be repeated, so they must be short, concise, and clear to be heard briefly.
- b. Radio is Now Judging from the actuality of the news, and broadcast radio is one of the most actual. In addition to the time in seconds, the process of delivering the message is also more straightforward. Radio can broadcast or report with more straightforward techniques than television in conveying an actual event but provide the same informative value.
- c. Imaginative Radio broadcasts that are only consumed by the ears create a theatre of

mind for the listeners. They have their image of the atmosphere of the broadcast room or broadcaster that only they can hear his voice without knowing his proper form. Imagination creates a different description in the listener's mind.

- d. Familiar Broadcast radio media is intimate because, although radio broadcasts are listened to by many people, broadcasters can convey their messages personally so that they can be felt so close and as if they can become close friends to their listeners.
- e. Conversation Style The language used in radio broadcasts is not like a rigid print media but in everyday language so that listeners easily understand it without having to think hard to digest words that are considered unusual and complex. Not infrequently, the vocabulary introduced by broadcasters becomes a vocabulary that becomes a trend in society.
- f. Maintain mobility Radio is a mass media that we can consume or listen to while sitting and requiring total concentration such as television or newspapers, and can be listened to while carrying out other activities without hindering it. For this reason, listeners' mobility will not be disturbed, and radio listeners can still carry out their work while listening to their favorite broadcasts.

Radio Dangdut Indonesia has fulfilled the characteristics of the radio above. The segmentation is unique and precise. The listeners are loyal and loyal to their favorite radio. They are willing to spend hours listening to broadcast programs owned by Radio Dangdut Indonesia, but it does not stop them from doing their daily activities.

These loyal listeners make the position of Radio Dangdut Indonesia strong. Not only firm in the top ranking as dangdut radio with the most listeners. More than that, the influence given is also so significant. Each program and its broadcasters have a broadcast style that is so familiar that listeners feel so close.

Dangdut Music

Dangdut music is the most famous music in Indonesia. Now, the existence of dangdut

music is increasingly recognized even in foreign countries. Dangdut music consistently follows the times and follows market tastes. Therefore dangdut music never loses its loyal listeners. Dangdut music was initially strongly influenced by the Malay music of Deli, Sumatra Utara, which incidentally is the legacy of the Deli Sultanate.

Dangdut music is also influenced by Indian music, such as tabla rhythms and western music. Although the influence of western music is quite a lot, the 'taste' of Malay music is the element that is most strongly felt in dangdut music. In the 1960s, Malay music began to be influenced by many elements ranging from Gambus, Gamelan, Keroncong, and style. At this time, the term for Irama Melayu began to change to become famous as Dangdut Music.

The term Dangdut is an onomatopoeia or designation following the sound and sound of sounds, namely the sound of a tabla musical instrument or commonly called a drum or drum tam-tam. Moreover, because the sound of the drum is more dominated by the sound of 'Dang' and 'Dut,' since then, the Malay rhythm has changed its name to a new genre of music that is more famous with the rhythm of dangdut music.

Dangdut is very elastic in dealing with and influencing other forms of music. Many popular western songs in the 1960s and 1970s were adapted into Dangdut. The Gambus and Kasidah music also was slowly drifting into the current of it. Due to its contemporary nature, in the early 1980s, Dangdut interacted with other genres of music, namely with the inclusion of pop, rock, and disco or house music.

In addition to the inclusion of elements of modern music, Dangdut also began to combine with the rhythms of traditional music such as gamelan, jaipongan, and other traditional music. Starting from OM (Malay Orchestra), dangdut stages, to reaching television and radio stations, the dangdut music market is expanding, the fans are getting more and more.

Dangdut music is no longer a 'monopoly' of the lower classes or marginal classes, and even the upper classes are now starting to accept Dangdut because the packaging of Dangdut has begun to vary and adapt to the times. Even now,

dangdut music is often performed at official events attended by influential people. It does not stop there. Dangdut is a living reflection of Indonesian culture and politics and an economic, political, and ideological practice that helps shape people's ideas about class, gender, and ethnicity in the modern Indonesian nation-state.

