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Commodification of Religious Defamation Case by BTP in Television Broadcasting Stations in Indonesia

Syaiful Halim

Fakultas Ilmu Komunikasi, Universitas Esa Unggul, Jakarta

syaifulhalim@yahoo.com

ABSTRACT

An irrefutable fact shows that Regional Leader Election in Greater Jakarta in 2017 is the most rowdy election season in the implementation of the provincial level political arrangements in Indonesia. The democracy fiesta has been disarranged for the religious defamation case with the main actor and a candidate of the regional leader election, i.e. former Jakarta Governor *Basuki Tjahaja Purnama* (hereinafter called BTP). Almost all television media were very enthusiasm to enter items of the BTP case in their terrestrial programs or they produced talk show programs with the theme concerning this case.

The research purpose is to know how the commodification of the religious defamation case by BTP in the news programs that the television media had broadcasted in this country. In the study with the qualitative approach, the researcher used the critical theoretical paradigm and the critical discourse analysis of Norman Fairclough as the research methods. In micro level, the research has concluded that some national television broadcasting stations in Indonesia did commodification practice in the religious defamation case by BTP.

Besides communication noise, therefore, audience would not get clarity as well as objectivity from the news broadcasting about the case through the television media. The activities did not bring clarity on the religious defamation case and the context behind the case, and moreover, it makes audience more confused.

Key Words: communication, mass media, television media, commodification, regional leader election

INTRODUCTION

An irrefutable fact shows that Regional Leader Election in Greater Jakarta in 2017 is the most rowdy election season in the implementation of the provincial level political arrangements in Indonesia. The democracy fiesta should include the socialization of the regional leader election, a variety of campaign activities, healthy and brilliant debate of candidates, people's enthusiasm in the voting activities, voting calculation and the peak is the inauguration of elect-governor and vice governor. However, the activities have been disarranged for the religious defamation case with the main actor and a candidate of the regional leader election, i.e. former Jakarta Governor Basuki Tjahaja Purnama (hereinafter called BTP).

Therefore, BTP became the political actor whom mass media managers particularly national private television broadcasting stations in Indonesia made the most mythologized figure. Almost all television media were very enthusiasm to enter items of the BTP case in their terrestrial programs or they produced talk show programs with the theme concerning the case from the examination period until BTP was considered guilty and prepared to stay behind the bar. The mass actions of his supporters and infotainment safaris of his lawyers became the very feasible menu presented to audience.

What is it going on with television media in Indonesia when the media were very enthusiastic to allocate hundreds of duration time for the BTP case? Are Political parties machines behind BTP for their owners? Is there political mission? Or does the television only chime in or mimetism when the television broadcasting stations that control rating and share bombarded audience with the BTP case? Is it the commodification strategy?

Therefore, the researcher will try to think positively by placing the excitement of the television media in the presentation of the BTP case as commodification. The way of positive thinking (with quotation marks) intended in this matter is the placement of the religious defamation case by BTP, the suspect and convicted, as a part of the commodification strategy that the managers of the television media in this country had done. As the methodological basis, the researcher tried to relate the case to the researcher's research results about the artist-like video case shown in the terrestrial program, *Liputan 6 Petang* in the STCV broadcasting station in 2011 that the research focus on *commodification*. The intended basis is "to borrow" the framework of thought and reading technique that the researcher had done in the artist-like video case.

In the study with the qualitative approach, the researcher used the critical theoretical paradigm and the critical discourse analysis of Norman Fairclough as the research methods. Unlike the previous research, in this article, the researcher only played in micro level. Definitely it only presented the reading results of several news programs around the religious defamation case by BTP broadcasted in some television broadcasting stations during the examination period until the demonstration actions of BTP's supporters. In the context of the article, moreover, methods of data collection and analysis in this study were definitely not systematic and detail if compared to the study on the artist-like video case. The most important thing to be presented in this article is the framework of thought about commodification in the terrestrial news or talk show program in the television media.

In his explanation on political economy (communication), Vincent Mosco parallels commodification with spatialization and structurization. Spatialization discusses technology issue as an infrastructure to overcome geographic obstacles. Moreover, structurization strengthens the existence of social relations among social classes, gender, and race. Commodification is finally defined as transformation of use value to exchange value.

“Commodification is the process of transforming things valued for their use into marketable products that are valued for what they can bring in exchange,” Mosco explains (2009, p. 127). “Spatialization is the process by which mass media and communication technology overcome the constraints of geographical space. Structuration is the process of creating social relations, mainly those organized around social class, gender, and race (Mosco, 2009, p. 127).”

