

Tari Pendet News on Metro TV in 2009: Reviving National Sentiment

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Abstract

This paper contains idea that sensationality could also appear in the news of bilateral misunderstanding. In this study, I assume that rather than framing the international public issues into substantial frames, sensational news of international affairs would merely expose the news into emotionally-sensitive or provocative frames of involving countries. In addition, I presume that the sensationality of international newscast could find its source in the emotional aspect of cultural identity relations between the relating countries. If the assumptions are confirmed, I would like to emphasize also what kind of sensational frames are being used and the logic order of the frames. I apply qualitative frame analysis approach to prove whether Metro TV newscast frame the news of 'confrontations' between Indonesia and Malaysia in the case of Pendet Dance usage in Malaysian advertisements whether in sensational frames or whether not. Employing Pan method, I identify four structural dimensions affecting frame formations: syntax, script, thematic, and rhetoric of the narrative. In the other hand, I use interpretation method to analyzing voice, facial expressions, visual symbols and camera techniques which are parts of television news text. The research found that sensationalism of Metro TV news about 'Tari Pendet controversy' is embodied through national sentiment frame and with several news framing that employed text features leading to sensationalism such as partiality, imbalance proportion, inaccurate information, labellisation that leads to negative connotation, and judgemental non-verbal expressions.

Keywords: News sensationalism; Media framing; National sentiment; Identity

Introduction

Indonesia and Malaysia relations could be parodically described as "attacking Malaysia, rescuing Siti Nurhaliza." Attacking Malaysia (*ganyang Malaysia*) is a slogan that firstly popularized by former President Soekarno in 1960's when Soekarno declared political confrontation towards Malaysia [1-3]. Meanwhile, "saving Siti Nurhaliza" represents the mutualistic relations between two countries especially in economic sector. Promotional video for Malaysian Tourism 'Enigmatic Malaysia' that was broadcast internationally in Discovery Channel seem brings back the "*ganyang Malaysia*", dispute between two countries into Indonesian public life through mass media reports. Metro TV, first Indonesian news television, was also broadcasting the dispute under news title 'Malaysian claim over Tari Pendet' during August to October 2010.

Some public officials aspired that Indonesian mass media reports had raised the tension of Indonesian towards Malaysian and argued its sensationalistic reports inspired public to act more than protests in public, for example throwing rotten eggs into Malaysian General Consulate in Medan and burning Malaysian flag in September 2009. However, rather than trying to reveal the relationships between the news and public reactions, it is urgent to firstly inquire whether how the media frame the reality on Malaysian promotional video in their news and does the news frame lead to news sensationality.

This paper argues that mass media apply a framing strategy in order to attract their audience to read or to watch their foreign news about event occurring in other country and the event might impact to people in home country. In addition, mass media acquire their framing strategy from their social, political and cultural experiences in the societies they have been living and media frame shows their experience. Last, news sensationalism are represented through frame that stimulates the feeling of nationalism. Therefore, this study integrates knowledge within the realm of three distinct fields: (international) news sensationalism, media frame, and Malaysia and Indonesia ethno-nationalism relations.

In this research, I narrow the focus into television news and more into Metro TV newscasts. Televisual news about Malaysian promotional video has more probability to be watched by Indonesian people considering the popularity of television which offers audiovisual culture to many Indonesians, rating system applied and the tight competition in the industry. Thus, news sensationalism strategy in television news media might be giving more impact to Indonesian societies. Moreover, according to content analysis research on Metro TV news in 2008, there was a tendency that sensationalism had become a strategy in news reporting [4]. Thereafter, looking closer to Metro TV - the first news television in Indonesia although not the first television channel broadcast news- will give a description about how far senior news television has committed to news sensationalism.

News sensationalism and media frame

News sensationalism has been believed as the excess of low quality journalism practices [5] or the alter of 'conventional journalism' which has been scientifically found since the emergence of print journalism itself [6] and or during the era of highly competition of news media industry [7-10], not only competition amongst the same group of news product, but also amongst broadcast news, prints and Internet [11]. News sensationality takes form in overdramatized, extravagant, uneducating, sensationalistic content of news [8,12], in order to arouse audience's emotions, and then depoliticizes public sphere and citizens.

While Vettehen [13] suggests that sensationality on televisual news

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might be contained intrinsically in dramatic subjects, such as sex, misery, and crimes. Dudo et al. [14] argues that the potential of sensasionality in news, for example health crises news, could be diminished if the events are represented proportionally in news text, giving the public information on risk anticipation strategies, comparative references, and quantitative evidences. In line with Dudo et al. [14], serious news topic, political news for example, could be received sensational if the viewers agree the overdramatizing features [5,9,15] are successful, even in contrast, frequent emotional arousal in television news could be meaningless for the viewers [10], thus, sensationalistic news is sensationalistic when the audiences feel it as well.