Therefore, it is often mentioned that dangdut music is very Indonesian music. In the name of folk music, the power of dangdut music is often used as a political 'vehicle' for interested parties to attract the masses. Music that is very easy to invite people to sway and the packaging of dangdut performers themselves such as clothes or 'inviting' swaying is still considered effective in persuading the masses to come in droves without them caring or realizing if there are political intentions and goals in it.

Weintraub (2010:249) explains that Dangdut has been used as a tool to carry out hegemonic practices and counter-hegemony or an antidote to hegemony. As is often the case when Indonesia is during a general election, it is almost sure that the dangdut stage will always be a 'sweetener' for orations from politicians asking for support.

From a little about Dangdut and its significant influence, this finally attracted the writer to research the VOA GONDANGDIA program, where VOA (Voice of America) as an identical United States broadcaster cooperates with media that tend to have a middle to upper segment, this time. This 'embrace' Radio Dangdut Indonesia as a media partner to produce the VOA GONDANGDIA program, which has a very different concept from other VOA (Voice of America) programs in general.

The author then indicated an effort to introduce American culture to Indonesian Dangdut Radio listeners through this program. In the author's observation, America wants to expand its cultural invasion through VOA (Voice of America) and expand its reach to the lowest class.

In this case, it uses dangdut music that is very familiar and popular and simple program packaging so that it is readily accepted and digested by listeners of Dangdut Radio

Indonesia, the majority of which come from the lower middle class.

Cultural Hegemony

Hegemony is a critical feature in cultural studies, and part of this theory lies in understanding this term. The term hegemony is entirely appropriate to be applied to today's society.

The public is vulnerable to the effects of power imbalances which are often subtle. What is meant here is that people tend to support and adhere to the dominant ideology. The concept of hegemony was developed by Gramsci in the 1930s and used in cultural studies. This concept principally refers to the ability of the dominant class in a particular historical period to exercise social leadership and culture, and by this means instead of by direct coercion on the subordinate classes to maintain their control over the direction of the nation in the economic, political, and cultural fields. (Hartley, 2004:103)

West and Turner (2007:67) define hegemony as the influence, power, or domination of one social group over another, usually a weaker group. Gramsci's thinking about hegemony is based on Marx's idea of false consciousness, a state in which individuals become unaware of the domination that occurs in their lives. Gramsci argues that audiences can be exploited by the social systems they also support (financially). Starting within the community managed to lead people to be unwary. Consent is a significant component of hegemony. (West and Turner, 2009:68)

From the description above, the practice of hegemony takes place very smoothly, as if the hegemonic group can enter and mingle with the hegemonic group and acculturation occur and the shared vision, mission, and needs in these two groups. In its development from time to time, the dominating group uses existing technological advances, in this case, the mass media, as a tool to achieve goals.

Hegemony also embraces several aspects, namely intellectual, social, and cultural, and adjusts these aspects to be used as a medium to carry out the practice of hegemony. Among them:

- a. Intellectual hegemony carried out through the education system is related to the institution's legitimacy to students by providing promising educational materials and facilities provided with complete ease. In this way, the ruling ideology can be accepted with full approval and obedience. For example, intellectuals educated in the capitalist ideology accept and agree to the domination of that ideology without resistance, let alone subversion. Meanwhile, intellectuals educated in Marxist ideology will criticize, resist, and even subversion of capitalist ideology.
- b. Social hegemony is carried out through the formation and cooperation of social organizations, which refers to ideological similarities. That is, the ideology of the dominant social organization dominates the social organizations under it without carrying out any ideological criticism at all. Social organizations with different ideologies will carry out resistance to the ideology that dominates them. However, cross-ideological hegemony can be carried out by ideological contestations against social organizations. The ideological contestation can be accepted by social organizations that recognize their ideological superiority.
- c. Cultural hegemony is carried out by promotion, and cultural contestation can be accepted and approved by other cultures that recognize the superiority of the dominant culture. This acceptance can be in the form of the use of cultural artifacts and imitations of lifestyle. For example, the product of capitalist culture can be accepted by socialist society if the product is not openly politically charged. Other societies who recognize that lifestyle as superior, better, and more enjoyable can imitate the capitalist society's lifestyle.