Concerning commodification, Baran and Davis discuss commodity fetishism issue or the cult of commodity - the term that was used first by Karl Marx shows the relationship between labor and commodity products in the context of commodification (2009, p. 58). Commodification is defined as a process of transforming use value of life that human uses into exchange value, such as the exchange rate of US dollars. Transforming product value gets determined from the ability to meet individual and social needs. Commodification removes products from a more meaningful social context into a more useful thing in the aspects of business and the value of "free market" ideology.

Far before, Georg Lukács (1885-1971) in *History and Class Consciousness* accounted for that capitalism controlled all dimensions of society, and therefore, interaction in the life of this society constantly got marked with the impoverishment of the authentic meaning of life. The freedom to actualize the human dimension of society as the authentic characteristics of a society's life being able to have its own freedom gets replaced from a money exchange activity that objectively results in the alienation of life. This process is called commodification (Sutrisno, Mudji and Putranto, 2005, p. 28).

Lukács, Baran and Davis as well as Mosco stress the change of use value into exchange value. Lukács as well as Baran and Davis also identify the existence of commodification as the production and distribution of commodity that definitely consider attractiveness, and therefore it can get appraisal from people as many as possible. Moreover, the practice does not need again social context but require continuous actualization in free market area. In other words, the downstream of commodification is *business benefit!*

In the context of communication industry, Mosco shows three aspects of commodification concentration, i.e. media content, audience and workers (Mosco, 2009, p. 133). According to the researcher, the three aspects that Mosco has offered are "vehicle" to approach and understand the commodification perspective in media industry. And the commodification of media content is the early step to understand the commodification practices that media industry has carried out. “Specially, from this point of view, the process of commodification in communication involves transforming messages, ranging from bits of data to systems of meaningful thought, into marketable products,” Mosco explained (2009, p. 133).

Transforming message to become receivable products in market becomes

Mosco's key concept. In a simpler language, the key concept can be meant as the treatment of the media content as commodity that can be received in market. Graeme Burton defines the interaction of media and audience as the relationship of traders and buyers (Burton, 2008, pp. 58 and 95-97). Media are traders that also produce and distribute products called message while audience is trader and product connoisseur.

John Fiske also has similar note on the commodification of media content, "Capitalism is a system situated above all others that produce a variety of commodities, and therefore, it make commodity as if it is natural in the heart of ideological practices. We learn to understand our desire when it is meant that the commodity produced will meet the desire; we learn to think our problems when it is also meant that the commodity is used to overcome the problems (2010, pp. 251-203)."

The criticism directs to one problem that *message has been transformed to commodity or product*. Moreover, it has to meet the desire and overcome the problems of "its buyers". In this matter, Idi Subandy Ibrahim confirms that the logic of commercialism and commodification has become the way of thinking among press players for their journalistic activities. "Press is directed as money maker machine, advertising supplier and rating tracker. In such a cultural logic, it is definitely difficult if we place public interest above or equal to capital or power interests," he complains (2011, pp. 2-3).

In this matter, it is definitely obvious right now that message produced and distributed in media in a kind of terrestrial news program is product expected to make profit as great as possible for capital owners. In brief, it is about business benefit. Therefore, *commodification can be meant as the activities of media players in treating message as commodity that can make audience happy, can invite advertiser and can bestow money*. In other words, beneficial achievement is "the ideology" behind the production and distribution of media content!

Moreover, Burton explains that the text operationalization that has been treated as commodity or compromised with market taste including capital owners, i.e. concerning genre material and material repetition. The genre material relates to production activities and it assumes that the material should be attractive, marketable and cheap in cost (Burton, 2008, pp. 100-101).

In the context of news program, Haryatmoko states that the logic of short time stimulates media to present short, fast, spectacular and sensational information. "As a result, media are at first expected to present information but similiarize the feasibility of news value with sensational value (obscene shaman seduces and screws their patients) and cheap political activities (politicians compete to help victims of Tsunami)," he said (Haryatmoko, 2007, p. 255).

The presentation of Burton and Haryatmoko focuses on the terms - "sensational" and "spectacular". When the term sensational directs to message content, the term spectacular refers to packaging technique or message presentation. Moreover, the material repetition will be seen as the repetition of ideas with the genre material of sensational taste. According to Jean Baudrillard, when obscenities have been repeated as reality, it needs to have "meaning" (Piliang, 2010, p. 49).