In addition, sensationality of news is not only derived from the applications of stimulating emotional features in text, but also incorrect events representation or decontextual news [16], for example the salience of worst case scenarios rather than of the anticipation of the risks in the news of avian influenza Dudo et al. [14]. Therefore, I should emphasize here that news sensationalism is not only intrinsically contained in 'bloody or miserable' raw reality, nor directly means intentional fabrication by the gatekeepers in order to modify 'serious and boring' news into sensasionalistic one [9], but more importantly is that the audiences are also corresponding to the 'sensationalistic news' since the same values are culturally shared amongst gatekeepers and audiences.

However, in the context of international news, sensationalism seems become the basic recipe for successful newscast. Discussing sensationalism in international news is important in this article since the Indonesian news researched was reporting about an event that was happening in other country, Malaysia. According to Ostgaard sensationalism is inherently influencing the international news flow. He reviewed many European and American scientific sources in which he concluded that many news media were found overpopularizing their foreign news, and employing frequently immoderate, heavily nationalistic, or greatly oversimplified interpretations towards foreign affairs and international events.

In addition, the research of Novais [17] on international reporting suggests that since international report is intended for the audience of home country, the report naturally contains national bias during the editorial process, which the bias can be traced from nation-centrism or ethnocentrims of the home nation towards the country of the news source. As what Moeller found in many international news, journalistic principles—which ideally contains balance and public education as its principles- were often absence in practices. As a result, the international news could not provide proportional explanation in order to put context of the events [18].

Sensationalism is manifest in media framing. It does not stop merely as a value or belief, but aspires in actions and results as well. Frames are the "principles of selection, emphasis and presentation composed of little tacit theories about what exists, what happens and what matters" [19], thus frames contain salient objects or regular tradition and employ identical or synonymous words and symbols which are concentrated in a definite period [20]. In the context of media, framing and to frame is an integral part in the editorial process [21]. Selection of news angle, changing an occurrence into news event in story line and into news report is the manifest of media framing, thus, media frame are the patterns of representation and interpretation of symbols and themes that organize the discourse [19,21]. Sensationalistic broadcast news, according to this framing theory then, is the story line that contains selection and salience of perceived reality which is developed through elements and features that represents central organizing idea and is able to generate sensational feeling in its audience.

Therefore, international news sensationalism has three dimensions. First, *text* dimension. As news sensationalism in general, international news sensationalism takes form in media text which contains consistent and diachronic text elements referring to emotional meaning in the interpretive framework of audiences in home country. The main elements of televisual news is sound and picture which complements to each other, as what McQuail [12] states that "picture may well tell the story but the words pin down the intended effect." Therefore, sensasionality, the form of the value of sensationalism, on television news is detected by analyzing how pictures and narratives forming the news texts are selected and designed in order to build dramatic effects [15]. Tragic and sensationalistic elements in text narrative are developed with supporting metaphors, vulgar language, emotional adjectives and adverbs [18]. In addition, pictures selection, sound application, duration, personalization, important person quotation, and voice-over could overdramatize the text [10]. McQuail [12] argues that the televising of news has intensified the cross-cultural appeal of news by telling the story in pictures to which can be added words in any language or with any angle. It means that international news in televisual form is more flexible to be adapted to the local taste, culture, and perspective.

Second, *news gatekeepers intrepretive framework* dimension. Culturally shared values amongst news gatekeepers and audiences as a member of a society lead news gatekeepers to assume, fulfill and manage the hopes of audiences into media narratives. When news producers assume what is important for their audiences and decide the strategy of packaging realities in to news, they could unconsciously participate in news dramatization. Ideally, what might be important to the audiences means what is relevant to public interest since journalists works to serve public interest. Nevertheless, "relevant" and "public interest" could be misused and resulting in "public interest to hide the real media interest" [12].

Besides the ethnocentrism factor that has been submitted above, Novais [17] identify three factors determining how media reports of international affairs and events. *First*, the interpretive scheme of news media depended on its relationships to government. If the relationships between news media and government was good, the news media would employ government's perspective. *Second*, international reporting was consistent with the application of foreign policies of home country. Therefore, international reporting was lacking of independent analysis, alternative sources and criticisms towards government of home country. Third, it is related to the integration of national interests in the international reporting. National interest of home country is one of the important criteria in selecting and presenting events as news.