In Suyanto and Amal (2010:40), Gramsci explains three levels of hegemony: integral hegemony, characterized by the mass affiliation that approaches totality. At this level, a strong level of moral and intellectual unity is shown. The relationship between the government and

the governed is not contradictory at all. The second level of hegemony is decadent hegemony, marked by the severe challenges faced by the bourgeoisie in the era of modern capitalist society. In this stage, there is potential for disintegration or hidden potential conflicts.

Even though the existing system has achieved its needs and objectives, the mentality of the masses is not really in harmony with the dominant thinking and the subject of hegemony. Furthermore, the third is minimum hegemony, where this stage rests on ideological unity between the economic, political, and intellectual elites, which goes hand in hand with reluctance to interfere with the masses in state life. The hegemonized society even strongly defended the adjustments that had been made to soften.

This unexpected unification transformation has the potential to thwart the main goals and ideals of the hegemonic group. In this study, the researcher saw that the level of hegemony implied in the VOA GONDANGDIA Thanksgiving program was total or integral hegemony because listeners did not fight or protest this program even though it was VOA (Voice of America) openly incorporates foreign cultural elements into it. The segmentation of Indonesian Dangdut Radio listeners, the lower middle class, does not have the power to fight against this cultural hegemony.

Gramsci divides three types of social relations in a capitalist society: economy, civil society, and political society. However, Gramsci himself still maintains the division of the socio-political world into two, namely economic-based (structure) and ideological-political (superstructure). Gramsci does not see the relationship between the two as linear, causal, or mechanical. The superstructure is not merely a reflection of the structure, but the superstructure is a reality, objective, and operative. In essence, the economic element can be carried out in several particular determinations and ways to influence civil society and political society. Regarding the concept of civil society and political society, Gramsci considers that the two main structures at the superstructure level represent two different but related areas, namely

the area of force in political society and the area of force in civil society.

If the former refers to the superiority of a social group through domination or coercion of will. Thus, the latter is built through what is called intellectual and moral leadership. This last form, which Gramsci later referred to as hegemony. In Gramsci's conception of a broader state (called an integral state), the two main structures combine civil society and political society, or as hegemony protected by a coercive shield (Suyanto and Amal, 2010: 46). Although parties carry out hegemony with great power in the structure and superstructure, it does not mean that hegemony cannot be resisted or rejected. Through education and counter-hegemony, submission to these influences can be minimized or prevented.

Related to the author's research on the Thanksgiving episode of the VOA GONDANGDIA program, the author sees a process in carrying out the practice of hegemony from VOA (Voice of America) to listeners of Radio Dangdut Indonesia. This cultural invasion runs very smoothly under the pretext of introducing and learning foreign cultures as an addition to knowledge for listeners. However, the author feels that there is still an effort to inculcate foreign culture in it. As a broadcasting agency that America fully funds, a liberal democratic country, VOA (Voice of America), acts as an extension of the superpower to give hidden messages and certain impressions to its weaker hegemonic object. Is Indonesia is still in transition to democracy?

America, which is a capitalist country, seems to want to 'transmit' the spirit of democracy as well as provide the broadest possible information about this country so that the hegemonized people gain new knowledge to create a positive impression that is far from conflict or disagreement in the presentation of this program. The author also does not see any resistance or counter-hegemony in this program because a segment of listeners from Radio Dangdut Indonesia do not have enough knowledge or are entirely unaware that the program they are listening to has elements of cultural invasion are trying to influence them.

