

Dramatization of Children's Fantasy Messages in Dieng Hair in Digital Media

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Artikel

Submitted: 15-04-2024

Reviewed: 16-05-2024

Accepted: 12-06-2024

Published: 30-06-2024

DOI:

10.32509/wacana.v23i1.4000



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Volume : 23
No. : 1
Bulan : June
Tahun : 2024
Halaman : 178 - 190

Abstract

This study explains how digital media dramatizes fantasy messages about children with dreadlocks in Dieng. The purpose of this study is to explore the meaning of fantasy messages as a result of dramatization by digital media for children with dreadlocks in Dieng. This study departs from the fantasy theme concept that the content of the message is dramatized to trigger a fantasy chain, such as jokes, analogies, word games, stories, and so on Digital media. Data collection techniques with documentation looking for news in digital media. The results of the research from the Syntax category, the four media showed that Dieng dreadlocks were special children, with unique and fashionable looks. The Script category is said to be privileged not a curse, asking for a different suit than usual. The Thematic category is phrased with the ruwatan ceremony as 'returning a deposit. The Rhetoric category reveals the presence of officials and community leaders to strengthen the dramatization of cultural/traditional phenomena in the news frame. The conclusions and suggestions of the research that the influence of ideology, interests, and editorial policies imply that news is not as subjective as the general view.

Keywords: Dramatization; message; Dreads; Digital Media; Framing

Abstrak

Penelitian ini menjelaskan bagaimana media digital mendramatisasi pesan fantasi tentang anak-anak rambut gimbal Dieng. Tujuan penelitian ini adalah untuk mendalami makna pesan fantasi sebagai hasil dramatisasi oleh media digital anak-anak rambut gimbal Dieng. Penelitian ini berangkat dari konsep fantasy theme bahwa isi pesan yang didramatisasi hingga memicu rantai fantasi, seperti lelucon, analogi, permainan kata, cerita dan sebagainya. Analisis framing Pan dan Kosicki digunakan untuk membongkar dan melihat bagaimana media digital Bisnis.com, Tribunews.com, Detik.com, dan Kompas.com mendramatisasi pesan fantasi tentang anak-anak rambut gimbal Dieng. Teknik pengumpulan data dengan dokumentasi mencari pemberitaan di media digital. Hasil penelitian dari kategori Sintaksis, keempat media menunjukkan bahwa anak rambut gimbal Dieng adalah anak istimewa, berpenampilan unik dan fashionable. Kategori Skrip dituturkan bahwa keistimewaan bukan kutukan, meminta sesuai yang berbeda dari biasanya. Kategori Tematik difrasekan dengan adanya upacara ruwatan sebagai 'mengembalikan titipan'. Kategori Retorik mengungkapkan kehadiran pejabat dan tokoh masyarakat memperkuat dramatisasi fenomena kultur/tradisi dalam bingkai beritanya. Simpulan dan saran penelitian bahwa pengaruh ideologi, kepentingan, dan kebijakan redaksi menyiratkan bahwa berita sesungguhnya tidak subyektif seperti pandangan umum.

Kata Kunci: Dramatisasi; Pesan; Gimbal; Media Digital; Framing

INTRODUCTION

Internet-based technology is increasingly supporting the development of communication technology, especially in the world of mass media reporting. In this digital era, it is easier for people to find information to read new news online through gadgets. The internet has made it easy to update human knowledge so that anyone, anytime and anywhere can update information through digital media. In short, current technological advances have truly been recognized and felt to provide much convenience and comfort for human life (David, 2023). Mass media has been digitally transformed into a part of digital media. By utilizing convergent media and offering advantages in the communication and information revolution, digital media fulfills the public's information needs. The use of social media plays quite a role in the social and cultural change system of society. Social media has become an important element in socio-cultural change (Fikriyyah & Kurniawan, 2022). Information is presented in various aspects of life such as economy, education, culture, employment, to social problems.

Behind it all, digital media is actually in the midst of social reality where there are various interests, conflicts, and complex facts. Culture is also often massified by the media, and used as content to generate huge profits by media capitalists. The cultural industry brings all the advantages of capitalist production (Permana & Alam, 2022). In relation to culture and power, digital media occupies a strategic position because of the assumption that digital media is considered a means of legitimacy. *keberpihakan media massa kepada kapitalisme*. This means that mass media is used by capital forces to serve as a machine for creating money or multiplying capital (Imansari, 2021). Digital media has a very big role to define how reality should be understood, and how reality is explained in a certain way to the public.