Third, the paradigm of media organization dimension. The way of media organization defining the audience (or society in general) will impact to media framing and news produced. The domination of economic paradigm leads media to place profit making at first priority and public interest comes at second, third, or last. In order to get higher rating of news show, news gatekeepers may prefer news containing overdramatized features to be broadcast or published. Being similar with news sensasionality in general context, the determining factor of international news sensasionality is economic consideration that news media and news agency select event and topic of international affairs which they think it could arouse audience emotions and compete in the market in order to gain financial efficiency and maximum profit [18].

Televisual news journalism has been accused as the most frequent news media applying news sensationalism [5,7]. On the other hand, sensationalism in televisual news has been commonly accepted rather

than in print journalism since televisual news could easily employ verbal, non verbal, and symbolic features which are able to arouse viewers emotions [9]. As in print news, sensationalism as a value on televisual news is embedded in stages of editorial process. It starts from topic selection, news angle selection, facts gathering, news writing, news editing, video editing and news publishing or broadcasting. The value is embodied in the news text.

Malayness and national identity

Since it is useful to understand from which experience Indonesian media share their values with their audience, I emphasize the strategy practiced to treat Malayness in precolonialism, colonialism, decolonialization, and independence periods. Understanding Malayness is the key to understand national identities of Indonesia and Malaysia [22]. Being intertwined with other factors such as Islamization, occupations, struggle to colonialism, Javanese identity and nationalism building in each countries, Malayness has shaped Malaysia with its Malayness as the national identity while Indonesia with its Indonesianess. By studying Malayness, we can understand how each country has been defining their originality and excellence, developing their identity and treating one another in post colonialism.

Many historical sources suggests that Malay early culture originated in the region of Sumatra, although it is still debatable whether it was in Palembang (Srivijaya Kingdom) or in Jambi territory in seventh century [22,23]. Nevertheless, as Reid [22] has stated, "Malayu did not establish itself as the name for a people at that time" but rather to kings or for custom or to royal descent from Bukit Siguntang, and the Archipelago or its people in general most commonly identified as "Jawa" or "Yava". The domination of Malay culture in Sumatra was slightly diminishing in 13th century as Javanese empire invaded them, then, Malay culture arose in Melaka in 14th century after Malay Hindu-Budhist Prince, Parameswara, was successfully fleeing from Majapahit expedition and settling up major port in Melaka, thus, they assure that the predecessor of Melaka-Johor people are Malay Sumatrans [3,22,23]. Only by the end of Melaka Sultanate, Malayu term had begun referring to "the minority to Melaka population who had lived long enough to speak Malay as a first language and to identify with the Sultan as his loyal people [22]. This early Malay history implies that some Indonesian and Malaysian are descendants of the same ancestor in Sumatra Indonesia. It also suggests that Malay people in Malaysia is originated in Sumatra.

Islamization in Melaka is also a factor contributing to the egalitarianisation of social class and reconstruction of Malayu identity. Malay people started to be identical with Moslem in Southeast Asia region Melaka Kingdom era since Parameswara converted to Islam with commercial motives [3,23]. After the coming of Islam in Southeast Asia, the relations amongst Malay people were more egalitarian rather than its relations before Islam, however, Sultan was still respected by its people although Sultan was not the patron of them anymore [3,23]. The Portuguese occupation in Melaka in 1511 led diaspora of Malay to Riau, ohor, Aceh, Patani, Palembang, Banten, Brunei, Makasar, Banjarmasin, end even Cambodia and Siam [3,22-24]. This diaspora became simply Malays who also Moslem and using Malay language as a lingua franca for commerce and Islamization in many regions in Southeast Asia [22,24]. In the 16th and 17th centuries, Malayu people was associated to "descent from Srivijaya, Melaka, or Pagarryung, and a commercial diaspora that retained some of the customs, language and trade practices developed in the emporium of Melaka" [22]. This stage of the history tells us that since the 16th century Malayu peoples had spread very widely in Southeast Asia, and many peoples

in the Archipelago and the Peninsular until this day might have shared similar Malay culture.

The next stage of Malayness identity construction shows us that Malaya identity was differently developing in Malaya Peninsula and Malaya Archipelago. The labelisation towards locals in Malaya Peninsula by the British colonials put much weight to the construction of Malayness which is people with its own ethnic origin and genealogy, its own language, and its own relatively broad boundaries against other ethnicities [22]. As a collective term, Malaya was used as well by the English rulers to refer to Bugis, Aceh, Java, or Mandailing in the Straits [22-24]. After Malaya received their independence, authoritarian consociationalism politics in Malaysia has created Malaya nationalism in the Peninsula, which means putting Malaya ethnic in superior positions and privileges above Chinese and Indian in many life divisions, especially through National Economic Policy (NEP), however, to become Malaya (masuk Melayu) in Malaysia is easy: by converting to Islam [3,24].

