THE IDEOLOGY OF POPULAR CULTURE
IN ESTI KINASIH'S *FAIRISH*

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Abstract: This study aims to investigate the ideology of pop culture in Esti Kinasih's *Fairish* teenager literature with descriptive analytical method and is framed based on pop culture and ideology theory. The study was conducted by analyzing the representation of pop culture in the intrinsic elements of the novel and in the dialogues and narrations as well. The elements are then analyzed how they are intertwined to form a particular ideology that is injected to the readers. The result of the analysis shows that the novel contains pop culture which is visible from the colloquial language, the partyculture, the dating culture and the stereotypes of boy/girlfriend, and the idea of how to resolve the problem as well. The ideology found is the idea injection that the artificial culture –although it is outside the norm and appropriateness of Indonesian culture- constitutes something that is reasonable and legitimate to do.

Keywords: teenager literature, ideology, pop culture, artificial culture

INTRODUCTION

Currently, teenager literature (abbreviated as 'teenlit') becomes one of novel genres that is being loved by many teenagers. Teenlit novels began to bloom in Indonesia since 2000s. Initially teenlit is just a teen novel translated from the west teen novels. However, lately the writers of teenlit novels are increasingly dominated by young Indonesian writers. There are a lot of young Indonesian writer names whose works got a very positive response from Indonesian readers. Dyan Nuranindya, for instance, her *Dealova* has been sold more than 35.000 copies, while the standard sale of books usually only reach 2.000-5.000 copies (Kompas in Kusmarwanti, 2005: 6). The other names whose works got high appreciation from the readers are Cinta Adisty with her *Gisantia Bestari*, Maria Adelia with her *Aku vs Sepatu Hak Tinggi*, Sasya Fitriana with her *Beautiful Stranger*, Herlinatiens with her *Jilbab Spears*, Astuti Yudhiasari with her *Cupid Where are You karya*, and many mores.

Compared to canon literature with high quality of language and content, teenlit novel is not comparable. It is based on the opinion of many people that teenlit novel is just a novel without high quality, which sells convenient life of western style, and uses language style without any literary values. These opinions are also supported by the fact that most of the teenlit novels are using slang words which are mostly used by young Americans. Instead of using Bahasa Indonesia in a good order, most of teenlit novels use light language without applying any beautiful figurative language as the past novelists did in their literary works.

As the name implies, teenlit specifically highlights the lives of today's teenagers. The plot of teenlit stories hovers around teenagers' world with their problems and conflicts such as love, friendship, competition, identity seeking, etc. As teenlit first came from American culture and there are a lot of American teenlit novels that are translated into Bahasa Indonesia, this kind of novels might get much influence

from the culture. Moreover the globalization give much impact to the life style of Indonesian teenagers as well. They see the way the West youth are dressing, speaking, and having relationship with others, which in some parts have different values with Indonesia. What they consume every time from the internet and from what they read about this cultures creates a 'new' image of an 'ideal' and 'cool' youth. This image later is turned into characters in teenlit novels. The lifestyle and behavior of the characters are then more directed to the western culture that is much favored by teenagers as the main consumers. The creation or work which is oriented to the consumers then relates to popular culture.

Although there are a number of different ways to define "popular culture," Moody (2013, 1) notes that there are some characteristics that appear to be common to most definitions. First, popular culture is usually associated with mass media. Second, popular culture is consumer-oriented in nature and frequently encourages consumers to become "fans" of performers, products, or genres; and popular culture—like most expressions of consumer culture—is increasingly characterized by globalization.

As popular culture is associated with mass media and is consumer oriented, it is also known as mass culture. From the point of view above, Strinati (2004:12) states that mass culture is a standardised, formulaic, repetitive and superficial culture, one which celebrates trivial, sentimental, immediate and false pleasures at the expense of serious, intellectual, time-honoured and authentic values. Mass culture is therefore a culture which lacks intellectual challenge and stimulation, providing instead the undemanding ease of fantasy and escapism. It is a culture which discourages the effort of thinking and

creates its own emotional and sentimental responses. It does not demand that its audience thinks for itself, works out its own responses, and entertains responses which are intellectual and critical. In this sense, it begins to define social reality for the mass public. It therefore tends to simplify the real world and gloss over its problems. If these problems are recognized, it usually treats them superficially by presenting glib and false solutions. It equally encourages commercialism and celebrates consumerism, together with the virtues of profit and the market. Also, just as it denies intellectual challenge, it tends to silence other opposing voices because it is a stultifying and pacifying culture (Strinati 2004, 13).