Cultural construction by the mass media has been the focus of communication science since some time ago. In the book, (Sovianti, 2019) explained the views of Peter D. Moss him that when the media has a discourse, the media has carried out cultural construction, by framing facts within a certain framework into information products. This cultural construction is a series of reality construction processes that are captured, packaged and disseminated by the media through the politics of meaning and language.

One of the interesting things is the reality that Dieng dreadlocks are constructed because of the urge to gain economic value. Dieng Plateau has a uniqueness that is not found in other areas, namely the number of children with dreadlocks around the Dieng Plateau area. If you observe for a moment the dreadlocked children there are similar to the famous Reggae or Rasta musicians, namely Bob Marley. Whereas in some literature the results of research mention that their hair grows naturally when the child is about 40 days old until the age of 13 years. In the belief of the people in Dieng, a child with dreadlocks at first suffers from heat illness, then his hair grows improperly, namely lumps (dreads).

The peculiarities and uniqueness of the dreadlocked children in Dieng have become an economic commodity, especially tourism in the Dieng plateau. Routinely in August, local communities with local government facilities always hold the Dieng Culture Festival. The mass media through their news commodify this uniqueness (Mahmudi et al., 2022). Digital media reproduces the reality of Dieng's rags to the public. When the audience is not present in the actual reality, the reality in the media space that is presented to the public becomes pseudo reality.

Digital media plays a very important role in attracting readers to find out information about Dieng dreadlocks. On the one hand, publication through digital media to find the masses is very effective. Digital media can play a role by creating an interesting picture or written content. Rural tourism is also a form of tourism with objects and attractions in the form of village (local) life which has special characteristics in its community, natural panorama and culture, so that it has the opportunity to be used as a commodity for tourists (Hendro, 2021). The irony occurs when the news of Dieng dreadlocks is dramatized and introduced as fantasy to the public without any effort to maintain its purity. Audience commodification aggregates

various elements into a more important interest, namely profit for the media, because this process makes the media have the main goal in terms of capital gain (Muktiyo, 2015).

Digital media plays a big role in constructing messages. At this level this research needs to be done. According to V Kidd, fantasy theme is a dramatized message. Messages presented in digital media (Mutiaz, 2019). The content or news content presented by digital media about Dieng dreadlocks is very interesting to study. The information provided can be analyzed as a form of media frame in utilizing the phenomenon of dreadlocked children in Dieng to be dramatized in a news report.

The results of Pularsih's research (Luthfi et al., 2019) explained that the instrumental mass ruwatan procession did not experience many changes compared to individual ruwatans, but essentially there was a shift in function and purpose, from what was originally for sacred/spiritual interests to profane interests, namely for the tourism agenda. government, (2) the public's response to the Gembel Haircut Mass Ruwatan which is included in the annual cultural festival in the Dieng Plateau is varied, namely, there are responses that accept and reject responses, (3) Various implications arise with the holding of the ritual of the Ruwatan Mass Cukur Rambut Gembel. in the annual cultural festival in the Dieng Plateau, Wonosobo Regency. These implications are implications on economic aspects, social aspects and cultural aspects.

This research was conducted by Intan Rizky Mutiaz in 2019. The purpose of this research is to find out the symbolic reality construction of celebgrams as millennial generation influencers on social media through fantasy themes that create shared awareness and shared symbolic reality. The method used in this research is the narrative paradigm with an interpretive data collection and analysis approach through Fantasy Theme Analysis (FTA). The objects of this research are 3 celebrities, namely Awkarin, Princess Syahrini, and Raden Rauf with the consideration of having many followers, being active on social media, and being phenomenal.

Based on the description above, this research is focused on the components of communication messages, namely the content of digital media messages. Digital media is limited to mass media-based digital media and digital media managed by institutions that communicate publicly.