In other hand, although Malaya had been the lingua franca of the Dutch colonial territory in Malaya Archipelago since the mid of 17th century (practiced by Moslem and also Christianised minorities in Ambon and Minahasa), Dutch used the term native (*inlander*) and then *orang Hindia* to describe locals in Malay Archipelago [22]. In addition, Javanisation of Sumatra arose in late Dutch colonialism in the Archipelago, since then, Sumatra island was started to be marginalized and hegemonized by Javanese culture [23]. Therefore, instead of Malayness becoming the major identity in the Archipelago, decolonialisation in the region put Indonesia as the superior identity than Malaya, Bugis, Sunda, and many others although its Indonesianess is Javanese hegemonized [24].

The Indonesian sentiment towards Malaysia was firstly outburst when Soekarno declared Indonesian confrontation to Malaysia in 1963 and put down its membership from United Nations when Malaysia entered the organisation. Soekarno rejected the idea of the Malaysian federation formation. There were several factors believed as Soekarno's rejection. First, the ambition of Soekarno to revive 'Javanese empire' in Malay Archipelago and Semenanjung Melayu as it was during Majapahit Kingdom. Second, Soekarno wanted to show the superiority of Indonesia towards Malaysia who gained its independence by receiving "gift" instead of people power as Indonesians did [1,2]. Indonesian people was hurt by the occupation of Netherland, thus, seeing Great Britain as the mastermind of Malaysia existence, and Indonesian society felt Malaysia was a weak country played by colonial power and stranger race (China) [2]. The hatred of Indonesia towards England and Malaysia was reinforced by the experience of English and Malaysian supports for revolts in Sumatra in 1958 [2].

Indonesian nationalism which was formed in Soekarno then strengthened in the era Soeharto, results in Indonesia as national identity and Malay identity is only part of it. Meanwhile, although Malaysia respected modern Indonesia as "non-Malay people" when Indonesian is in Indonesia, Malaysia considered the Indonesian migrants as Malay, rather than Indonesian migrants, when they opened a mass migration period in 1960's and 1970's in order to more marginalize Chinese and Indian in number of populations and culture hegemony [24] and its strategy is still being used to label Indonesian migrants in post 1970's. In addition, although the Indonesian descendants preserve their tradition in Malaysia, Malaysian claims them as Malay.

Method

Constructivism perspective in this research contains view that

values, ethics, moral choices, and media partiality are integral parts of news production [25,26]. News media work in the world of verbal expression, non verbal expression, illustration, motion pictures, photo, icon, graphs, and audio as the main material to produce their news. In line with the idea, researcher is not vacuum from values, thus, values, ethics and morals of researcher influences research process, the meaning of text emerges from the active process of the researcher in interpreting data and dissolve oneself to the environment of the research object.

This findings presented here are based on a frame analysis towards eleven news with the topic about Tari Pendet controversy in Metro TV during August-October 2009 that was mostly broadcast in Headline News and Metro Siang. In order to reveal the frame on Tari Pendet News and identify sensasionalistic feature appeared in the news framing, this research employs frame analysis method. This research method is able to answer what kind of established cognitive structure had framed the news and how the news is framed [27-29]. The data is derived from four text elements: syntax, script, thematic, and rhetoric of the narrative. In the other hand, I use interpretation method to analyzing voice, facial expressions, visual symbols and camera techniques which are parts of television news text. However, the analysis here focuses on the narrative as the text strategy to pin down what have been represented in the pictures.

Findings and Discussion

The news about Tari Pendet The frame used in the news is national sentiment frame. The four framing in the periods support the frame. As stated by Bikhu Parekh [30], national identity is interrelated tendencies that each generation has to identify, redefine, and revise them periodically. However, its members would not be hesitate to confront it since "it has history, traditions, beliefs, qualities of character and historical memories which delimit the range of alternatives open to it" [30]. National sentiment is able to emerge since national identities are prone to change and political contestation and in which ethnic community can associate their cultural capital with Poole [31]. In addition, national identity invokes social psychology [32]. Therefore, national identity is also the source of emotional feelings shared amongst its members. The disturbance towards the identity can lead to social reactions.

In other hand, the framing strategy in this news might evoke proposition that public interest is normatively present in various function of press and journalis, but also interpreted differently in every social and political context of each country [33]. One of the role of media in order to preserve public interest is by acting as agenda setters, responsible to increase the awareness of social problem and help the public to understand common interest [34]. Nevertheless, unlikely press in United States which had passed three stages model of journalism [35], in the country of transitional democracy, news media structure and the journalist are still developing and adapting themselves to the change and encountering many obstacles coming from government, market, and profession [34]. Tim LP3ES [36] concluded that television channel designed news program in order to gain advertisement revenues in any possible extent, thus sensational news are designed in order to stimulate the audience emotions. The condition of competition within television newscasts sector has been tighter as the emergence of TV One, news and sports channel, in 2008 has competed with Metro TV eversince. In consequence, the efforts put in order to attract the audience attention might be increasing. One strategy that was applied to reach the goal was by provoking the national sentiment of Indonesian public towards Malaysia.