The theory of mass culture outlined above has also been concerned about the process of Americanisation. The fears and anxieties expressed by critics of mass culture have been equally directed at the threat of Americanisation. The reason for this is that American popular culture is seen to embody all that is wrong with mass culture. Mass culture is thought to arise from the mass production and consumption of culture. Since it is the capitalist society most closely associated with these processes, it is relatively easy to identify America as the home of mass culture. So much mass culture comes from America that if it is a threat then Americanisation is a threat as well. For domestic critics of mass culture, Americanisation threatens not just aesthetic standards and cultural values, but national culture as well (Strinati, 2004: 19-20).

Pop culture as consumer-oriented in nature makes it an ideal place to explore language ideologies, which are usually understood to be "any sets of beliefs about language articulated by the users as a rationalization or justification of perceived language structure and use" (Silverstein, in

Moody 2013, 1). According to Blommaert (in Moody 2013, 1), this notion of ideology developed from an emphasis within discourse studies arguing that "ideology cannot be attributed to one particular actor, not located in one particular site . . . but that it penetrates the whole fabric of societies or communities and results in normalised, naturalised patterns of thought and behaviour". To the degree that popular culture is designed to appeal to broad segments of society through mass media and mass consumption, the languages of popular culture represent and establish the ideologies that justify its use.

Ideology, according to Storey (2008, 3) suggests a certain masking, distortion, or concealment. Ideology is used to indicate how some texts and practices present distorted images of reality. They produce what is sometimes called 'false consciousness.' Such distortions, it is argued, work in the interests of the powerful against the interests of the powerless. Using this definition, we might speak of capitalist ideology. What would be intimated by this usage would be the way in which ideology conceals the reality of domination from those in power: the dominant class do not see themselves as exploiters or oppressors. And, perhaps more importantly, the way in which ideology conceals the reality of subordination from those who are powerless: the subordinate classes do not see themselves as oppressed or exploited. This definition derives from certain assumptions about the circumstances of the production of texts and practices. It is argued that they are the superstructural 'reflections' or 'expressions' of the power relations of the economic base of society.

The other definition of ideology refers to 'ideological forms' (Marx, in Storey 2008, 4). This usage is intended to draw attention to the way in which texts (television fiction, pop songs, novels, feature films, etc.) always present a particular image of the world. This definition depends on a notion of society as conflictual rather than consensual, structured around inequality, exploitation and oppression. Texts are said to take sides, consciously or unconsciously, in this conflict (Storey 2008, 4). Popular culture is thus, as Hall (in Storey 2008, 4) claims, a site where 'collective social understandings are created': a terrain on which 'the politics of signification' are played out in attempts to win people to particular ways of seeing the world.

One of research on pop culture has been conducted by Rangga Saputra entitled *Representasi Budaya Populer Dalam Novel Anak B-Jell Cheers Karya Thalia Salsabilla (Tinjauan Sosiologi Sastra)*. This study concludes that the forms of popular culture portrayed in the novel by Thalia Salsabilla can be seen in the two builder aspects of literary works. These aspects structurally have formed the building of *B-Jell Cheers* novel. Through sociology of literature, this research has concluded that the representation of pop culture in *B-Jell Cheers* exists in the use of iPods, the use of foreign uptake language and in the culture of eating fast food as the characters' lifestyle.

Popular culture is vivid in Teenlit novel entitled *Fairish* written by Esti Kinasih. The novel tells the story of a teenage girl whose face and physic are mediocre but later she is loved by two handsome guys at school, Davi and Alfa, which then makes all her girlfriends envy her. Various ways are used by Fairish's girl friends to grab Davi's attention, while Davi and Alfa are fighting for a past revenge and because of Fairish as well.