"With the logic, all functions and demands are not only objectivated and manipulated for profit end, but also everything is produced to be spectacular:

revived, provoked and managed into image, fantasy, sign and model that can be consumed,” Baudrillard said (Toffoletti, 2011, p. 72).

Therefore, the commodification concept of media content intended in this research directs to the genre material. It assumes that the genre material is produced with the interesting content and packaging approach (sensational and spectacular), marketable and cheap production costs and the material repetition or the repetition of the genre material with sensational taste and in the spectacular packaging.

Concerning the commodification of audience, Mosco bases on the research conducted by Nicholas Garnham on the principles of media commodification, i.e. the direct production of media products and media uses to refine the commodification process. From different direction, Dallas Smythe (1977) adopts the definition to indicate that audience is main commodification of mass media (Mosco, 2009, p. 199).

Mass media is part of the process that shows media corporations that produce audience to be delivered to advertisers. The program designers in media create interesting programs to attract the interest of audience. And, according to Smythe, it is more than just a “free lunch”. Because the programmers definitely have tried to tie audience's desire to stay on their canal while they enjoy advertisings presented. Finally, the existence of audience becomes a commodity offered to advertisers. The existence of the audience sees segmentation, target and positioning of marketing activities. And advertisers buy and fill advertising break with the advertising of products based on the calculation of segmentation, target, and marketing positioning.

Based on the assumption, audience is actually “workers” and their activities become part of “production” activities of media content. They are conditioned so that they always become a part of media commodification because they become the determining factor for the birth of rating and share in the television industry. In such a condition, according to Philip Smith, audience - Karl Marx mentions them as society - is no longer regarded again as social life with social characteristic but it is only seen as business capital, i.e. market asset that can absorb products from their industries (Sutrisno, Mudji and Putranto, 2005). The situation is definitely possible because according to Baudrillard in *Consumer Society* we live in the era where society is not again based on the exchange of efficient material goods (like the Marxism model) but on commodity as signs and symbol and its significance is arbitrary and it depends on the conventional agreement in what he call as code (Toffoletti, 2011).

The strategy of audience commodification is shown with the treatment of the television media to audience as commodity offered to advertisers. The industry put audience in the segmentation, target and position of marketing activities plus market assets that can absorb the advertised products. Completing the description at above, it is interesting to relate it to the “text consumption” model introduced by John Fiske (2011, p. 28).

The model of cultural commodities is the way of John Fiske to explain television industry as an example of cultural industry paradigm and to study the production and distribution of commodities (or their texts) in two parallel and semi-autonomous economies called financial economy (which distribute prosperity in the two sub-systems) and the cultural economy (which distribute

meaning and satisfaction).

Production studios produce commodities and programs. Moreover, they will sell them to distributors, radio networks or cable televisions for profit purposes. It is a simple financial exchange which prevails for all commodities. However, it is not end of the problem because the television programs are not the same as other products. In the moment of consumption, the programs turn into producers and they produce audience to be sold to advertisers. "For many parties, the most important product in the cultural industry is a commodified audience to be sold to advertisers," Fiske states (2011, p. 29).

Moreover, after audience turns into a commodity, it will become producers of meaning and satisfaction. "The meaning is the only element in the process that cannot be commodified or consumed: the meaning can be produced, reproduced and circulated only in a continuous process called culture," Fiske said (2010, pp. 29-30).

The point that can be taken from Fiske's explanation is that mass media become a part of audience "production" process to be "sold" to advertisers. The program designers in the media produce interesting programs to attract audience's interest. And in essence, the programmers are binding audience to keep staying on their canal while they enjoy advertising served. Based on the assumption, audience is also "workers" and their activities become a part of mass media products. They are conditioned to be a part of media commodities so that they become the determining factors in the birth of rating and share in television industry.

In conclusion, audience commodification places audience as business capital, "workers", a part of media content production activities as well as the determining factor for the birth of rating and share in television industry. The audience commodification is directed to orientation audience. And, according to the researcher, the keyword signing *audience commodification is deactualization of audience as critical society*; however, they are only the marketing assets.