METHOD

In this study, a qualitative approach was used as an effort to emphasize the problem of the depth (quality) dimension of the data, not the amount (quantity) of the data. This research uses qualitative research. Qualitative research according to (Corbin & Strauss, 2003) is research on a person's life, history, and behavior, as well as on the role of organizations, social movements, or reciprocal relationships. Qualitative research is used to know and analyze what exactly invisible, or in other words, want see the contents of the implied communication (Umarela et al., 2020).

This study uses a framing analysis method with a constructionist paradigm or approach. Basically, framing analysis is a method to see how the media tells the story of events. Media framing can be interpreted as the way the media presents events, whether seen from the way the media emphasizes certain parts or certain aspects of an event, and how the media tells a story about a reality (Muhaemin & Sanusi, 2019). Framing analysis is a media text study method that is used to see how reality is shaped by a media into a news story which then becomes a media reality, this type of research provides a great opportunity for him to make alternative interpretations (Putra, 2020). what perspective or point of view does a journalist or mass media use when selecting issues and writing news

The material for this research is based on the latest news in digital media about Dieng dreadlocks. Such as Kompas.com, Republika.online, liputan6.com, disparbud.wonosobo, and so on. Purposive sampling was used to determine digital media that consistently reported on Dieng hair children at least 3 reports in the 2020-2021 period.

Table 1. Pan and Kosicki Model Framing Device

Structure	Framing Device	Observation Unit
SYNTAX (How journalists organize facts)	News Scheme	Headlines, leads, background information, quotes, sources, statements, closings
SCRIPT (The way journalists write facts)	Newsletter	What, where, when, who, why, how
THEMATIC (The way journalists emphasize facts)	Details Meaning of sentence Nominalization between sentences Coherence Sentence form Pronouns	Paragraph, proposition
Rhetoric Structure	lexicon Graphic Metaphor Supposition	Words, idioms, pictures/photos, graphics

(Source: Pan and Kosicki Pratama & Saragih, 2022)

RESULT AND DISCUSSION

Based on the results of the data analysis, the researcher summarizes it in the form of a matrix. Henceforth, the researcher discusses by outlining the elements of text, context, and between texts

Table 2. Data Matric Of Analysis Of Dramatization Messages Of Children Dreadlocks Dieng In Digital Media

STRUCTURES AND OBSERVATION DEVICES	BISNIS.COM	TRIBUNNEWS.COM	DETIKNEWS.COM	KOMPAS.COM
SYNTAX	Ruwatan Dieng dreadlocks was attended by the Governor of Central Java, Ganjar Pranowo	Dieng dreadlocks are not a curse, but a deposit	A strange and unique request for Dieng dreadlocks in following the Ruwatan	Zahra's Dieng dreadlocks looks different from other dreadlocks, just like a fashionista
SCRIPT	Ganjar Pranowo shaves dreadlocks accompanied by an elder at a ruwatan event in Dieng on July 27, 2019	Sarno Kusnandar, the traditional elder of Wonosobo, explained that the dreadlocked child Dieng was actually the incarnation of Kiai Kolodete on July 27, 2017	Haryanti (Mother of Atika Nur Laila), told the uniqueness of Atika's request for non-favorite food, namely a portion of meatballs and buntil at DCF 2020	Zahra's classy and fashionable appearance on Sunday, November 15, 2020
THEMATIC	Ruwatan Dieng dreadlocks as a tradition and culture that is used as a tourist destination	The shaving ritual with certain conditions as a return of Ki Kolodete's deposit.	Shaving ritual with certain conditions as a return of Ki Kolodete's deposit.	Dieng dreadlocks are not only special because of their myths but also fashionable.
RHETORIC	The use of the word "surprised", coupled with a photo of Ganjar	The use of the words "riddles until now", "curse", "deposit",	the use of the word "unique", "request". When put together, it	the word "fashionista" is associated with the words "legend",

<p>Pranowo, the "beloved" which implies becomes "a unique "trust", "haunting" Governor shaving, is a mystery or request for Dieng presents a phrase that full of dramatization supernatural thing dreadlocks". This is refined and full of of the news. phrase/sentence meaning in means an unusual dramatizing a news. request or an The presentation of unexpected request the facts of Dieng dreadlocks as a phenomenon that needs to be dramatized.</p>



(Source: Bisnis.com, 2019, Tribunnews.com, 2017, Detiknews.com 2020 and Kompas.com, 2020)

Based on the analysis using the Pan and Kosicki framing device in the previous sub-chapter, can be found things related to the content of the text. News with events is understood and constructed in the way of each media. The researcher discusses the texts of the four digital media as follows:

Text. In the four media news texts can be found several things that characterize each way of reporting. One of them is in the text, it can be seen from the selection of titles, and the selection of words that are included in the syntactic structure. The facts of the events revealed are the same phenomenon, namely Dieng dreadlocks. Bisnis.com, tribunnews.com, detik.com, and kompas.com mentioned the fact that there were dreadlocks in the Dieng plateau, Wonosobo, Central Java.