Van Dijk's Discourse

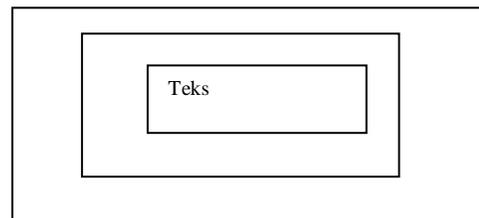
Analysis Van Dijk's model of discourse analysis is often referred to as "social cognition." This discourse analysis model elaborates the elements of discourse so that they can be utilized and used practically. In Aliah Darma (2009: 86), van Dijk explains that research on discourse is not enough to be based on text analysis alone because the text is only the result of a production practice that must also be observed.

In this case, it must be seen how a text is produced to understand why it can be written and shaped to become the desired text. Discourse analysis by van Dijk is described as having three dimensions or structures, namely text, social cognition, and social context. In terms of the text, van Dijk explains how the text's structure and strategies in the discourse emphasize a specific theme.

Social cognition studies the process of news text induction involving individual cognition from journalists. Moreover, the aspect of social context studies the building of discourse that develops in society about a problem. Van Dijk's analytical model can be described as follows. Picture of van Dijk's.

Discourse Analysis Model

Source: Darma (2009: 88)



Text

The text consists of several structures or levels supporting each other: the macrostructure (the general meaning of a text observed by looking at the topic or theme in a news story). The superstructure is a discourse structure related to the framework of a text, parts of the text are arranged into the news as a whole, and microstructure describes as discourse meaning

that can be observed from small parts of a text, such as words, sentences, propositions, clauses, paraphrases, and pictures.

In Eriyanto (2008: 227), it is explained that the various elements that make up the text are chosen and viewed by communicators (in this study, the program scriptwriter) as a strategy for political communication, a way to influence public opinion, create support, strengthen legitimacy, and get rid of opponents. Or opponents. Discourse structure is an effective way of looking at the rhetoric and persuasion process when someone conveys a message. The communicator selects certain words to emphasize the choice and attitude, forming the political awareness of the communicator itself.

Van Dijk's Table of Elements of Discourse Discourse

Structure of the Elements	Observed	Elemen
Macro Structure	Thematic The theme or topic that is put forward in some news.	Topics
Superstructure	Schematic how the news sections and sequences are structured in the full-text news.	Scheme
Microstructure	Semantic The meaning is to be emphasized in the news text. For example, by giving details on one side or making explicit one side and reducing detail on the	Setting, Detail, Intent, Presumption, Nominalisation

Structure of the Elements	Observed	Elemen
	other side	
Microstructure	Syntactical How the sentence (form, arrangement) is chosen.	Sentence Form, Coherence, Pronoun
Microstructure	Stylistic How is the choice of words used in the news text.	Lexicon
Microstructure	Rhetorical How and by how the emphasis is carried out.	Graphic, Metaphor, Expression

Social Cognition

In the dimension of social cognition, van Dijk's discourse analysis looks at how a text process is produced. Discourse analysis focuses not only on the text structure but also on several meanings, opinions, and ideologies. If the news has a particular bias or tendency to news, generally, the communicator's perspective is subjective depending on his cognition. This social cognition is related to social representation, such as views, beliefs, and prejudices that develop in society, and is influenced by the communicator's cognition such as experience, memory, and personal interpretation by going through a complex communication process.

Forming this text does not only mean how a text is formed, but this process also includes the information used to write a particular form of discourse, such as from interviews, reports, press conferences, or parliamentary debates. The process also includes how communicators interpret and conclude events written or made in a program or news.

Eriyanto (2008:270) explains that the text is produced in a mental process that involves specific strategies. Many processes and strategies occur, such as selection, reproduction, inference, and local transformation. These decisions and strategies occur and take place in a

person's mental and cognition. All text is transformed into a model that has been created and compiled. Selection, omission, and inference in a certain way are carried out because of the journalists' understanding and mental cognition when seeing and covering the event.