When testing the commodification of media content and audience commodification, according to Mosco, there is tendency to ignore the commodification of workers and production process (2009, p. 139). Mosco appoints Vraverman's thought (1974) as an effort to end the marginalization (Mosco, 2009, pp. 140-141). It assumes that workers are not again as part of the concept unity. They are not work designers as well. Moreover, they are not the executing staff. In the commodification process, the concept is separated from execution and the expertise from the skill to execute a job. Commodification is concentrated on the conceptual power of managerial class as the representative of capitalists. Finally, commodification only makes workers as correspondent with the new distribution of expertise and power in the production process. In the more extreme form, they are assumed as audience.

The description of Mosco on the workers' commodification reminds me to the thought of Karl Marx in *Das Kapital* (the first volume, 1867) - as quoted by Bima Saptawasana and Haryanto Cahya in *Kebudayaan sebagai Kritik Ideologi: Diteropong dari Perspektif para Eksponen neo- Marxisme* (Sutrisno, Mudji and Putranto, 2005). In the book, Marx explains that from the human alienation as human and their self-status as workers over factort labor it results in worsen cultural impact: human only becomes proletariat who are not only alienated from their self-

existence as human but only becomes a means of capitalism production (Sutrisno, Mudji and Putranto, 2005, p. 22).

Georg Lukács mentions the condition as *reification*, i.e. the process of degenerating human dimension intact to become a simple thing: humans lose their self-identity as the agent for their own self due to loss of their creativity (Sutrisno, Mudji and Putranto, 2005, p. 28) - Lukács develops the concept connecting Max Weber's rationalization concept and Karl Marx's commodity fetishism concept (Hardiman, 2009, p. 49).

Therefore, workers' commodification is process of degenerating workers' dimension as agent without any creativity, and they are only factory labor (proletariat) or a means of capitalism production. They are not art designer and even not the executive staff because the conceptual power is totally in the hand of managerial class as the representative of capitalists.

It is just a flashback: the research that the researcher had ever done concerning the artist- like video case in the terrestrial news program of *Liputan 6 Petang* in *SCTV Television Broadcasting Station* proves that the reality construction in news programs marks with the selection of genre material with the theme of sensationality, negative reaction of a society's representation and media attitude through the vocabulary selection as well as hyperbolic and provocative sentences; it shows the spectacular packaging technique through the insertion of song or illustration music and picture editing technique; it also tries to build historical and sociological impact through songs and pictures, to prove the involvement of subjects in the case. The ceremony is almost similar to a judgment on the mythological gift given by media to the subjects (Halim, 2013, p. 312).

Marcel Danesi defines mythologization as media's effort in creating someone into the mythicized figures (2010, p. 176-177). In the context of media entirely under the control of market based powers, the mythological process totally becomes similar to commodification activities that make up any potential as commodity. Moreover, when the mythologized subjects are involved in a case, media will immediately merge the subjects that can be created to be anything, *nobody* or *somebody*. And behind the discourse of the mythologicality and all signature presented it is only partly the commodification of media content.

Far before the research having been done, Baudrillard introduces the term hyper reality to explain the engineering of meaning in the media. The media hyper reality creates illusion considered more real than reality, falsify is considered better than truth, issue is more trusted than information; rumor is considered more truthful than truth (Piliang, 2010, pp. 75-78).

According to the researcher, the definition of hyper reality as stated by Baudrillard is shown in the television text that the researcher had studied and the research results show definitely right. Therefore, the researcher concludes that the key concept signing the commodification of media content is *hyper reality*. And, it perpetuates myth and it develops all this time that television is entertainment!

Concerning reality construction among the producers of news programs in the television broadcasting stations, the researcher also records seven important points, i.e.: the selection of the genre material through the careful planning, with *audience orientation* and *organization orientation* as the main consideration; the

production process is also carried out with the careful planning since the offline program producers plan the news copy until these are constructed into master edit in the editing room by video editor; the pro-contra attitude towards the selection and production process occurs in the level of editorial room concerning production quality and broadcasting quantity, the empowerment of contributors with the totally unstandardized competency and the concentration of news production in the hand of program producers with the unstandardized competency; the "political" atmosphere within the organization makes the functional occupation lose their competency standards; there are any "ideological" change among producers as television journalists from idealism to their partisanship of rating and share amid unclear organizational direction such as journalism standards or journalistic code of ethics; the occurrence of demotivation and indifference of television journalists to the idealism of their own journalism and professionalism; on the other hand, they continue to revive the spirit of audience orientation or organization orientation; the pressure of capital owners as a sign of their ambition towards audience orientation or organization orientation is also shown in the form of selecting news presenters, opening bumper programs to setting studio.