Although *Fairish* was first published in 2005, but it still belongs to the most popular and the best-selling novel in Indonesia based on Goodreads (the world most popular online-reading community) version. The characterization and the theme of love

in this novel are obviously covered with pop culture style. However, despite the light language and the typical teenager literature plot, this novel contains pop culture ideology which is very interesting and important to study.

This study was conducted to investigate the ideology of pop culture in the *Fairish* novel using descriptive analytical method and is framed with pop culture and ideology theory which have been explained above. The study was conducted with analyzing the representation of pop culture in the intrinsic elements of the novel and in the dialogues and the narrations which show the mass (artificial) cultures. The elements are then analyzed how they are intertwined to form a particular ideology that is injected to the readers.

DISCUSSION AND ANALYSIS

A literary work is not born in a vacuum culture. The literary work is a form of documentation about social and cultural conditions of society at the time the work was published, despite the wrap of imaginative story. Social and cultural documentation was presented in a variety of intrinsic elements through certain representations.

According to Barker (2005: 10), the term of representation in cultural studies is a centralized part. This term means how the world is socially constructed and presented to and by ourselves. Cultural representations and meanings, according to him have material properties, such as in any kind of writings, images, and books which are produced and understood in a specific social context.

Pop culture has been attached to today's teenagers and is represented through language, fun, food, fashion, behavior and any things that are associated with lifestyle. In *Fairish* novel, pop culture is represented in some of those things which later can be seen how certain ideology lurks behind it.

The Young Adult's Colloquial Language

Fairish novel sets up in Jakarta, and Jakarta as the capital of the country with its glitter of life has become a 'direction' for popular culture. The characters in this novel use the greeting words such as '*elo*'/ '*lo*' (you) and '*gue*' (I) as the part of daily greeting of young people in Jakarta to have conversation with another. These greeting words have become the part of lifestyle to be accepted among young people and associated as 'cool' greeting words. The following quote is an example of using the greeting word through the dialogue between characters named Davi and Metha. Both are classmates in Palagan high school.

Davi : *Memangnya kenapa?*
(So why?)
Metha : *Yaaah... setau **gue**, rumah **elo** sama rumah Irish kan dari utara ke selatan.*
(Yaaah ... as long as I know, your house to Irish'sis from north to south)
Davi : *Justru karena itu **gue** jemput dia, karena rumah **lo** ini lebih ke selatan lagi.*
(That's why I picked her up, because your house is more to the south)
Metha : *Oh gitu!* (*sambil melirik Irish dengan tatapan sinis*)
(Oh I see! /glancing at Irish with sinister stare/)(Esti 2005, 43)

Not only used between friends, these greeting words are even used in the family relationships between siblings, as depicted in the following narration when Fairish talks to her sister, Viorish.

> *Dan ketika si Smile, benda kuning itu, memperdengarkan deringnya yang melengking, buru-buru Irish menekan tombol kecil di atasnya, dengan satu kalimat pendek diiringi tawa. "Telat lo! **Gue** udah bangun dari tadi, tau!"*
>
> (And when the Smile, the yellow object, played its screeching ringer,

hastily Irish pressed the small button on it, with one short sentence with a laugh. "You're late! I'm already getting up since before, you know!")
(Esti 2005, 3-4)

It means that the greeting words of *loe* or *lo* and *gue* have become popular culture, especially in Jakarta, not only in the relationship between friends, but also between siblings or relatives in family relationships. These greeting words are originally a part of Betawi ethnic community culture languages with the same meaning; *loe* or *lo* to greet the second person (singular) and *gue* refers to the first person. However, over the time this greeting words are no longer belongs to Betawian culture only, but have become the part of young adult colloquial language in the city.

In addition to the greeting language above, Esti Kinasih narrates the story with a mix of foreign language (English) and a few words are deliberately written not in accordance with the provisions of common writing in English such as described in the following quotation.