Period one: Malaysian deliberate claim on Indonesian cultural heritage

The first broadcast news on the Enigmatic Malaysia video started from the judgement that Malaysia was never stop claiming Indonesian cultural heritages as theirs. As really clear represented in the news title, the news try to locate Malaysia as the guilty party by using "claims" as the active verb for Malaysia and "again" as the adverb to describe frequent action had been done by Malaysia. In the background and the lead of the news, the text exposed that Malaysia had provoked Indonesian to be furious since they claimed Tari Pendet as their assets. Supporting the exacerbation of Indonesian society, labelling was applied to Tari Pendet as "the very famous dance from Bali" in order to stress that it was impossible Malaysia did not know that Tari Pendet is originally from Bali, a famous tourism region in Indonesia. Thus, Malaysian claim on Tari Pendet must have been intentionally and consciously done.

Again, Malaysia claims Indonesian arts product

After claim on several products of cultural arts some time ago, now in the promotion Malaysia Truly Asia 2009 the neighbour country claims very famous Tari Pendet from Bali. The stress on intentionality of Malaysian claim also appears in the script element by time signal as such "after claim on several products of cultural arts some time ago". This time signal represents that accidentally wrong action might have happened once, but if the wrong action is occurred several times, the action could have been considered aforethought action. In the body of the text, the lack of media confirmation to Malaysian government is clearly shown in dubious statement that Malaysian claim emerged from Malaysian official sites mentioning that some Indonesian cultural products sprung in "the Land of Malay (Tanah Melayu) which was the Land of Malaysian origins." We do not know since when this claim has been begun/ but in the official Malaysian sites mentions that/those cultures emerge from the Land of Malayu which is also the land of Malaysian origins.

As an indirect quotation, the media should have presented their source. However, Instead presenting the official Malaysian site in the picture, the video presenting the documentary of *Raflessia arnoldii*. It was unclear who puts the label "Land of Malaysian origins" and when the reporters checked the websites. This portrayal testify that Malayness identity is important for both countries since Malayness was used to claim the cultural products.

The similar lead is perceptible as below

Many cultural products are claimed by Malaysia: Malaysian claim towards Indonesian traditional arts products is worsening Now, it turns to be Tari Pendet to which they claim as Malaysian society's cultural heritage. Although the lead seems to bring the viewers to understand what Malaysia was actually trying to do, the body of the narrative comprised the Indonesian-ness of Tari Pendet by statements that strengthening the originality and popularity of the dance as it is performed in Balinese religious-cultural life and tourism activities and it has been renowned in international arena. Furthermore, the salience that Malaysia claimed Indonesian cultural products is also portrayed by the statement:

Yes audience not only batik and Rasa Sayange song but several cultural products as the result of the creativity of Indonesian people is claimed as the Malaysian cultural products.

"Several cultural products" phrase then is explicated in other

part of text in which Reog from Ponorogo, angklung from Sunda, shadow puppet from Central Java, Tari Pendet from Bali, and *Rafflesia arnoldii* were included to the same one group of Indonesian cultural heritage that have been claimed by Malaysia. Rather than presenting the context for Malaysian term on “batik”, the loss of Indonesian batik craftsman triggered by Malaysian claim followed the statement that Malaysia claims batik as their cultural heritage. It is not mentioned in the text how much the loss is, who actually suffers the loss (craftsman or entrepreneurs), and the universal use of “batik” as a term referring definite print making method.

In addition, in order to represent the originality of Indonesian cultural heritage, the text applied statements that describe how the Indonesian song is inherited from generation to generation and fact that Malaysia ‘claimed’ batik as their products. The video clip of Malaysian advertisement went side by side with the narrative as shown below:

It is not only that (using Indonesian song in Malaysian advertisement)/ Rasa Sayange song is also claimed to be belong to Malaysian Kingdom.

Since the early period, “Malaysia” has been interchangeably used to refer to either Malaysian Kingdom or Malaysian Government or Malaysia as a nation and society. Thus, although the “claim” might have been done by other than Malaysian Government, this period apparently generalizes whoever does the “claim”, it would be remaining “Malaysian”.

In other part of news:

Rasa Sayange song from Maluku we have recognized since we are little/because this song is always sung by our predecessor at school.....