Media content is indeed based on events in the real world, but media content displays and accentuates certain elements, and the media's structural logic is used in highlighting these elements (Sudibyo, 2001).

Context. Text as a hiding place for various realities is not only interpreted in terms of the surface, but can be understood more deeply by paying attention to the context. In terms of context, it can be seen clearly that the four media both share strange things or things that are not usually owned by small children, even though dreadlocks and the uniqueness of these children should be used as a culture that is preserved according to its purpose.

Intertextual. Intertextual analysis was carried out on the production and consumption of texts. The intertextual element examines a number of texts by searching for and examining the relationship between the texts. In reporting on "The strange request of a boy with dreadlocks in Dieng" it can be observed that journalists basically place events into maps of meaning. Social identification, categorization and contextualization of events is an important process in which events which at that time, 27 July 2019 were being discussed, became meaningful for the audience.

Ideological Influence. Ideology according to Raymond Williams (in (Fiske, 2010) is defined as a belief system that marks certain groups or classes, or the general process of producing certain meanings and ideas. Among the various functions of the media in defining reality, the first function in ideology is the media as a mechanism of social integration. Through it, the behavior and news produced by journalists are within the values that have been mutually agreed upon. Events are also framed and viewed within the framework and values, based on a predetermined agreement.

Discussion

Dreadlocks Child Fantasy Message on Digital Media

Some articles on digital media news portals have been taken by researchers to be used as research data and analytical study materials. The information written in the following digital media is a form of fantasy message which according to the research is full of dramatic additions or embellishments so that it

seems to be something strange and extraordinary. Although in general what is conveyed is true, the language used by this media seems full of dramatization to attract readers. The following is some data that has been taken from digital media for analysis. Bisnis.com



Figure 1. Governor of Central Java at the Dieng Festival culture event
(Source: Bisnis.com, 2019)

The syntactic structure in a news story is to give an idea of how journalists interpret events and where the news will be taken. The arrangement of words or phrases in a sentence is reflected in the headline, lead, background information, quote, source, statement, closing. The background of the news in this news relates to the Ruwatan tradition of children with dreadlocks Dieng. The ruwatan tradition is held in the town square of Wonosobo. As in the headline it is called: "Wonosobo Dreadlocks Treatment". In the lead, the editor tends to be dramatic with the phrase "Governor Ganjar Pranowo is surprised". This phrase is strung together with the contents of the news with the statement that the dreadlocked children made strange requests. "Ganjar was surprised, there was a child who asked for shrimp paste and spinach as a condition for cutting his hair." Santika Aprilia Putri, age 4, for example, a resident of Tumenggungan, Selomerto District, Wonosobo Regency, admitted that she asked her parents for shrimp paste and spinach. When asked by Ganjar, April admitted that she really liked the shrimp paste. "Shrimp paste? Why ask for shrimp paste? You really like it, don't you?" asked Ganjar while stroking April's curly hair.

The structure of the script in the news is indicated by the completeness of the news as its instrument. In news texts, it can be seen how journalists tell or tell about facts that can lead and direct their readers to agree with what the journalists wrote. The general form of news text is 5W+1H. In the text of this news, who is the Governor of Central Java, Ganjar Pranowo, who is involved in the ruwatan tradition for Dieng dreadlocks. What (what) is Ganjar Pranowo's surprise at the request of the dreadlocked children from Wonosobo. Where (where) is at the Ruwatan show for dreadlocks Dieng, Wonosobo. When (when) is Saturday, July 27, 2019. Why (why), which is a strange request for Dieng dreadlocks to their parents to be treated. How, in the news narration, it is presented by quoting Ganjar Pranowo's conversation with Dieng's hair, Ganjar cuts the hair of the ruwatan participants with the guidance of elders, Ganjar gives a gift that is a condition of the child's request.