> *Dia masih susah mengerti. Masih can't **belieupe** at all and amazing really. Davi,anak baru yang kece banget itu... memilih duduk di sebelahnya! Gila kan tuh? Amazing, kan? Unbelievable, kan?*
> (She was still difficult to understand. Still could not believe at all and amazing really. Davi, such a very cool new-coming-boy... chose to sit next to her! That's crazy, right? Amazing, right? Unbelievable, right?) (Esti 2005, 3)

The word *belieupe* should be written 'believe' in English proper writing. However, the word which is deliberately written in such style, is thus possible to follow the pronunciation commonly spoken by young people in Jakarta. They sometimes make fun of some words from foreign language and turn them into new words or terms. The quote below illustrates it.

> *Kelasnya penuh sama cewek yang bertebaran di sana-sini.*

> *"**Ekskyusmi! Ekskyusmi!**" teriaknya keras sambil mencoba menerobos masuk.*
> (The class was full of girls who were scattered here and there.
> "**Ekyusmi**! **Ekskyusmi**!" she cried loudly as she tried to break into) (Esti 2005, 7)

The above quotation shows that Esti Kinasih indeed intentionally writes 'excuse me' to *ekskyusmi* to confirm how that phrase is spoken as well as showing that English (although partially) is already commonly used in the teenager's daily life.

In addition to the greeting language and foreign language, popular culture representations through language can be seen in terms of *gaul* (*cool*) language that was deliberately created by young people as the part of colloquial language which originally can be derived from foreign language or from the acronym of phrase series. For example is the use of the word *kece* (page 3) and the word *jaim* (page 9).

The word *kece*, based on *Kitab Gaul* constitues an acronym of *cool cekali* (very cool). The word is derived from the English word 'catchy' which means 'cool' or 'easy to get attention'. The word *kece* is used to give feedback to others, especially in regard to appearance.

The word *jaim*, on the other side, is an acronym of the phrase *jaga image* (keep the self-respect) that can also be translated as 'fear of embarrassment'. These two words are very popular among young people and have become the part of their daily communication.

In addition to the *gaul* (cool) words above, the characters in this novel also often use the word *bunuh* (to kill) to curse another characters. In Bahasa Indonesia, the word 'kill' has a negative connotation meaning and negative action as well. The term *bunuh* (to kill) means grabbing the lives of others intentionally. However, this word is often spoken by the characters in the *Fairish* novel as part of their daily

language. The examples are in the following excerpts.

> *"Nggak boleh sampai cedera!" tegas Daniel. "Karena kayaknya kita akan main full game!" Dia menarik napas dengan geram. "Awas aja tuh lima anak besok. Gue **bunuh** satu-satu!*
> ("Don't injury!" stated Daniel. "As I think we're going to play a fullgame!" He sighed in exasperation."Beware those five guys tomorrow. I'll kill them one by one!") (Esti 2005, 91)

> *"Kalo sampe sohib gue jadi bencong beneran.... gue **bunuh** lo!"*
> ("If my friend transforms into a real pansy … I **kill** you!") (Esti 2005, 104)

> *Tapi sedetik kemudian Irish mengomel, "Gue **bunuh** juga tuh orang!" cewek itu keluar sambil ngamuk. "HEH!!!" bentaknya pada Alfa yang masih sibuk bernyanyi.*
> (But a second later Irish grumbled, "I'll **kill** that guy!" that girl came out while rampaging. "HEH !!!" she snapped at Alfa who was still busy singing) (Esti 2005, 144)

The word *bunuh* (to kill) repeated by the characters in this novel seems to be the part of their *gaul* daily language that is nothing wrong to be uttered. In Indonesian culture, it is inappropriate to use the word 'kill' to curse even though for a mere joke. The word 'kill' seems to be prevalent among teenagers in Indonesia as it is also exemplified in the lyrics of the song sung by a popular band, namely Dewa, entittled *Cemburu* (Jealous). The lyrics of the song *Ingin kubunuh pacarmu saat dia peluk tubuh indahmu* (I want to kill your boyfriend when he hugs your beautiful body) contains sarcasm, but this lyrics are sung by many young people in Indonesia. This song might inspire them to resolve the problem with 'killing' when they see a boy/girl whom they loved is being together with another boy/girl friend. Even the lyrics of this song is quoted by Esti Kinasih in her novel and she makes Alfa as the object to sing this song when he sees Fairish is walking together with her boyfriend, Davi.