All events are interpreted in the model that has been made, and the relevant ones will not only be included but also added, while the irrelevant ones will be removed and discarded in the text so that the text will form a specific understanding as journalists understand the event in a particular model.

Social Context

The third dimension of van Dijk's analysis is a social context or social analysis. In Eriyanto (2008: 271), discourse is part of the discourse that develops in society, so to examine the text, it is necessary to do an intertextual analysis by examining how discourse about a thing is produced and constructed in society. Van Dijk considered history, education, socio-political conditions, and people's perspective as influencing news value.

In the analysis of society, there are two crucial points, namely power, and access.

- a. Power practice. Discourse analysis pays attention to how domination can form a power that ultimately affects news value. The domination in question is the domination of various economic factors, racism, religion, and others.
- b. Access influences discourse. In discourse analysis, elite groups have greater access to the media than non-powerful groups. Therefore, those with more power have a more incredible opportunity to access the media and a more significant opportunity to influence public awareness.

Discourse Analysis Framework Table Van Dijk's models

<i>Structure</i>	<i>Method</i>
Text Analyze how discourse strategies describe a particular person or	Critical linguistics

<i>Structure</i>	<i>Method</i>
event and how the textual strategy excludes or marginalizes a particular group, idea, or event.	
Social Cognition We are analyzing how the journalist's cognition understands a particular person or event to be written.	Interview
Social Analysis It analyses how the discourse that develops in society, production, and reproduction of a person or event is described.	Literature study, historical search

Source: Eriyanto (2008: 275)

In this study, the author will apply discourse analysis in a critical sense (critical discourse analysis). To see how this critical analysis is used to reveal the implied and hidden intentions in the VOA GONDANGDIA episode of the 'Thanksgiving' program. Eriyanto (2008:6) explains that critical discourse analysis is not centered on the truth or untruth of grammatical structures because discourse here is not understood as a study of language alone but emphasizes the constellation of forces that occur in the process of production and reproduction of meaning.

Individuals are not considered neutral subjects and can interpret freely according to their thoughts because they are closely related and influenced by social forces in society. Critical discourse analysis is used to uncover the power in every language process, such as what limits are allowed to become discourse, what perspectives should be used, and what topics are discussed.

Discourse sees that language is always involved in power relations, especially in forming subjects and various representational societal actions. Language is analyzed by describing it from the aspect of habit and connecting it with context. The context here means that language is used for specific purposes and practices that include the practice of power.

In connection with this research, the author will analyze the VOA GONDANGDIA episode 'Thanksgiving' program with critical

discourse analysis to reveal whether there is a practice of cultural hegemony in it. This discourse analysis is considered appropriate because the analytical elements in van Dijk's discourse analysis are considered more detailed, complex, and able to explore the intent of the researcher's research objectives.

RESEARCH METHODS

The research subject is Radio Dangdut Indonesia, one of the radios under Media Nusantara Citra Networks (MNC Networks) auspices. Dangdut Radio Indonesia is the largest dangdut radio in Indonesia and the dangdut radio with the most listeners. The researcher points out that it is because of this factor that VOA (Voice of America) is interested in a media collaboration with Dangdut Radio Indonesia in making the VOA GONDANGDIA program be able to reach the middle to lower segment of the market on a large scale.

Then, the research object is the VOA GONDANGDIA program, an acronym for "Goyang Dangdut di Mancanegara" the Thanksgiving episode broadcast in November 2009. The researcher chose this object because the researcher felt that the Thanksgiving episode was one of the episodes that contained elements of cultural hegemony seen in terms of content, dialogue, and almost the entire program contents. So, the researcher will analyze this program with Gramsci's theory of hegemony and van Dijk's discourse analysis to see the element of cultural hegemony in this program. The scientific research used by the researcher in this research is qualitative.