The thematic structure is knowing how journalists write facts. The first theme is shown in the first paragraph where Ganjar Pranowo is surprised by the request of dreadlocked children from Wonosobo

who follow the tradition of Ruwat Dreadlocks in Wonosobo Square. The second theme tells about Ganjar's participation in the ruwatan ritual where he cuts the hair of Dieng's dreadlocks with the guidance of elders. The third theme, the news closed with a statement from the press release that cultural attractions need to be improved in Central Java so that the government's efforts to increase tourist visits will be achieved, such as the priority areas of Dieng, Borobudur, Karimunjawa and Sangiran.

The rhetorical structure is how journalists emphasize the meaning of words/images/idioms that are highlighted. From a rhetorical point of view, the use of the word 'surprised' is associated with Ganjar Pranowo, the Governor of Central Java, describing the meaning that the emergence of a momentary emotional state is caused by an event that he has never known. Ganjar Pranowo's surprise was related to the request for Dieng's dreadlocks which was beyond the governor's expectation, namely 'terasi', 'klepon three tampah'.

Overall, the contents of the Bisnis.com news above seem to want to illustrate that Dieng dreadlocks are not normal or are not used to asking for cakes, shrimp paste, spinach and others. In addition, the Governor of Central Java, Ganjar Pranowo, was described as surprised by several requests from the participants for the ruwat peat dreadlocks. Even though this is a normal thing because young children do sometimes have strange requests. There are messages that are dramatized so that there is a sensation and the meaning of symbols and emblems occurs by dramatizing the message which creates belief and group awareness (Ulyana et al., 2024)

Tribunnews.com



Figure 2. Dieng dreadlocked children before the hair shaving ceremony
(Source: Tribunnews. 2017)

The syntactic structure in a news story is to give an idea of how journalists interpret events and where the news will be taken. The arrangement of words or phrases in a sentence is reflected in the headline, lead, background information, quote, source, statement, and closing. The background of the news in this news is related to the ritual of shaving dreadlocks in Dieng. As written in the headline "... Dieng Children's Dreads Are Not a Curse". In the lead, it is stated that the shaving ritual takes place at the Menjer Lake complex, Wonosobo. Combined with the sentence "The appearance of this dreadlocked child is still a puzzle until now". The phrase "riddles until now" implies that there are secrets and mysteries that still

raise question marks about the whereabouts of Dieng's dreadlocks. This phrase is supported by the story of Sarno Kusnandar, the traditional elder of Wonosobo, that "Kiai Kolodete leaves dreadlocks for the children he loves.

The structure of the script in the news is indicated by the completeness of the news as its instrument. In news texts, it can be seen how journalists tell or tell about facts that can lead and direct their readers to agree with what the journalists wrote. The general form of news text is 5W+1H. In the text of this news, namely who (who) is Sarno Kusnandar, the traditional elder of Wonosobo. What (what) is the statement of the Wonosobo Traditional Leader that the Dreads of Dieng Children are Not a Curse. When (when) is Saturday, July 27, 2017. Why (why), which tells about the phenomenon of Dieng dreadlocks which holds mysteries, riddles, and suspicions as a curse. How, in the news narrative, it is presented by quoting the statement of Sarno Kusnandar, the traditional elder of Wonosobo, that the dreadlocked children of Dieng are actually the incarnations of Kiai Kolodete.

The thematic structure is knowing how journalists write facts. The first theme is shown in the first paragraph where as many as 11 children with dreadlocks undergo a shaving ritual at the Menjer Lake complex, Wonosobo. The second theme tells about the appearance of a child with dreadlocks who keeps the puzzle until now. The third theme talks about the dreads of the Dieng children, not as a curse but as a deposit and favorite of Ki Kolodete. The fourth theme is about the reasons for undergoing the shaving ritual under certain conditions.