… tiba-tiba melengking keras suara seorang cowok dari koridor di lantai tiga yang menghadap persis ke lapangan.
Ingin kubunuh pacarmu!
Saat dia peluk tubuh indahmu!
Di depan teman-temanku!
Makan hati jadinya.... Cantik!
Aku cemburu!
Semua kepala sontak menoleh ke asal suara itu. Alfa!
(… suddenly there was a loud screeching voice of a guy from the corridor on the third floor which wasright overlooking the field.
I want to kill your boyfriend!
When he hugs your beautiful body!
In front of my friends!
Becoming heart ache… Beautiful!
I am jealous!
All heads instantly turned to the origin of the voice. Alfa!) (Esti 2005, 91)

The author creates Alfa as the object of ideologies injector through popular culture with his attitude which wants to 'kill' Davi as Fairish's boyfriend. Eventually Alfa really beats Davi and openly requests Fairish for him, regardless the motive of Alfa's revenge to Davi.

From the use of young adult colloquial language above, it is found an ideology of forming artificial culture, a new culture that is created by teenagers or young adult to form their own environment. They make a collective social understandings to have interpersonal relationship with their community. This artificial culture often violates the order of decency and appropriateness of the existing culture, namely the culture of Indonesian language which is good and decent. This artificial culture formed a distinct cultural group, namely *anak gaul* (cool guys) group. To be accepted into this group, or at least to be called *gaul* (cool), one must use slang wordswhich have become a convention, such as the words used in the dialogue and narration of this novel. If one can not adapt him/herself to the *gaul*

languages, he/she can be regarded as 'the other' that can not be included in this cultural group.

The Party Culture

A party has become a part of popular culture of young people today. The birthday ala youth is not the time to contemplate the age, but the time to seek sensation and become a vying event to come up with the best outfit. For the girls, the party is the place to show off their gown and to seek men's attention. For the party owner, this event is used as a venue to show off what she owns. This is reflected quite clearly in the novel as illustrated in the following quote.

> *Irish bingung. Dia benar-benar merasa berjalan di atas bara. Di satu sisi, dia tahu persis pesta ultah Metha nanti akan jadi ajang untuk merebut perhatian Davi. Yang kantong bokapnya pada gembung, kaya Metha, Wulan, Theresia, Ilen, Anis, dan sederet nama lain, jelas berusaha menarik perhatian lewat penampilan. Dan mereka sudah sesumbar akan datang dengan gaun yang "wow!". Sudah pasti oke punya.*
> (Irish was confused. She really felt like walking on coals. On the one hand, she knew exactly that Metha's birthday party later would be the event to grab Davi'sattention. For those whose father's pocket is bloat, such as Metha, Wulan, Theresia, Ilen, Anis, and a series of other names, they were obviously trying to attract attention through the appearance. And they had boasted that they would come up with a "wow!" gown. It was definitely cool) (Esti 2005, 38)

This quotation depicts how the girls are really trying to be the best for the party. Even in the day of the party, Metha wore a fabulous gown that made Irish and Davi mesmerized by her appearance. The narrator mentions that Metha almost be the rival of Holywood artists in the Oscar nomination event (Esti 2005, 42).

This kind of party culture was introduced by many Hollywood movies. The parties that are usually held by American teens and featured in various movies are birthday and prompt night party. The later is a high school farewell night party. In these parties the girls usually will be very busy preparing their best clothes that is identical with dress or gown, not casual one. The use of a dress for a party by the girls usually aim to attract the opposite sex and to show off their economic level, and the most important aim is to be accepted as the part of a *gaul* (cool) cultural group.

If one uses an inppropriate clothes or out of the convention, then he/she is not feasible or can not be included intothe group. This is experienced by Fairish in Metha's birthday party when she is just wearing casual clothes, as illustrated in the following quote.