According to Moleong (2009:2), qualitative research is defined as research that intends to understand the phenomena of what is experienced by research subjects such as behavior, perception, motivation, action, et cetera. Holistically and by way of description in the form of words. Words and language, in a particular context that is natural and by utilizing various natural methods. While the qualitative approach, according to Sugiyono (2007:1), is a research method used to examine the condition of natural objects (as opposed to an experiment),

where the researcher is the key instrument, the data analysis is inductive, and the results of qualitative research emphasize meaning rather than generalization.

The paradigm in this research is constructivist. The constructivist paradigm studies the various realities constructed by individuals and the implications of these constructions for their lives with others. (Patton, in Umanailo, accessed 29 October 2020). A unique experience researcher about the VOA Gondangdia program on Radio Dangdut Indonesia. For this reason, the researcher intends to see the construction of the VOA GONDANGDIA Thanksgiving Episode program on Radio Dangdut Indonesia.

The paradigm in this study is constructivist. The constructivist paradigm studies the diverse realities constructed by individuals and the implications of those constructs for their lives with others. (Patton, in Umanailo, accessed October 29, 2020). Researchers have a unique experience of the VOA Gondangdia program on Radio Dangdut Indonesia. For this reason, the researcher intends to see the construction of the VOA GONDANGDIA *Thanksgiving* Episode program on Radio Dangdut Indonesia.

Meanwhile, the type of research used by researchers in this study is a case study. According to Emzir (2010:20), case study research is qualitative research that seeks to find meaning, investigate processes, and gain a deep understanding and understanding of individuals, groups, or situations. With a qualitative research approach and a case study type of research, the researcher tries to see and reveal whether there is a practice of cultural hegemony in the VOA GONDANGDIA episode 'Thanksgiving' program produced by VOA (Voice of America) and broadcast through Radio Dangdut Indonesia.

In this study, the data analysis technique that the researcher will use is the qualitative data analysis technique of the Miles and Huberman model. There are three kinds of activities in the analysis of the qualitative model described in Emzir (2010:129), namely:

- a. Data reduction

Data reduction is a form of analysis that sharpens, selects, focuses, discards, and organizes data in a way in which conclusions can be drawn and verified. The first activity in this analysis refers to selecting, focusing, simplifying, abstracting, and transforming "raw data" is written field notes. Data reduction is not something separate from the analysis but rather a part of the analysis itself. The researcher's choices, the data to code, pull out and summarise the cut patterns, and tell the story are part of the analytical choices.

- b. Data Model (Data Display)
The second step of the data analysis activity is the data model. A 'model' is defined as an organized collection of information that allows describing conclusions and acting. The model includes various types of matrices, graphs, networks, and charts. All are designed to assemble organized information in a directly accessible form in a usable form. In this way, the researcher can see what is happening and adequately draw justified conclusions and move to the next stage.
- c. Withdrawal/Verification of Conclusion
- d. In the conclusion drawing or verification step, from the beginning of data collection, the researcher begins to decide what something means, noting regularities, patterns, explanations, possible configurations, causal lines, and propositions. Meaning emerges from data that has been tested for reliability, strength, and confirmability.

The data obtained by researchers from primary data sources, namely non-participant observations, will choose the main things that are considered importantly related to the research that the researcher is doing. Documents in the form of broadcast audio recordings from the VOA GONDANGDIA episode program 'Thanksgiving' and the transcript will help the author analyze whether elements of cultural hegemony are contained in the program.

From semi-structured interviews, researchers will focus on the media collaboration carried out by VOA (Voice of

America) with Radio Dangdut Indonesia in the VOA GONDANGDIA episode 'Thanksgiving' program. From the results of interviews from both parties, later researchers will see how this collaboration between media is carried out, and researchers will try to uncover the motives and goals of the media. Through literature or literature studies, the author looks for references on the concepts and theories of cultural hegemony from the owned books, and then the authors apply them to the research conducted.