The rhetorical structure is how journalists emphasize the meaning of words/images/idioms that are highlighted. From a rhetorical point of view, the use of the words "riddles until now", "curse", "deposit", "and beloved". The fantasy theme begins with a dramatized message that contains imaginative language such as word play, figures of speech (for example, metaphor, simile, personification), analogy, anecdote, allegory, fable, narrative, story, or other creative expression of ideas (Dainton & Zelle, 2019). The use of these words implies a mystery or supernatural (supernatural) in the context of the Dieng dreadlocks phenomenon.

tribunnew.com report above shows that the media wants to lead the opinion that Dieng dreadlocks have special features with their dreadlocks. This dismisses the notion of a curse. Dieng's dreadlocks children rarely fall ill after their dreadlocks are cut and grow back into a fantasy theme that can attract readers.

Detik.com



Figure 3. Dieng's dreadlocked child while having a haircut
(Source: Detiknews.com 2020)

The syntactic structure in a news story is to give an idea of how journalists interpret events and where the news will be taken. The arrangement of words or phrases in a sentence is reflected in the headline, lead, background information, quote, source, statement, and closing. The background of the news in this news relates to the Ruwatan shaving dreadlocks at the Dieng Culture Festival (DCF) in 2020. In the lead editor, the emphasis is on the request of one of the children, Atika Nur Laila, who is 7 years old. In a series of headlines entitled "Various Requests for Dreadlocks Children in Dieng: Meatballs to Gold Necklaces".

The structure of the script in the news is indicated by the completeness of the news as its instrument. In news texts, it can be seen how journalists tell or tell about facts that can lead and direct their readers to agree with what the journalists wrote. News that is classified as sensationalism and contains elements of dramatization tends not to always produce accurate news (Poentarie, 2015). The general form of news text is 5W+1H. In the text of this news, namely who (who) is Atika Nur Laila, Haryanti (Mother of Atika Nur Laila), Reli Juliyanti, and Dea Maulana Safira. What is the mother's expression about the uniqueness of Atika's request for non-favorite food, namely a portion of meatballs and buntil. When (when) in the news, it is not stated exactly when DCF activities will be held. Why (why), which is to follow the ritual of shaving dreadlocks because the child when he was 2 years old was hot to the point of convulsions. How (how), that is, in the news narrative, it tells the climax of how Atika had dreadlocks who were placed in the middle of the news.

The thematic structure is knowing how journalists write facts. The first theme is shown in the first, second, third, and seventh paragraphs about the unique demand for food menus that are not favorites of dreadlocked children. The second theme is told in the fourth and fifth paragraphs about the child's beginnings with dreadlocks. The third theme is told in the sixth paragraph about the hope of the mother when she has done the ritual of shaving dreadlocks. The hope is that the child is given health, safety, smartness, piousness, and focused on learning.

The rhetorical structure is how journalists emphasize the meaning of words/images/idioms that are highlighted. From a rhetorical point of view, the use of the word "unique", and "request". When put together, it becomes "a unique request for Dieng dreadlocks". This phrase/sentence means an unusual request or an unexpected request.

Detik.com's news shows that haircuts for Dieng dreadlocks are highlighted by certain conditions and rituals and must be in accordance with the wishes or requests of the child himself. In addition, the child's wishes must be obeyed. The child's request is always unitary and out of the ordinary. Then cut dreadlocks must meet the conditions. If not, then it is believed that the family of the dreadlocked child will suffer misfortune and the dreadlocks will reappear. Disasters become diction and a message or fantasy that is important to study. The media write articles with bombastic language to convince readers. Such as calamity will be obtained and others.



Figure 4. Zahra is one of the children who has dreadlocks
(Source: Kompas.com, 2020)

The syntactic structure in a news story is to give an idea of how journalists interpret events and where the news will be taken. The arrangement of words or phrases in a sentence is reflected in the headline, lead, background information, quote, source, statement, and closing. The background of the news in this news is related to the phenomenon of dreadlocked Dieng children who have special features compared to other children. Zahra is a Dieng dreadlock who is the focus of the news. As the headline entitled "The Daily Portrait of Zahra, the Dreadlocked Boy in Dieng". In the lead section, the editor takes us to the legends of ancient civilizations. Wrapped by telling the life of the agrarian Dieng community which is full of myths and the existence of astral beings from other dimensions.