> *Bahwa dibandingkan dengan penampilan Metha, si Irish ini benar-benar bagaikan si Itik Buruk Rupa. Datang ke pesta ultah anak direktur kok kayak mau ke warung. Ala kadarnya. Irish sempat down juga melihat dandanan Metha yang bak selebriti itu. Untungnya Davi juga tampak sangat kasual. Cuma pake celana jins biru dan kemeja flannel yang juga berwarna biru. Lengan kemejanya digulung sampai siku, sementara satu kancing atasnya dibiarkan terbuka.*
> (Compared to Metha's performance, Irish was really like a Beast Duck. She was coming to a director's daughter birthday party but she's really like going to the stall. Perfunctory. Irish was also down when she saw Metha'sfinery whichwas like celebrities. Fortunately Davi was also looked very casual. He just wore blue jeans and flannel shirt,which was also blue. His shirt sleeves were rolled up to the elbow, while the upper buttons left open) (Esti 2005, 43-44)

The above quotation depicts that to be able to get into the *gaul* (cool) group, one must follow the style of the group, including in dressing. The representation of popular culture through the dressing style in the party

in this story injects the ideology of *swag* culture. *The Urban Dictionary* explained that the term *swag* is originally from the Scottish slang word *swagger* which was a description of the way some Scots walk (in a swaying motion), yet the word was then misinterpreted by the English as 'the way someone presents themselves', e.g. whether someone looks cool.

Swagger also means a figure who is dominant or elite because of his/her many advantages. A person becomes a *swagger* because he/she is cool, has high confidence, good taste in terms of fashion and style, and a charisma that makes him/her owns a fascination and has 'followers' (Yusrini, 2016). To be a *swagger* and to be called cool, one should thus follow the fashion trends.

The way of Indonesian youths crating party and wearing such clothes for the party then following the trend of the West, and it has become collective social understandings in their group. They particularly wear the stylish clothes to grab the fascination and to be included in the term of *swagger*.

The Dating Culture and The Stereotype of Ideal Boy/Girlfriends

Love is a theme that inevitably arises in teenlit, as teenlit readers are teenagers who are entering puberty phase, in which they are starting to get interested in the opposite sex. Esti Kinasih is no lag in displaying this theme in her novel. Dating culture is also depicted in *Fairish* novel. However, the dating style showed is not in accordance with Indonesian culture that upholds the eastern culture.

In Indonesia, hugging and kissing affectionately is considered taboo to be done in the public. Generally people will stare negatively to the couple who do this in public area. This culture is very common in the West, though. People are free to kiss and hug their boy/girlfriend everywhere, even free sex is accepted for them, and this kind of lifestyle have become their part of life.

The dating style narrated in the story shows the influence of western culture. Hugging affectionately in the public becomes a very common thing, as exemplified in the following narration.

> *Begitu mobil mereka lewat di depan Metha dan Daniar, Irish langsung memeluk Davi dengan mesra. Dia terus melototin Metha.*
> (As soon as their car passed in front of Metha and Daniar, Irish hugged Davi with tenderness. She kept staring at Metha) (Esti 2005, 87)

The scenes of hugging somebody are repeatedly narrated in the plot of the novel. Actions or behaviors, which are not common and are not in accordance with the eastern culture, when they are injected repeatedly through narrative language, will eventually be regarded as reasonable and customary. If it was customary, when someone does not do the same thing when he/she is dating, he/she would be considered weird. Other people who consider unmarried couple hugging affectionately in public as unusual and inappropriate may be regarded as old-fashioned or outdated. The ideology disguised in a repeated narrative then made the inappropriate behaviors becomes a fairness or common thing that could and even should be done.

In addition, *Fairish* novel describes a stereotype of a guy whose love deserves to be pursued. The ideal guy in the novel is described as a physically perfect guy, as narrated in the following excerpt.

