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Ideological Representation and Power Domination on Discourse of Welcome Statue of *Biinmaffo*

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Abstract

Welcome Statue of Biinmaffo (WSOB) is the picture of social and cultural life of Biinmaffo community in Kefamenanu- Indonesia that discusses ideology and domination of power. The problem discussed in this study is how to state the of ideological representation and power domination in the WSOB discourse. It aims to identify and describe the ideological representation and power domination in the WSOB. The results showed that the term "BIINMAFFO" was an abbreviation of *Biboki, Insana,* and *Meomaffo* as a "Welcome" greeting. WSOB construction was based on Biinmaffo terminology. However, based on the cultural perspective, the domination of power is seen in the absence of cultural ornaments such as '*aluk*' and '*spears*' in the statue.

1. Introduction

Public space is characterized by three important things, namely: responsive, democratic, and meaningful (Lu et al., 2021). Responsive in relation to public space is a container that can be used for various activities and broad interests. Democratic, meaning that public space can be used by the general public from various social, economic and cultural backgrounds and is accessible to various human physical conditions. Meaningful means that public spaces must have links between people, space, and the wider world with a social context (Sari, 2019).

The Welcome Statue of Biinmaffo (WSOB) stands for Biboki, Insana, and Meomaffo which represent the people of North Central Timor Regency in general. The Biinmaffo Welcome Statue proclaims to anyone locally, nationally, and internationally that the people of North Central Timor

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District are formed from three swapraja (fiefdoms), namely Biboki swapraja, Insana swapraja, and Miomaffo swapraja.

The discourse conveyed through WSOB is actually a battle of ideology and power domination in North Central Timor Regency. The discourse features shown are always related to issues related to injustice, class differences, gender, racism, power, and domination that involve more than just text or speech. The dominance of power and other discourse features in WSOB are observed in detail in the following figure.



Figure 1.
Welcome Statue Biinmaffo

The figure above is a portrait of discourse on WSOB in public space, precisely at the KM 9 Kefamenanu Roundabout. Interpretation of the features displayed in the WSOB discourse can be in the form of cultural features, ideology, and power domination. Cultural and ideological features are shown through the traditional clothing and accessories worn by the three statues. It is clear that WSOB uses traditional clothing that characterizes their respective cultural identities, while the dominance of power feature can be interpreted through the position of the statues that turn their backs to each other with different directions of view. In addition, the dominance of power is also seen from the cultural equipment and attributes shown by the three statues such as kelewang and spear.

Ideological battles and domination of power in the North Central Timor Regency area, such as in the WSOB discourse above, can be studied thoroughly to be widely known through the Critical Discourse Analysis (CDA) approach. Critical Discourse Analysis is an effort or process to explain a text that is studied by a person or a dominant group whose tendency is to have certain goals to get what they want (Mardikantoro, 2014; Latupeirissa et al., 2019). In critical discourse analysis, discourse is not merely understood as a study of language, but is understood as a form of social practice (Subagyo, 2010).

There are three reasons underlying this research, namely (1) the existence of the Biinmaffo statue at the kilometer roundabout 9 Kefamenanu is a representation of the socio-cultural life of the people of North Central Timor in general, (2) research related to ideology and power domination shown in the WSOB has never been done by anyone, and (3) detailed information in the WSOB discourse needs to be disseminated to the wider community. The three reasons above are the urgency of this research.

The research that is relevant to this study is a study entitled "Ideology Representation in the Polite Speech of State Officials on Mata Najwa Talkshow". This research shows that State Officials try to maximize profits wisely by being selfless and minimizing social costs (Widyawari & Zulaeha, 2016). Another relevant research is research on "Ideological Representation Behind the Discourse on the