Not only song/but Malaysian Kingdom also claims batik as their products.

The use of the pronoun “we” (*kita*) which is referring to a plural first person subject, implies that the presenter and the audience have shared the same cultural experience that was formally inherited through the educational process at school. Combined with the former imperative statement, the presenter wanted the audience to agree with his idea that Rasa Sayange belongs to Indonesia. Those statements are also supporting idea that it would be very strange if Malaysia does not recognized the originality and popularity of the dance. Therefore, the inclusion of Tari Pendet might have been done in the argumentative and arbitrary basis that Tari Pendet belongs to Malaysian culture.

In these newscasts, the judgement of the seriousness of the impact of Malaysian claim towards Indonesian had been based on the inclusion

of them in Malaysian promotional video and the broadcasting of those video for international audience.

This promotional video has been broadcast in some international television network.

The global aspect of its broadcasting is important to legitimize “Malaysian claim” might affect many parties in Indonesia. Assumption that there was a third party (international audience) who watched the video inscribes that the impact of Malaysian wrongdoing would have been wideranging occurred in Indonesia. The impact would have been bore by Indonesian artists, traditional musician, and batik craftmen. The news seized other facts in the text in order to represent the deep exacerbation of Indonesian society and the breadth of the impact culturally and economically.

The claim on batik really hurt the heart of the craftsmen.

Meanwhile, the thematic element of text represents that the deliberate and arbitrary claim had shocked Indonesian society by employing closing statement as below:

On social network sites Facebook and Twitter for example/this topic (Malaysian claim) has appealed the most frequent spotlight.

The argument relied on virtual facts on Facebook and Twitter. Using the virtual facts for the argument might be not really strong to argue the exacerbation coming from many Indonesian and how many really the “many” is since valid generalisation could not be withdrawn from those facts. In addition, the narrative was not supported by video that showed the many Indonesian attentions given to ‘Malaysian claim’, thus the validity of the facts are questionable. The narrative was accompanied with the video of Balinese dance in an Indonesian garden (Table 1).

The insertion of two video clips: Balinese dance performance video and Tari Pendet in Enigmatic Malaysia video imagines the resemblance of them. It then was followed by presenter narrative. The non-verbal expressions of both presenters in those narratives highlighted their criticism towards Indonesian Government in negative connotation. The female presenter seems to ask for an approval from the female presenter about the matter she has just mentioned earlier when she turned her head to her partner. They seem astonished by the facts many Indonesian cultural products are claimed by Malaysian and thus, they were questioning why Indonesian government only reacts to problems but does not anticipate them. The knocking fingers highlighted the astonishment.

The criticisms then furtherly represented by conditional sentences:

VIDEO	Up to min.	NARRATIVE
[vision/OOV] [Two Clips Inserted/music of Tari Pendet: performance of Balinese dance in an Indonesian garden Indonesia and promotional video of Enigmatic Malaysia advertisement	01'04"	//The newest claim abruptly becomes a big issue of Indonesian citizens//
[vision story/two presenters with inset METRO SIANG-CLAIM BY MALAYSIA] Female presenter is looking to the camera, and then near to the end of sentence, she turns her head to the male presenter besides her. During the presentation of the female presenter, the facial expression of the male presenter shows wonderment.	00'09"	//It is not only batik and Rasa Sayange song but several cultural products as a creations of Indonesian artists are claimed as Malaysian culture //
[vision story/two presenters with inset METRO SIANG-CLAIM BY MALAYSIA] Begun with looking at a glance to his partner, the male presenter continues. Near to the end of the narrative, the right hand fingers of the male presenter knock the table for several times		//.../so the question is why does Malaysia always plead or claim that Indonesian cultural products are theirs//
[vision story/two presenters with inset METRO SIANG-CLAIM BY MALAYSIA] The male presenter firmly opens his hands until his palms dealing each other impressing that the presenter asks about something he does not understand.	00'18"	//Therefore, what have been done by the Indonesian Government?//

Table 1: The serious and huge impact of Malaysian deliberate claim is also represented by the non-verbal expressions of the presenters when they led to question about Indonesian Government's role.

If the government does not react immediately, the craftsmen say that they would be unfortunate//....

Some other artist even say that maybe if there is no such incident/ Indonesian government will not bother cultural products in Indonesia.

Those conditional sentences were put in the closing section of the narrative eventhough the news has directly quoted statement from the Minister of Culture and Tourism Jero Wacik that the government was listing all Indonesian cultural products.