> *SEMUA mata menatap terkesima. Sosok itu berdiri seperti magnet yg kuat. Memukau dengan segaka pesona yang dimilikinya. Tubuhnya tinggi menjulang, dan wajahnya memancarkan keangkuhan yang sempurna.*
> *"Nama saya Davidio Daniel Dharmawan. Tapi cukup panggil David saja, atau Davi," ucapnya. Tegas tapi dingin. Dan sama sekali tanpa senyum. Sedikit pun.*

(ALL eyes stared unnervedly. The figure stands like a powerful magnet. Mesmerizing by his all charm. His body was tall, and his face exudeda perfect arrogance.

"My name is Daniel Darmawan Davidio. But just call David, or Davi," he said. Firm but cool. And entirely without a smile. Even the slightest) (Esti 2005, 1)

Davi character in the narrative quotation above is portrayed as a handsome guy, and even associated with boysband personels who was rising in the beginning of 2000 and loved by a lot of female fans for their good looks, i.e. Westlife and Backstreet Boys (p.3). Not only handsome, Davi is also described as a man who is cold and make all the girls in the class fascinated and increasingly intrigued by his attitude. Moreover, Davi is also narrated to drive his own car to school, so it can be said that Davi also comes from the have family.

The handsome, cool and rich Davi becomes the attention-center of the girls in the class. Every girl is willing to be his girlfriend. When eventually Davi chooses Fairish as his girlfriend (although they are only pretending to have date), Fairish becomes the common enemy of her girl friends at class and even at school. This indicates that there is a same standard regarding the ideal man, the today's stereotypical ideal boyfriend.

This culture then injects an ideology about the steorotipe of a man that is 'perfect' whose love deserves to pursue in any way. He must be handsome (has perfect physical appearance), cool, sometimes mysterious, and rich at the same time. This might be influenced by the popular media that always figure a hero in such characteristics. It happens as popular culture is consumer-oriented and frequently encourages consumers to become "fans" of performers. So, this kind of characteristics will attract the consumers' attention and it will lead to high profit for the producer.

Interestingly, Fairish character in this novel is described otherwise, namely as a mediocre figure of a girl. The narrator describes Fairish as follows.

> *Makanya mereka sudah siap dengan seribu celaan. Irish itukan melarat, kere.Makanya badannya imut, soalnya kurang gizi! Kalau ada pesta suka nggak mau ikutan karena emang nggak level. Bajunya juga jarang yang ngikutin mode. Dan masih banyak kekurangan yang lain!*
> (So they were ready with thousands reproaches. Irish was destitute, very poor. So her body was small, because of malnourished! If there was a party, she wouldn't like to joinas it was not her level. Her clothes were also rarely following thetrends. And there are many other disadvantages!) (Esti 2005, 121)

With her mediocre physical and economical conditions, Fairish by her friends is labeled as an unfit person to get the 'perfect' Davi. When Davi chooses her, she is like getting a huge boon. It is a dream for the girls who have the same conditions like Fairish, who are not too pretty and not rich, to get love from a 'perfect' guy despite their mediocre condition, and this novel is 'selling' the dream.

Beside having a 'fake' dating relationship with Davi, Fairish also has a close relationship with Alfa, a new student at SMU Palagan in Science majors who is characterized as a friendly, cheerful, and also funny guy (page137). Alfa always tries to approach Fairish in various ways and eventually he wins Fairish's heart through painting, as both of them love painting.

Fairish who is physically unremarkable is surrounded by two guys who are willing to fight to get her. It increasingly makes her girl friends at school really jealous at her.

This story injects an idea of a girl who is unremarkable, and does not do any attempt to get the guys' love, yet she is surrounded and even contested by them. This is a perfect situation

which becomes the dream of many girls with unremarkable physic, and this novel perfectly delivers this dream to the teen readers through Fairish character.

The Way of Resolving Problems

In *Fairish* novel, there are three important events which show how today's teens resolve their problems with things that tend to be negative. First, when Fairish and Davi 'declared' their relationship as a couple in Metha's birthday party. After this 'declaration', Fairish girl friends took her to one of their house to interrogate her. Harshly, Fairish wasinterrogated about the process of how she could be Davi's girlfriend.When Davi cameto help, Fairish was even still in the Metha's grip (Esti 2005, 58).