2019 Presidential and Vice Presidential Elections in Kompas Media". The purpose of this research is to reveal the ideological representation of Kompas news about the 2019 presidential and vice presidential elections through text forms, discourse practices, and socio-cultural practices. This research uses Norman Fairclough's CDA theory with a qualitative approach. Based on this theory, the ideology of Kompas media represents siding with the presidential candidate pair Jokowi- Ma'ruf (Zainuddin, et al, 2021). The next relevant research is about "Kristis Discourse Analysis of Fairclough and Wodak Models on Prabowo's Speech". This study aims to analyze the discourse of Prabowo's speech using Fairclough's CDA approach. The results showed representation, relation, and identity in Prabowo's speech discourse. In addition, there is Wodak's historical relationship in Prabowo's Speech Discourse (Megawati, 2021). The next relevant research relates to "The Domination of Nadiem Makarim's Ideological Symbolic Fight: Norman Fairclough's Critical Discourse Analysis". This research was conducted to find out the lingual features of vocabulary description aspects and modes of linguistic discourse in the form of symbolic violence of language use based on Norman Fairclough's critical discourse analysis in Nadiem Makarim's ideology. The results of this study indicate the existence of a lexical process in the words "Mas Minister, Indonesiana funds, and independent curriculum". These three words are symbolic battles that are raised through officially recognized naming (labeling), monopolizing vision, imposing views and actions, and controlling perceptions (Pratama, et al, 2022).

2. Materials and Methods

The theory used as the basis of analysis for the problems discussed in this study is the theory of Critical Discourse Analysis (CDA) proposed by Norman Fairclough. Norman Fairclough's critical discourse analysis theory is a combination of social theory (discourse) with linguistics that gives rise to critical linguistics. This combination in turn is very useful to see how power relations behind the text and how ideological power is textually articulated (Munfarida, 2014; Sani et al., 2021).

Discourse is not only limited to texts in written form (Li, 2020; Sujaya et al., 2021), but discourse includes speech, writing, visual images, or a combination of the three. This means that even visual images include text and are part of the object of study of critical discourse analysis. In line with Fairclough's conception that in discourse analysis, there are three dimensions that represent three domains that must be analyzed, namely (speech, writing, visual images, or a combination of the three), discursive practices that include text production and consumption, and social practices.

Texts should be analyzed through a linguistic approach that includes formal forms such as vocabulary, grammar, and textual structure. Discourses produce knowledge and social practices and the power relations inherent in them. By considering discourse as a social practice, Fairclough automatically rejects the equation of discourse with text. For him, text is a product of the text production process and not the process itself. Thus, the discourse analysis offered is not only focused on the text, but also includes the consumption of the text by the reader and its relationship with its sociocultural conditions. The distinction between text and discourse, for Fairclough, is important to support his conception of discourse as a social practice. By viewing the text only as part of the discourse, the text is not considered autonomous and free from the social environment. Ideology, according to Fairclough, is produced and reproduced for the sake of power. Its existence is crucial to support or perpetuate power relations in social structures or in society. The construction of meaning towards reality through language, both in terms of meaning about the world, social relations, and social identity, is ideological because it pretends to establish relations of domination in society.

This study uses a qualitative research design, which is research that uses a natural setting, with the intention of interpreting the phenomena that occur. The reason for using this qualitative design

is because the data obtained in the form of symbols will be discussed qualitatively. This research was conducted at the Kilo Meter 9 Roundabout Welcome Monument, North Central Timor Regency. The object of this research is the Biinmaffo Welcome Statue. The type of data in this research is discourse documentation data in the statue of the three kings of Biinmaffo. The data sources in this research are the statues of the three kings of Biinmaffo and informants. The instruments used in this research are cameras and digital recorders in the form of smartphones. Data collection techniques in this research are observation, documentation, and interview techniques. The focus of this research analysis is to trace how ideology and power domination are displayed in the discourse of the statue of the three kings of Biinmaffo in Kefamenanu's public space. The analysis techniques used by researchers, namely: (a) researchers documented the discourse of the Biinmaffo three-king statue discourse, (b) researchers classified the documented data based on the focus of analysis, (c) analyzed the data based on Norman Fairclough's Critical Discourse Analysis theory, and (d) researchers drew conclusions, assessments of the data found discussed and analyzed during the research (Iskandar, 2009). The presentation of the results of data analysis in this study uses formal and informal methods. The technique used is inductive technique, which is the presentation of data analysis by stating specific things first and then drawing a general conclusion (Sudaryanto, 1993).

3. Results and Discussions

There are two main issues that are the focus of discussion in this research, namely the representation of cultural ideology and the domination of power in WWSOB. These two main issues are presented as follows.