According to the researcher, the details relate to two problems, i.e. workers and organization where they work. The aspect of workers relates to individuals under the reality construction process, and the aspect of organization relates to institution that organizes the reality construction process. If the aspect of workers gets influence or pressure from their organization, the aspect of organization gets influence or pressure from the parent organization above it.

Firstly, the aspect of workers indicates the role of producers in planning and production process based on audience orientation and organization orientation; the centralization of production process in the hand of program producers with the under-standardized competency; the empowerment of contributors with relatively unstandardized competency in excess; the "ideological" change among producers as television journalists from idealism to the partisanship to rating and share. The identification is the practical sign of workers' commodification in the media industry. And, according to the researcher, the key concept that signs workers' commodification in the context is *the deactualization of television journalists*.

Secondly, the aspect of organization is shown with the emphasis on the change of organizational "ideology" from idealism to the partisanship to audience orientation or organization orientation; capital owners are involved in the selection of news presenters, opening bumper programs to setting studio. In this matter, the researcher also finds that the organizational structure has transformed into "sub-division" level under the control of other divisions as well as the full control of the parent company and its upper division towards the press institution within the television broadcasting stations. According to the researcher, the two aspects are the identification that should be entered into the problem.

And it is equally important as well that presentation on the explanation of the artist-like video case or the sociocultural practice analysis, definitely on the institutional aspect - see Figure 1 (Halim, 2013, p. 54).

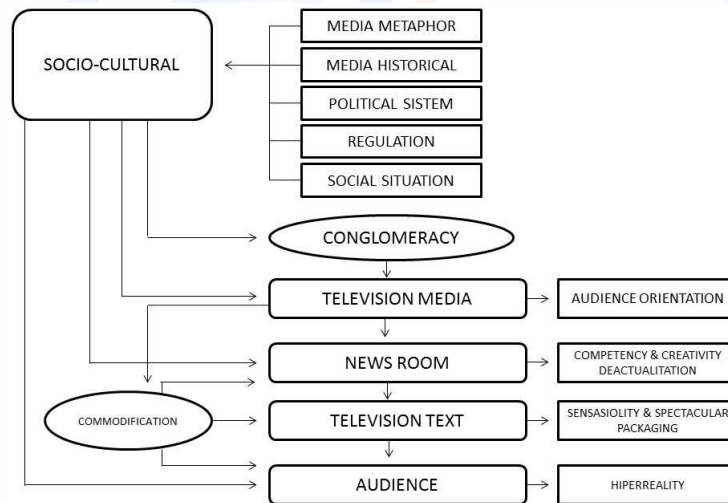


Figure 1: Model of Television Media Commodification

That the existence of the companies as a part of conglomeration and there is full of control of the parent organization towards the organization under it makes each division that produces a program has to implement the target of audience orientation and organization orientation. The involvement of ownership and organizational policy towards the underlying organization unit including divisions relating to journalistic activities cannot be ignored as well.

With additional details and it is impossible that it enters into the aspect of workers, in my opinion, these are findings on any aspect of organization in commodification activities. The aspect of organization is trully discussed by Mosco. "The political economy of communication gives *special attention to institution control* over production and its impact of the control on audience including the working concept of audience," Mosco states (2009, p. 133).

According to the researcher, it is possible that Mosco's research is only directed to the communication industry with the production and distribution of one program genre, such as television broadcasting stations with the entertainment segment or those with news segment. Or, the media are not part of a conglomeration. Therefore, the researcher does not see other aspects of commodification. The keyword "the institutional control", according to the

researcher, states any commodification of organization.

Pay attention to the three keywords in the definition of political economy of media stated by Murdock and Golding, i.e. the logic of economic determinism, the ownership and control as well as production consequence. The keyword "ownership and control" indicates any power of capital owners to control commodification process either relating to the communication content, audience and workers or organization that gathers workers to run the production and distribution of message to audience. The power of ownership and control is definitely in the hand of capital owners!

Therefore, commodification activities in media industry consider four aspects, i.e. media content, audience, workers and organization. One more thing, in my opinion, the key concept that signs the commodification of organization in the context of research on press institution in the television broadcasting institutions is *deactualization of press institution inside the television broadcasting stations!*

The two key concepts that appear from four commodification strategies are hyper reality and deactualization. Basically the hyper reality is also a deactualization towards reality and the working principles of journalism. Therefore, if it is compacted to one key concept, the media commodification is deactualization - see Figure 2 (Halim, 2013, p. 253).