Second, after Fairish was unsuccessfully interrogated, her girl friends boycotted the basketball match between SMU Palagan and other schools by bribing the cheerleaders and the supporters with money. They werenot allowed to be present at the basketball match. Even on the day the match was held, they were still controlling the GOR (sport building) to ask the supporters of SMU Palagan to go home and bribed them with money.

Third, when Alfa avenges on Davi as he had 'killed' his cousin, Melanie, in a deadly accident. They foughtand made both of them, especially Davi, are seriously injured. The following excerpt is the narration of the fight scenes in the story.

> *Hanya beberapa saat setelah dia menjejak gelombang rumput di depannya, Alfa langsung menerjang. Menerkamnya seperti singa terluka, lalu menghujaninya dengan pukulan dan tendangan membabi buta. Teriakkannya menusuk telinga, seribu makian berhamburan dari mulutnya. Davi, yang memang tak ingin melawan, terhuyung dan jatuh terjerembab dengan tubuh penuh memar, muka lebam dan bibir pecah yang mengalirkan darah. Matanya*

> *berkunang hebat, membuatnya terpaksa memejamkan mata rapat-rapat.*
> (Only a moment after he stepped onthe wavy grass in front of him, Alfa directly hit him. Pounced on him like a wounded lion, then showered him with punches and kickedhim blindly. His screamhurt the ears, a thousand curses poured from his mouth. Davi, who did not want to fight, staggered and fell forward with a body full of bruises, bruising face and a split lip with flowing blood. Hewas terribly blackout, forced him to close his eyes tightly) (Esti 2005, 266)

The fight continuosly happening with harder punches which made Davy eventually were not able to stand anymore.

Those three events illustrate how today's teens overcome their problems. The events inject the idea to the readers about how to resolve the problems. There is no significant impact as the results of these actions. The author seems to let these actions happen without any resistance toward these negative action and behavior. There is no story of how both Davy and Alfa, for instance, are punished by the teachers or their parents for this bad behaviour. Everything runs normally as if the teachers and their parents do not know what they have done, although both Davy and Alfa has terrible injury after the fight and it appears obviously from their face and body (Esti 2005, 245-246). The story implies that fighting is normal to solve the problem and there won't be any consequences for this bad action.

Bloomaert (in Moody 2013, 1) stated that ideology cannot be attributed to one particular actor, not located in one particular site, but that it penetrates the whole fabric of societies or communities and results in normalised, naturalised patterns of thought and behaviour" (page 159). In line with Bloomaert's statement, it means that in this case, the author's ideology and the ideology of pop culture

are obviously penetrated through the dialog and the narration which are then injected to the readers that the way of resolving the problem with bribing, fighting physically and with any kind of violence is normal, natural and legitimate to do.

CONCLUSION

Pop culture which belongs to the mass culture is a culture that was brought from America which has desire of cultural uniformity. It influences the younger generation through food, movies, fashion and fun. The influence of cultural uniformity is then created a group that considers itself as a *gaul* (cool) group as it follows the trend of American culture. They have collective social understandings in their own community about how to speak, act, and behave. Those (especially teenagers) who can not adapt to the style of this group will be regarded as 'the other' who can not belong to the group.

Fairish novel is one of culture reflection of the young people today who are getting much influence from American culture (including the *swag* culture). The impact is specifically seen from the colloquial language, the party culture, the dating cultureand the stereotypes of boy/girlfriend, and the idea of how to resolve the problem as well.

The ideology which is generally seen from the representation of popular culture on the novel is the idea injection that artificial culture, although it is out of propriety and the prevalence of Indonesian culture, is something that is reasonable and legitimate to do.

Fairish novel, by Goodreads version, is categorized as the best selling and the most popular novel until today. It means that the novel is widely read by Indonesian teenagers. With such ideology penetrated in the dialogue and narration in this novel, all parents and educators must guide the younger generation to be able to filter their reading and be more familiar with the origin of eastern nation culture. It is expected that Indonesia's young generation will not lose their identity despite living in the globalization era.

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