The researcher will reduce the data according to the needs and focus of the research. The information and data will be compiled to be taken to the next stage, then analyzing the existing data using the theory of cultural hegemony and van Dijk's discourse analysis. They concluded whether The VOA GONDANGDIA episode 'Thanksgiving' program contains elements of cultural hegemony practices openly carried out by VOA and are not realized by listeners of Radio Dangdut Indonesia.

RESULTS AND DISCUSSION

The dimensions of the text that show the practice of hegemony in the VOA GONDANGDIA program based on these dimensions are as follows:

- a. Thematic Elements: The topic revealed in the Thanksgiving episode of the VOA GONDANGDIA program is Thanksgiving celebrations by Indonesian people in America. It aims to introduce how Thanksgiving is to listeners of Radio Dangdut Indonesia.
- b. Schematic Elements: divided into two subcategories, summary and story. In summary, consisting of subtitles, namely the Thanksgiving episode and the leads in the program, briefly explain the background of the celebration of Thanksgiving. The story consists of a subcategory of situations, namely Roy's visit to the house of an Indonesian citizen who is preparing to celebrate Thanksgiving.
- c. Background Elements: Provide and describe the background used throughout the

- program, namely dangdut music and the atmosphere of the home background, to give listeners the ambiance of a home visit. Even though the setting is only made up of effects, it can play the theatre of the listener's mind.
- d. Elements of Detail: Details in the Thanksgiving episode of the VOA GONDANGDIA program explain things always present in the Thanksgiving celebration, where the food mentioned is much different from what usually exists in Indonesia. The foods are mentioned in detail so that Dangdut Radio listeners know what foods the hallmarks of Thanksgiving are
 - e. Elements of Intent: The Information tells with Hidden and unclear sentences in the program that describes the information to the audience. The purpose is to arouse curiosity in listeners and pique curiosity.
 - f. Elements of Coherence: In the Thanksgiving episode of the VOA GONDANGDIA program, there is a sentence that defines a causal relationship, namely the origin of turkey as Thanksgiving food
 - g. Elements of Conditional Coherence: There is an explanatory sentence that links the events of Thanksgiving with the customs and culture of the celebration.
 - h. Elements of Distinguishing Coherence: In the Thanksgiving episode of the VOA GONDANDIA program, some sentences describe the different realities in America and Indonesia when there is a holiday. This reality consciously or unconsciously makes America look better because of its better system
 - i. Elements of Denial: The sources limited knowledge of Thanksgiving is presented simply to provide an overview of the historical background. They illustrated that the interviewees just wanted to join in celebrating Thanksgiving to adjust to American culture.
 - j. Sentence Form Elements: show the audience prestigious impressions of this program. The purpose is for the audience to indicate where the program is produced mentioned before mentioning the name.
 - k. Elements of Pronouns: The pronouns used in the Thanksgiving episode of the VOA GONDANGDIA program aim to characterize the source and replace some objects from the story presented in this program.
 - l. Lexicon Elements: In the lexicon, several sentences are presented to give a familiar impression, such as "Teman Dangdut" (Dangdut Friends) and "Semut" (ant). Also, the mention of foreign terms for the name of the food served on Thanksgiving. The purpose is introduced to listeners and gives a brief description.
 - m. Pre-Assumption element: several sentences in the show facts that have not been confirmed yet but explained by Roy and the informant.
 - n. The Graphic Elements in the Thanksgiving episode of the VOA GONDANGDIA program emphasize things that are considered essential for listeners to know. In the text, the word 'original' emphasizes that Thanksgiving is indeed American culture. Furthermore, the word "Ubi" gives a sense of Indonesian-ness during the previously mentioned foreign food names.
 - o. Metaphor Elements: There are metaphors in the VOA GONDANGDIA program. Thanksgiving Episode provides presuppositions, such as the word 'forehead' to give a striking impression on this program that can arouse the listener's curiosity and the word "sweet food" to describe the taste, not the appearance of the food. Thanksgiving Day special.
- The social context describes the pre-production to the post-production process, which is described in four strategies: selection, reproduction, inference, and local transformation.
- a. Selection Roy saw the similarity of the cultural patterns found on Thanksgiving Day with the culture of Indonesians who like to gather. He saw the involvement of Indonesian immigrants who were as active as native Americans in preparing and celebrating Thanksgiving, he thought this was an exciting thing, so Roy decided to