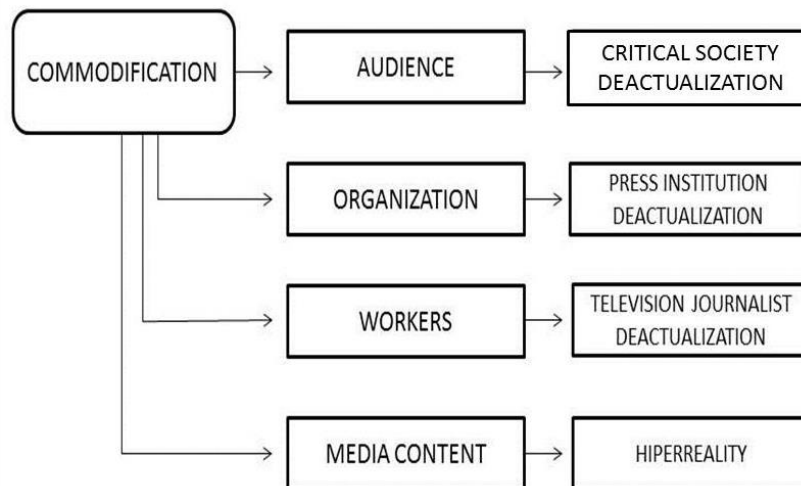


Figure 2: Model of Television Media Post-Commodification

As a reading, Mosco starts from the aspect of media content, audience and workers - and even organization itself. However, as an activity or precisely the management strategy, in my opinion, it starts from audience, organization, workers and media content. In summary, with the design of audience commodification strategy, the media industry also determines the implementation of the organizational commodification strategy as the organizational unit that run the commodification strategy. Through the organizational unit having been commodified, it will make the executing staff or those who are ready to run the commodification strategy more easily. And in the hand of workers who have been commodified, they will bear texts or media content having been commodified as well.

RESULTS AND DISCUSSION

Then, what about the ceremony of the religious defamation case by Basuki Tjahaja Purnama goes on in news broadcasted through television media in this country?

To answer the question, the researcher will start with the explanation on the political agenda called Greater Jakarta Regional Head Election in 2017. The political event is the socio-cultural context behind various events during the communication noises. It is definitely nothing as if the candidates with their loyal supporters, the supporting political parties and all political machines plus buzzers have agreed to make the moment of the regional head election as their war arena. Moreover, some parties carelessly state that the regional head election this time is warming up before the 2019 President Election.

Therefore, television media as the research object also becomes the most real war arena - besides social media. Leading television broadcasting stations with "the partisanship" to some political parties or candidates (particularly BTP) clearly have indicated their partisanship through news framing in terrestrial or talk show programs. It was seen from the presence of BTP's lawyers or success team in each program or the available duration for BTP's lawyers or success team which was relatively too long in each news program. Moreover, the researcher should consider the content of terrestrial news or talk show program that tends to give great portion for themes that give image or mythology to the success stories of BTP's figure as a governor or future leader - the description on the mythology has been described at above.

However, the sudden bustle of the regional leader election event became

irrelevant when the video of Greater Jakarta Regional Government's public relations containing the speech of Governor BTP in Kepulauan Seribu was uploaded to the social media of *YouTube*. It became viral after another party was involved like Buniyani who analyzed the entire video and took the "most important" part that indicated the religious defamation. It was spread to social media as well. Therefore, the noise definitely came from social media. Moreover, the noise was unavoidable. Polemics with full of bully or defense against BTP frequently occurred and worsened. Finally, the war arena did not only occur in social media but also moved to television media.

The last, polemics on religious defamation case become delicious meal of television media journalists and social media netizens. Television media become the most enthusiastic party to broadcast the case with each agenda setting and framing. The pros and contras of BTP appear clearly. Thousands minutes of duration seem never enough to spread and accommodate in the terrestrial news programs or talk show programs.

The noise is more intense after buzzers who support or contra against BTP are involved - particularly BTP's supporters. News programs or clips of news programs were greatly uploaded on social media with the bombastic titles and readers invited to taste them. The war of words on social media became a naive routine and disturbed the concept of togetherness in this country.

Moreover, it invited fragmentation and threatened tolerance or diversity.

The moments that become the pros and cons of action on road contribute to the communication noises. When the pros and cons of event against BTP was held, almost all television broadcasting provided special slot for live program, terrestrial news program and talk shows with the repeated material: supporting or refusing the actions; placing a guilty and not guilty of BTP; and a number of other variations.