Period two: The lie of Malaysia about Tari Pendet: In the period two, the framing of the event and issue moves to argumentation about the lie above Tari Pendet. It has been slightly discussed in former period of the media framing in which the argumentation about originality of Tari Pendet was strengthened. In this period, the primary news framing is Malaysia lies about Tari Pendet. It is started with the salience of Tari Pendet was innovated by Balinese dancers in 1930's in order to meet the demand from Bali tourism industry and to simplify its transfer to younger generation.

In the lead of the news, the labelling "eyewitness" as well as putting verbs "testify" and "forced to re-appear in public" to Balinese senior dancers represent a strong rejection from Balinese senior dancers towards Malaysian claim.

Malaysian claim on Tari Pendet protested: Audience/Malaysian claim towards Tari Pendet provokes the eyewitness of the creation of the dance infuriated Gusti Ayu Sitha is forced to re-appear in public because she is indignant because of Malaysian claim towards Tari Pendet. They are ready to testify for intellectual rights of Balinese cultural products/and urge the government to act decisively against Malaysian claim on Indonesian culture.

The verb "testify" itself does not only has the sense of able to provide evidence but also to give testimony in a court of law. The last sense is stronger since the word "testify" was used in the context of defending Balinese intellectual rights of its cultural products. The framing in this news salience the differences of Balinese and Malaya culture, thus, Malaysian claim on Tari Pendet was extremely wrong and closing to a lie as said by the presenter:

Tari Pendet is not Malayan culture: Riau cultural activist states that the claim on Tari Pendet as Malayan culture is an expression of lie (the lie is) inseparably related to the ambition of the country in order to place themselves as the Truly Asia.

The video presented for the narrative above was the promotional video Enigmatic Malaysia. It endorsed the idea that Malaysia has been lying to public in international arena along with their ambition to win the competition in tourism industry.

In the body of the news, the close shots of Ni Wayan Arini showed the pictures of Tari Pendet innovators, which one of them was his uncle. The shots followed by shots of Ni Wayan Arini taught Balinese little girl about the dance with the front of Pura as the background.

Statements from Balinese senior dancers Ni Wayan Arini and Gusti Ayu Sitha and Malaya cultural activist Al Azhar were directly quoted. The emergence of Balinese and Malayan cultural backgrounds of the news sources supports the strong argument that says Tari Pendet is not originated from Malaysia. In this period, eligible sources from Malaysia, Malaysian Ministry of Tourism for example, was still not presented yet as the same as in the previous period. Therefore, the perspective which was employed tends to be bias of national interest.

Period three: Malaysian denial and blaming: The accusation framing by Metro TV towards Malaysian government was responded in the third period. However, since the framing put Malaysia as the guilty party of the dispute, the response is represented as "a denial" and explanation given by Malaysian Government representative was connotatively blaming private party of Malaysia. Oral apology from the Minister of Malaysian Tourism Ministry is not appeared in this period or in any period.

Malaysia denies claiming Tari Pendet: Malaysian government denies (issue that they) had claimed Tari Pendet as Malaysian culture. Promotional advertisement of Malaysian tourism which claims Tari Pendet is created by private companies.

The body of the news contains the description about the meeting between the officials of Indonesian Department of Culture and Tourism and Temporary Attorney for Malaysian Government Amran Mohammad Zein. Direct quotation from Amran was presented. It was explaining that the promotional video was created by private company and Malaysian government did not intervene them. However, Malaysian Government wanted to cooperate with Indonesian Government to clarify the problem. It was clearly testified by the Malaysian production house staff that they did not attach Tari Pendet in their video. It was Discovery Channel company who then put the dance to the video they bought from Malaysian production house.

The framing did not mention there was unofficial response from Malaysian Minister while in other media the researcher found that there was a response from the Minister although it was submitted orally. Therefore, the main representation appears in this framing tried to be developed by the media is Malaysian Government did not feel guilty about the matter.

In addition, the presence of Malaysian temporary attorney symbolically denotes that Malaysian Government is ready to respond Indonesian media accusation about Malaysian claim on Tari Pendet in a court law if necessary. Statement as below:

The meeting is intended to clarify Indonesian media reporting about Malaysian claim towards Tari Pendet from Bali.

It is in accordance with the media framing in first period as the statement shows that Malaysian Government might have been agitated by Indonesian news. As if aware of the threat of Malaysian denial, the news closing statements directly quoted Ummuhani, a Malaysian cultural activist:

Meanwhile Malaysian cultural activist Ummuhani Abu Hasan states/there is no wrong using Indonesian culture for promoting Malaysian tourism/because Indonesia and Malaysia are nations in the same cluster And is preceded by direct quotation from Ummuhani:

If Malayan in Malaysia does not develop the existing culture from Indonesia/who else would do the task/because we are in the same cluster of Malaya/could not we consider that Western and European countries would take over of our culture and be proud of the culture (Ummuhani).