bring it up in an episode of VOA GONDANGDIA to tell the listeners of Radio Dangdut Indonesia how to celebrate Thanksgiving in the United States in the style of immigrants from Indonesia.

- b. Reproduction, The Thanksgiving episode of the VOA GONDANGDIA program, is not broadcast in America, but the selling point of this program for listeners in Indonesia is that the speakers are from Indonesia and the topics are interesting. In selecting the sources, Roy was assisted by VOA to find competent sources with the topics to be raised.
- c. In his statement, Roy wanted to raise another angle from the Thanksgiving celebration, namely that immigrants from Indonesia celebrated the celebration. Even though it is not directly related to the historical setting, the Indonesian people who try to follow and adapt to this culture are different. Then, the Thanksgiving episode of VOA GONDANGDIA also wants to evoke the culture of friendship in Indonesia which is almost fading, by giving an example of Thanksgiving celebrations by Indonesian people in America.
- d. Local Transform Related to how this program is created and broadcast. Roy wants to provide a different and relaxed atmosphere in this program so that listeners can receive the message he wants to tell. So, Roy uses the realm of the theatre of the mind to make this program attractive.

The dimension of social context or social analysis emphasizes the practice of power and access. Both are formed based on an analysis of the community. In research on the practice of cultural hegemony in the Thanksgiving episode of the VOA GONDANGDIA program from the results of literature studies and interviews conducted with two sources who are at the level of interest, namely the Station Manager and the Director of VOA, it is implied that there has been a practice of cultural hegemony from VOA to Radio Dangdut Indonesia. Furthermore, it explained how the process of hegemony occurs.

As a country in transition to democracy, Indonesia is still weak in running a system that

tends to be in adjustment. VOA sees this situation as an opportunity to enter and spread American understanding and values under the pretext of educating and exemplifying America's established and absolute values. The interview results show how strong VOA's power and access can affect the audience, which is the target of VOA broadcasts. The government, which is supposed to be the filter for the existence of foreign broadcasting institutions in Indonesia, gives full support to VOA to continue broadcasting and give different perspectives to the audience.

CONCLUSIONS AND SUGGESTIONS

Based on the results of research using van Dijk's discourse analysis related to media cooperation between VOA (Voice of America) and Radio Dangdut Indonesia in the Thanksgiving episode VOA GONDANGDIA program, it can be concluded:

1. Through text elements, the practice of cultural hegemony through text dimensions is carried out by VOA (Voice of America) in the Thanksgiving episode of the VOA GONDANGDIA program. The hegemony stems from the choice of theme and the many uses of English terms, and the atmosphere formed so that it can play the audience's theatre of the mind and form its own opinion about Thanksgiving.
2. Based on the production process of cultural hegemony, it can be seen from the conception of the VOA GONDANGDIA Thanksgiving episode program regarding his perspective, which has already been hegemonized by American culture and unconsciously passed it on to listeners of Radio Dangdut Indonesia.
3. In the dimension of social context, The data collected is based on literature studies and semi-structured interviews conducted with the Director of VOA (Voice of America) and Station Manager of Radio Dangdut Indonesia. It can be concluded that the incredible power of America and the excellent access it has through VOA (Voice of America) makes a practice of cultural

hegemony contained in the Thanksgiving episode of the VOA GONDANGDIA program.

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