Starts from this part here, it has been shown the undeniable facts that BTP as the political actor and the suspect candidate is being mythologized among mass media operators particularly television media. It is more unique again; television media mythologize BTP definitely after he is accused to the great case. They shamelessly try to describe him as somebody figure. And, the process becomes definitely similar to the idea of commodification strategy that makes any potential whatever as a commodity.

Moreover, it also occurred after the case had entered into the court room. Television media became the forefront channel for displaying the background of the case, court proceedings, predictions and all kinds of mythological creation for BTP. It is definitely apparent and verifiable again when we read the tremendously available duration for BTP's success team or lawyers to go from one television broadcasting station to other; from one terrestrial news program to another; and from one talk show to another!

On behalf of agenda setting and framing, BTP's lawyers tended to get greater opportunities to be cited in their defense description in front of media workers before and after the court sessions, or they became the speakers in talk show programs. The producers did not hesitate to increase their citation duration from under 20 seconds (the duration standards of sound bite that generally prevails) or longer compared to the usual duration. Therefore, to say, it is too long.

Narrative is considered as if it cannot replace the citation. Compared to the research results of Daniel Hallin concerning the duration shift of "voice clips" from 60 seconds in 1968 to 8.5 seconds in 1988 (Kitley, 2000, p. 201). The additional duration of the sound bite, in my opinion, potentially has some interests. The most "positive" interest, in this meaning, in the context of modification, absolutely relates to the selling value of the "actors" related to the religious defamation case itself, i.e. BTP! Or, at least BTP's lawyers! Postmodernist thinker Jean Baudrillard states such a situation as the transparency of evil in media era, i.e. the circumstances when the indicatedly powerful actors as part of the conspirators is definitely given the loud room in prime time and fill leisure time in the living room (Ibrahim, 2011, p. 139).

Moreover, Idi Subandy Ibrahim describes the situation as an absurd portrait on how the logic of drama and political information mixed in the logic of infotainment industry that makes show and crime packaged in the entertainment format to attract audience. Therefore, it means to increase rating and profit from advertising as well. Finally, the noise in fact does not bring clarity on the religious defamation case by BTP and the context behind it, and on the contrary, the audience is more confused with the abundant communication from various directions particularly television media.

"The news coverage around legal battle and high-scale political scandal is the news coverage with full of sensation and controversy. Television media will try to do the political sensation in the hope that audience is interested and the

rating will rise as well," Idi Subandy Ibrahim stated (2011, p. 143).

In my opinion, it is the definitely commodified reason.

In the micro-level reading, television texts in news without any doubt are full of all sensational symbols: from the icon selection, news intro, word choices and sentences in narrative to sound up or sound bite. The description of the reading towards all texts almost exceeds spectacularity of packaging the artist-like video case news in the research that the researcher had done (Halim, 2013, pp. 131-168). "The superiority" for the commodificative action, definitely occurs because producers with the commodificative taste produce the television texts and on contrary, these are broadcasted on media with the commodificative "ideology" and attract audience who have been commodicated within the sociocultural situation that develops commodification practices - see again Figure 2.

Socio-cultural circumstances gather media metaphor, media history, political system, government regulation and social condition in a society. These become main factors for business groups of media owners organized in a conglomeration, media industry and audience. In practice, vision and power of conglomeration becomes invisible hand behind all activities of media industry. Finally, hegemony metamorphosed in the form of media political economy is implemented in the form of corporate target (read: profit orientation). In a simpler sentence, it is interpreted that media as orientation to audience (consumers). Based on the base of the thinking, media have to open room as wide as possible for the commodification strategy starting from audience, organization (editorial room), workers (journalists) to television texts (the religious defamation case by BTP) to be offered to audience.

One small note shows that far before private television broadcasting stations in Indonesia celebrate news packaging pattern with commodificative way including the religious defamation case by BTP, Dahlgren (1995) has described the situation in the research conducted in the developed countries. "All development which occurs in traditional news programs has developed new popular format greatly including news broadcasting with the style of tabloid, political talk show and the participation format of vox-pop viewers and infotainment magazine in breakfast hours or television broadcasting in noon hours," Dahlgren said (Barker, 2011, p. 281-282).