3.1 Representation of Cultural Ideology in WWSOB

The discussion related to the representation of cultural ideology in WWSOB is directed at the working principles of CDA according to Fairlough which includes three dimensions of analysis. The three dimensions of CDA in relation to this research are explained in detail as follows.

a) Representation of WWSOB Cultural Ideology based on Text Dimension

The text dimension in CDA represents something that contains a certain ideology so that the text is studied linguistically to see how reality is displayed or formed. The reality in the text has the potential to represent a certain ideology, how the author constructs his relationship with the reader, and how an identity is to be displayed. As a text contains a certain ideology, the text is dismantled linguistically to see the linguistic aspects, namely vocabulary, semantics, sentence structure, coherence, and cohesiveness that form an understanding. In relation to Fairlough's critical discourse analysis model, the text data contained in WWSOB is shown in the following figure.

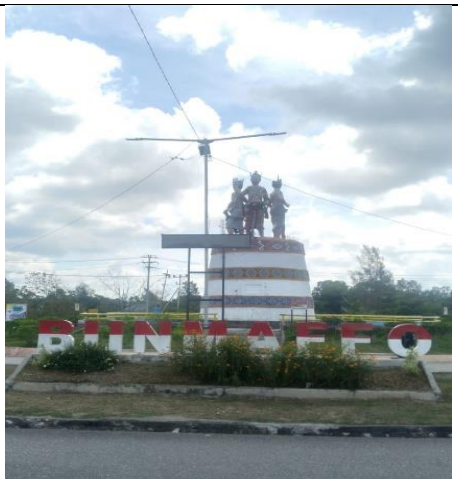


Figure 02.
Text Dimensions in WWSOB

The data Figure above is the text dimension data which is the focus of analysis in WWSOB. The text observed in the image above is "BIINMAFFO" which is an abbreviation of Biboki, Insana, and Meomaffo. This abbreviation is understood as a slogan that unites Biboki, Insana and Meomaffo. Biinmafo was initiated by NGOs/NGOs in 1997. The text of BIINMAFFO was actually created as a "Welcome" greeting for anyone visiting or crossing the territory of North Central Timor District. The Biinmafo statue is not a representation of independence/self-reliance in North Central Timor, but is only a welcome statue.

The order of the names Biinmafo has its own meaning. If Insana or Meomaffo comes first in the abbreviated name then it doesn't have any meaning. Biinmafo literally means In This Shade. Bi 'di', maffo 'shade'. In general, in the history of the three bases of three principals in Timor, there were three great kings who ruled over the whole of Timor long before the kingdoms of Sonbai and Majapahit. Biboki is a big man. The color play on the BIINMAFFO slogan in WWSOB is based on the creation of a text constructor. The red and white colors are a symbol of Timorese society in general. In particular, the red and white color is used as a symbol of death for the Biboki people in TTU district. The Biboki people always use two colors of cloth, namely red cloth and white cloth for the bodies. The red color is placed at the head of the body and the white color is placed at the foot of the body. The white color symbolizes a white/pure soul and the red color symbolizes courage. These two colors are used as a symbol of regeneration and sustainable life.

The Biinmafo slogan forms an ideology which, if analogous to Sabang-Merauke, forms the Unitary State of the Republic of Indonesia. This ideology has the slogan "Salun Meomaffo Kuloan Maubesi". This motto has three meanings. The first is unity which is likened to a needle and thread. Like a needle and thread, the life of the people of North Central Timor (TTU) is inseparable from one another. Second, the TTU community is open to anyone, embraces and accepts all ethnicities. Third, the TTU community always prioritizes brotherhood 'eating and drinking from the same source, the same land and the same spring'.

b) WWSOB Cultural Ideology Representation Dimensions of Discourse Practice

The dimension of discourse practice relates to the process of text production and consumption. The text production process is more directed at the maker of the text. The process of text production

relates to experiences, knowledge, habits, social environment, conditions, circumstances, contexts, and so on that are close to themselves or within the creator of the text. Text consumption depends on experience, knowledge, social context which is different from the maker of the text or depends on the reader or audience. How can someone receive the text that has been presented by the text maker.

The construction of the WSOB is based on Biinmaffo terminology which represents the three major swarajas, namely Biboki, Insana and Meomaffo. The name Biinmaffo appeared during the leadership of the Dutch East Indies. During the leadership of the Dutch East Indies, the TTU Regency area only had one kingdom, namely Meomaffo, led by King Amkono who was directly appointed by the Dutch East Indies government. During his reign, King Amkono asked the Dutch East Indies government to divide the Meomaffo kingdom into several kingdoms because of its vast territory. On that basis, the Dutch East Indies government divided the kingdom of Meomaffo into three swabraja, namely Swabraja Meomaffo, Insana and Biboki.