The direct and indirect quotations from Ummuhani represent that although Malaysian government could deny that they did not claim Tari Pendet, culturally and socially Malaysian people feel that they own Indonesian cultural products as it confirmed by Ummuhani. The representation also strengthens the framing of Malaysian denial and blaming. In the other hand, the statements of Ummuhani reminds us that Malaysian employed perspective that puts Indonesian as the

descendants of Malayu to which Indonesian disagrees. The insertion of Ummuhani's statement invokes a feeling blaming that her saying was wrong.

Period four: Malaysian production house advocacy: This is the last period of the framing on Tari Pendet dispute. This period is likely to be the anticlimax of the polemic although the ending was not smooth.

Discovery channel apologizes: Yes ladies and gentlemen/the controversy about promotional advertisement Enigmatic Malaysia is going to be unraveled.

The news lead represents the controversy is solved. The use of the word "controversy" itself shows that two sides had disagreed about the inclusion of Tari Pendet. Meanwhile, the fact happening was the media did not confront about the inclusion to Malaysian officials and misled Indonesian public that Malaysia claimed Tari Pendet. In this period, they deny that they have accused Malaysia as a nation claimed Indonesian cultural heritages although in previous framing the accusation is clear.

Therefore, putting Discovery Channel as the troublemaker neutralized the obligation of the media to present two parties in the (Indonesia and Malaysia) conflict with balanced portions. In this last framing, the text admits that the one who should have been responsible for the inclusion of Tari Pendet in Malaysian tourism advertisement would have been Discovery Channel, not Malaysian Government. This representation is supported by the fact that Discovery Channel sent their apology to Metro TV. Although the content of the email was not clearly explicated, the news mentioned that Discovery Channel admitted that they had done wrong doing by including Tari Pendet in Enigmatic Malaysia promotion.

In addition, the rethoric proposed in the news is:

The case of Tari Pendet/Batik/Reog Ponorogo and Angklung traditional music would have been the lesson for Indonesia in order to look carefully their cultural heritages.

The rethoric is applied as the representation that noone from each party (Indonesia and Malaysia) was obliged to apology in the matter. However, the not-smoothness of the anticlimax is marked with statements assuring the richness of Indonesian culture is also recognized by Malaysian dancers:

Malaysian artists perform in Bali

//In the middle of Anti-Malaysia sentiment in our country/ a number of Malaysian artists perform their traditional dance in Bali//

//The Malaysian dancers are intentionally invited to Bali in order to support that Malaysia can recognize Indonesian culture and arts better//

The statement assumes that Malaysian in general does not recognize Indonesian culture and arts very well. Rather than representing that Malaysian performance was held in order to promote their culture to Indonesian, the text represented to other way: Malaysia can recognize Indonesian culture and arts. Instead using the word "Malaysian dancers", the text applied "Malaysian artists" in order to generalize that any artists should recognize Indonesian culture. The salience of Indonesian propaganda towards Malaysian artists also represented by the adverb "intentionally" and situational description of the tensions by the phrase "anti-Malaysia sentiment."

In addition, the text also assured that other nation can not

bother Indonesian cultural products. It also shows the ownerships of intellectual rights is already clear and legal internationally.

Puppet shadow was already registered in UNESCO as Indonesian cultural heritage Statement represents this also clarifies previous information. Puppet shadow mentioned as one of claimed objects by Malaysia in the first period of framing is clarified as Indonesian cultural heritage that was already approved by UNESCO.

Conclusion

The sensationalism of Metro TV news about 'Tari Pendet controversy' is embodied through national sentiment frame and with several news framing that employed text features leading to sensationalism such as partiality, imbalance proportion, inaccurate information, labelisation that leads to negative connotation, and judgemental non-verbal expressions. The national sentiment frame is arisen from the experience of Indonesian-ness identity -rather than Malayness as happened to Malaysia- that has been developed since pre-colonialism. The news framing appears in four periods: Malaysian deliberate claim on Indonesian cultural heritage, the lie of Malaysia about Tari Pendet, Malaysian denial and blaming, and Malaysian production house advocacy. The obvious journalistic practice that was done by the media was they did not confront their information about the inclusion of Tari Pendet to the Malaysian officials. Instead of searching for the correct fact, the news was rolling into cultural debates about the originality of Tari Pendet and the Malayness of Malaysia. Therefore, the news revived the national sentiment of Indonesian public towards Malaysia. In short, the recipe of news sensationalism is simply by practicing low quality of journalism. The results are clear: the news contains national bias, superiority towards Malayness and heats up the potential of bilateral conflicts.

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