Dahlgren accuses advertising competition as factor behind the changing

strategy of television news format towards more popular format. It is shown with the growth of using faster editing time and more "striking" presentation style including logo uses, sound bites, fast visual cutting and "star quality" of news readers (Barker, 2011, p. 281). Dahlgren's description also becomes part of the commodification strategy of media content in almost all national television broadcasting stations as described in my research (Halim, 2013, pp. 131-240).

Finally, like my research results simplified in Figure 2, the commodification strategy concerning the religious defamation case by BTP also transforms into hyper reality and deactualization. Or, It is more exactly actualized in all elements: critical audience, press institution inside the television broadcasting stations, television journalists and television texts itself (hyper reality). It means that the ceremony of religious defamation case by BTP in television media is truly only a drama and entertainment clothed with news programs and talk show programs. It means again that audience will see no clarity and objectivity at all from the case through the broadcasting of the programs. Therefore, television media are truly a vacuum space that only introduces myths that will bring audience to the enlightened nature. In this matter, absolutely, the myths on BTP are always not guilty and ideal leader in this country.

"Television is at the heart of postmodern culture signed with stimulation and facsimile flow satisfying and encompassing all things, a hyper reality where we are stuffed with image and information. It is the world where a series of modern differences - real with unreal, public and private, art and reality - has been sucked into black hole," Baudrillard stated (Toffoletti, 2011). "Television simulates real life situation and does not represent the world because it creates its own world."

The presentation of Danesi, Kellner as well as Baudrillard truly explains the existence of discourses broadcasted by television media with low general standards but it is so strong until it is able to decorate state atmosphere considered the most developed and modern one as well as the direction of civilization in the last millennium and scattered without being prevented through glass screen in each corner of the room. Emotions, feelings and ideas are ecstasy powder mixed into different discourse considered "meaningful" and it is mixed in "machines" of clever commodification so that it can become massive into commodificative texts. Finally, the construction and sophistication of the work system and the creations that media has played as media industry

embodies the media culture - the term proposed by Kellner (Halim, 2013, pp. 241-274).

More specifically, Ian Hargreaves, in his book *Journalism: Truth or Dare?* underlines the situation as a *paradox in the world of journalism* (Ibrahim, 2011, p. 132). "In past news is difficult and expensive to get, right now it is around us like air we breathe. However, in the abundance of news there is problem with the new culture of news. We are more difficult to distinguish between good and bad news," he said.

Barker describes the paradox as follows: that main television text, news production occupy the strategic position in debate on television in the context of the frequently feared and alleged influence on public life (Barker, 2011, p. 276). On the other hand, news is considered not again "world window" without any intermediaries but it is a representation of selection and constructive results that establishes "reality" - that can be interpreted as hyper reality.

"The selection of various things that will be incorporated into news and the specific way in which when a news has been selected, the story is that the constructive results will not be never neutral again. ⁴News is always some version of various events," Barker said (2011, p. 276).

With the situation, according to John McManus in *Market-Driven Journalism: Let the Citizen Beware?* (1994), market pressure moves entire logic of news practice, and it urges idealism of journalism profession to the edge of discussion and journalistic ethics is highlighted only when there are great cases like those involving high ranking officials around the power (Ibrahim, 2011, p. 133). It means that the ceremony of religious defamation case by BTP through television media during Regional Head Election of Greater Jakarta in 2017 is paradox in journalism and it also has marginalized the sacred idealism of television journalism profession in this country to the edge without any charism. News on the religious defamation case by BTP is nothing more than hyper reality and deactualization of critical audience and press institution inside the television broadcasting stations. It is definitely related to one keyword: commodification. Finally, it preserves myth that all this time develops that television is just entertainment.

CONCLUSION

The 2017 Regional Leader Election in Greater Jakarta is the most noise during the arrangements of the provincial-level political events in Indonesia as well as it places Basuki Tjahaja Purnama (BTP) as the political actor who becomes the most mythologized figure among mass media operators particularly media television. The leading television broadcasting stations which "support" some political parties or some candidates (particularly BTP) clearly appoint their partisanship through news framing in terrestrial program or talk show program. It is seen from the presence of BTP's lawyers or success team of in each program or the available duration for BTP's lawyers or success team is relatively too long in each news program.

The ceremony of the religious defamation case by BTP in television media is only a drama and entertainment covered with terrestrial news programs and talk show programs. It means that audience will get no clarity and objectivity at all from the case through the broadcasting of the programs. This celebration is paradox in journalism and it marginalizes the sacred idealism of television journalism profession in this country to the edge without any charism. And, it preserves myth that all this time develops that television media is definitely entertainment.

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