The creation of the WSOB at the kilometer nine roundabout shows the existence of TTU which was formed by three large private entities. On the monument there are three statues that represent the identities of the three autonomous regions. On the monument, the Biboki statue is made in a position facing North while giving directions. The discourse conveyed through the presence of the Biboki statue is that the people of TTU are always open to anyone who crosses or visits the TTU area. The position of the hand provides a welcome discourse guide for visitors entering the TTU area. The other two statues, namely those representing Insana and Meomaffo, stand based on the direction of the road in the TTU area. The Insana statue was constructed by holding a stick and the Meomaffo statue was constructed by holding a kelewang which leads to every corner of the TTU area. In addition, the two statues also proclaim goodbye for visitors leaving the TTU area.

Based on text consumption, WSOB was made to represent or represent three major areas in TTU, namely Biboki, Insana, Meomaffo with different cultural characteristics. The Welcome Statue needs to be made because it is to welcome anyone who enters and crosses TTU. The concept of building the statue is considered as normal phenomena or there is not a problem, but the obstacle is the name attached to the statue 'Biinmafo'. With the name Biinmafo, the Biboki people consider this to be harassment because there is a lot of ambiguity about the statue. The form of obscurity can be observed from the clothing motifs to the accessories used. Apart from that, pinning the name Biinmafo is also seen as not paying attention to Biinmafo's own motto that the North Central Timor region is an area that is open to anyone. Anyone can enter TTU regardless of race, ethnicity, religion, and so on.

The accessories and clothes used are considered harassment because there are differences in the provision of accessories. For example the use of a headband. The headband used doesn't look like it should. In addition, the color of the cloth used does not represent the region, for example, Biboki is supposed to be the color of the rainbow.

Aluk should be used by all the statues on the Welcome monument. However, in reality only one statue wears an aluk while the other two don't. Aluk has a meaning that describes a person's maturity and responsibility symbol. This symbol of maturity can be observed in social life. Aluk used to put betel nut to serve people he met. Betel nut as a communication tool or glue in association. In Timorese customary affairs, this is very important. When a man proposes to a woman, he uses the aluk containing betel nut to propose to the woman. Aluk is also an addition to the aesthetic value of how to dress.

c) WWSOB Cultural Ideology Representation of Socio-Cultural Practice Dimensions

The people who live in TTU Regency are generally divided into three jurisdictions, namely Biboki, Insana, and Meomaffo (Biinmaffo). Communities in these three areas have different identity markers. Identity markers from each region are basically observed through the motifs and patterns

of woven fabrics. In relation to WWSOB, this identity marker is also shown in the motifs on the body of the monument and the traditional clothes worn by the three statues. The woven cloth motifs of the Insana people are basically in the form of a rhombus which is clearly visible on the top of the monument and statue facing south while holding a spear. This rhombus motif is the result of the contemplation of the First King. The motivation for making motifs was that the king wanted to educate the public to get to know the education system informally and to create jobs for the Insana people.

3.2 Domination of Power in WWSOB

Based on Norman Fairclough's point of view in critical discourse analysis (CDA), the domination of power is indicated in WWSOB. The domination of power is observed in terms of territory, culture, and politics between regions.

a) Domination of Power in WWSOB from the Territory Side

In relation to territory, the domination of power in the WWSOB is understood through the elimination of the Bikomi area in the creation of the WSOB. The TTU region has four kingdoms, namely the kingdoms of Bikomi, Biboki, Insana and Meomaffo. Based on interview data with the heir to the Bikomi kingdom, the Oenun Mutis kingdom, which is now popularly known as Bikomi-Meomaffo, has a very broad territory within the TTU area. The territory of Bikomi-Meomaffo includes the areas of Bikomi, Tunbaba, Manamas, Noemuti, Noetoko, Naktimu, Aplal and Naikake. The eastern part of Bikomi is bordered by Bijaesuif which borders Malacca, the tip of Maurisu and the confluence of the Noemuti, Noebikomi, Noebanain and Noe Mubesi Insana Oelolok rivers. The western part of the Bikomi region is bordered by Ambenu in Nasikaenfen. The northern part of Bikomi is bordered by Penta'u tasi Bana. The southern part of the Bikomi region is bordered by Nonometa.