That is, even though they have dreadlocks, they also want to be like other normal children. In the news, it is shown by coverage of Zahra. The editor emphasized that "In terms of appearance, he is not like other children with dreadlocks", like a model when taking pictures. The diction shown by the editors was "Zahra is a fashionista", "Dreadlocks are neatly tied up", "Pink thick jacket", and "same with the shirt". The word "fashionista" is a spectacular term intended for women who are considered classy in appearance.

The structure of the script in the news is indicated by the completeness of the news as its instrument. In news texts, it can be seen how journalists tell or tell about facts that can lead and direct their readers to agree with what the journalists wrote. The general form of news text is 5W+1H. In the text of this news, namely who (who) is 8 years old Zahra. What (what) is Zahra's appearance that is not like other children with dreadlocks. Where (where) is in the village of Siterus, Kejajar District, Wonosobo Regency. When (when) is Sunday, November 15, 2020. Why (why), Zahra's different appearance is an indication that Dieng dreadlocks also want to look classy and fashionable. Although decorated with myths and oddities. How (how), the editor describes Zahra as a boy with dreadlocks with a unique appearance phenomenon, Zahra is a fashionista, her dreadlocks are tied up in a ponytail, wearing a thick pink jacket, matching the shirt she is wearing. Zahra's request was no ordinary request.

The thematic structure is knowing how journalists write facts. The first theme is shown in the first paragraph with the story of ancient civilizations in the Dieng Plateau. The second theme shows the phenomenon of dreadlocked children with their uniqueness and privileges compared to other children of

the same age. The third theme depicts the figure of Zahra as a girl with dreadlocks, the incarnation of Nyai Dewi Roro Ronce who is a servant of the ruler of the South Sea, Nyai Roro Kidul, has a unique appearance, fashionista, her dreadlocks are tied up, wears a thick pink jacket, matching the shirt she is wearing, had a fever so that he went back and forth to the hospital. The fourth theme is shown with a unique and unusual request. The fifth theme presents a story based on the belief of the local community to float or wash the cut dreads into Telaga Warna or Sikidang Crater.

The rhetorical structure is how journalists emphasize the meaning of words/images/idioms that are highlighted. From a rhetorical point of view, the use of the words "legend", "deposit", "fashionista", "and haunt". When these phrases/words are assembled, it can be said that the dreadlocked child of Dieng is a foster child who is still haunting but fashionable.

Kompas.com framed the figure of Zahra, a child with dreadlocks Dieng, by showing her daily life. Even though she has dreadlocks, Zahra shows a different appearance from other dreadlocks. Kompas.com frames Zahra as a fashionista. The framing symbolizes that Dieng dreadlocks are not only special because of their myths but also fashionable. That the children with dreadlocks in Dieng are like other children who do not have dreadlocks of their age, and can also look attractive and different. Nevertheless, the myth has always haunted them until now.

The Indonesian Press Council explains that sensationalism (emotionalism and dramatization) are dimensions that measure news neutrality. Important indicators in looking at issues of independence (Marwantika & Nurwahyuni, 2021) such as the use of the word "fashionista" is associated with the words "legend", "deposit", "haunting" presents a phrase that is refined and full of meaning in dramatizing a news. That is, Kompas.com presents the facts of Dieng dreadlocks as a phenomenon that needs to be dramatized.

CONCLUSION

Based on the description of the results of the research and discussion, the researcher concludes that the use of words in the news such as "fashionista" is associated with the words "legend", "trust", "haunts", "unique", "request", presents phrases that are refined and full of meaning in dramatizing news. Words like "puzzle until now", "curse", "deposit", and "beloved". The use of these words implies a mystery or supernatural (supernatural) in the context of the Dieng dreadlocks phenomenon. Readers will be led or led by the subtle dramatization of messages in the news. Continually building diction and with varying intensity of words reinforces phrases about the culture of Dieng dreadlocks. It is not just a phenomenon but has shifted into a reality that must be accepted by the wider community.

The influence of ideology, interests, and editorial policies implies that news is not really as subjective as the general view. A comprehensive view is needed to be able to examine the contents of the news properly. Mass media seems to be reporting but can produce a discourse that intersects with tradition to always take into account symbols (in this case words). In this context, even if you do a direct quote or use a communicator as a news source. As a social channel, the media is very likely to have certain interests whether it is economic, political, or so on to influence the delivery of news.

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