In addition, Bikomi's territory also consists of five sub-districts, namely Bikomi, South Bikomi, Central Bikomi, North Bikomi, and Bikomi Nilulat. The Oenunmutis area consists of 13 sub-districts which include the five sub-districts in the Bikomi region, the sub-districts of East Meomaffo, Naibenu, Noemuti, East Noemuti, Musi, West Meomaffo, Central Meomaffo and Mutis.

The description of the territory of the Bikomi kingdom above clearly illustrates that there is an element of domination of power from the other three kingdoms in TTU over the Bikomi kingdom based on the WWSOB at the kilometer 9 roundabout. The domination of power in the WWSOB is also felt by the Bikomi community through complaints from the Bikomi community regarding the absence of Bikomi's name in terms of Biinmafo which usually represents the area of TTU Regency. If the Biinmafo Statue is a symbolic representation of the TTU area, the statue and name that represents the Bikomi area should be included in the WSOB.

b) Domination of Power in WWSOB from a Cultural Side

The domination of power in the WWSOB from a cultural perspective is evident from the cultural ornaments embedded in the WSOB. At WSOB, the cultural ornaments are worn by the three different statues. In general, cultural ornaments in WSOB include aluk (place for betel nut for men), crowns, kelewang (swords), and spears. The domination of power is seen in the absence of cultural ornaments such as aluk and spears on the Biboki and Meomaffo statues. On the other hand, the kelewang is only used by the Biboki and Meomaffo statues. These three cultural ornaments are the identity of these three jurisdictions. Therefore, these three ornaments should be worn on every WSOB statue. Aluk as a place to put betel nut and add aesthetic value which symbolizes the maturity and responsibility of

men in the TTU area. In Timorese customary affairs, this is very important because it is used by a man to propose to a woman. In relation to CDA Norman Fairclough, this is a discourse on the loss of aesthetic values, responsibility, and immaturity in men in the Biboki and Meomaffo areas. However, when viewed from the kelewang and spear ornaments, elements of authority, maturity, and honor are shown by the Biboki, Insana, and Meomaffo regions respectively, because the kelewang and spear are symbols of authority, maturity, and honor for the TTU people.

Another struggle for power domination in WSOB is also observed through the crowns worn by the three statues. In WSOB, it is clear that there are two statues (Biboki and Meomaffo statues) wearing crowns made of silver with the same shape, while the Insana statue is wearing a crown made of cloth which is commonly called a headband.

4. Conclusion

Cultural ideology in WWSOB is observed in three CDA dimensions, namely the text dimension, the discourse practice dimension, and the socio-cultural dimension. The text dimension is analyzed from the words "BIINMAFFO" which is an abbreviation of Biboki, Insana, and Meomaffo as a greeting "Welcome. There are three meanings of this motto, namely (1) unity which is likened to a needle and thread. Like a needle and thread, the life of the people of North Central Timor (TTU) is inseparable from one another; (2) the TTU community is open to anyone, embraces and accepts all ethnicities; and (3) the TTU community always prioritizes brotherhood 'eating and drinking from the same source, the same land and the same spring'.

The dimension of discourse practice is directed at the production and consumption of texts. The construction of the WSOB was based on Biinmaffo's terminology which represented the three major swarajas, namely Biboki, Insana, and Meomaffo during the leadership of the Dutch East Indies. Based on the consumption of the text, the Welcome Statue needs to be made to welcome anyone who enters and crosses TTU. Based on the socio-cultural practice dimension, the Biinmaffo people have different identity markers which are observed through the motifs and patterns of woven fabrics. In relation to WWSOB, this identity marker is also shown in the motifs on the body of the monument and the traditional clothes worn by the three statues.

The domination of power is observed from the side of the territory and the side of culture through the words "Biinmaffo" and the absence of a statue representing the Bikomi area. In terms of territory, it was marked by the annihilation of the Bikomi region in the creation of the WSOB. From a cultural standpoint, the domination of power is seen in the absence of cultural ornaments such as aluk and spears on the Biboki and Meomaffo statues. On the other hand, the kelewang is only used by the Biboki and Meomaffo statues. In addition, there are two statues (Biboki and Meomaffo statues) wearing crowns made of silver with the same shape, while the Insana statue wearing a crown made of cloth which is commonly called a headband.

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