

ENGLISH IN INDONESIA: THE LANGUAGE OF GLOBALLY-SHARED POPULAR CULTURE (GSPC)

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Abstract

In Indonesia, English lexis often appears on a number of written media displayed for public consumption. Despite the fact that those media contain English lexis, they may not be necessarily aimed at foreign audience. It seems that English lexis is seen as a more representative medium of expression when it comes to announcing particular information to the public. This paper attempts to illustrate that the occurrence of English lexis in the media used by Indonesian people forms a relatively consistent pattern. Data is taken from fashion blogs written by Indonesian teenagers on a female magazine, flyers about upcoming music events performed by Indonesian bands, banners for anti-drugs campaign, and advertisements for marketing children fashion. The study uses Textually-Oriented Discourse Analysis (TODA) suggested by Fairclough (1992). As for the main focus of the discussion, it will be related to the discourse of globalisation (McGrew, 1996; Bathia & Ritchie, 2004; Kuppens, 2010). The result shows that English lexis is very likely to occur when the information in the Indonesian media is related to globally-shared popular culture (GSPC), e.g. fashion, pop music, and anti-drugs campaign. In conclusion, such use of English lexis reflects the presence of a typical mindset among Indonesian, which suggests that English is an ‘ideal’ language to represent popular culture.

Key words: globalization, popular culture, English lexis

INTRODUCTION

Nowadays in Indonesia, it is considered common to find English lexis (a word, a phrase, or even a clause) on flyers, banners, notice boards and other written media serving for public consumption. Rahmasari (2018) claimed that English has developed globally. In this regard, those public media contain a wide variety of information and purpose. Several of which include providing news about upcoming events such as a music concert, or encouraging awareness not to commit illegal conduct, e.g. abusing drugs,

and advertising goods for daily necessity like food and clothing. Although those media may contain English lexis, they may not be necessarily or particularly targeted for foreign audience. Thus, it is somewhat irrelevant to justify such use of English on the basis of targeted foreign audience, given the fact that the public media are generally distributed or displayed in the neighborhood mostly inhabited by Indonesian people. In other words, it is highly likely that they are made by Indonesian people, in Indonesian region, and for Indonesian audience. For this

reason, it appears to be odd to find such occurrences of English lexis in the media since it has no relation to the “social situation or environment that surrounds [the] particular interaction or communicative interchange” (O’Sullivan *et al.*, 1994, p. 63). Therefore, if the frequent appearance of the English lexis seems unnecessary with respect to the regional social context, there is a strong possibility that this linguistic phenomenon signifies the influence of global social context. Hypothetically speaking, any occurrence of English lexis in the Indonesian media is likely to be provoked by globalization, in which English, due to its position as a nearly global language, may have been seen as a more representative and universally acknowledged medium of expression when it comes to announcing particular information to the public. The phenomenon would also appear to indicate that English may be perceived as a language which no longer belongs to any particular society. Thus, the Indonesian people who have learnt it probably feel that they also “[have] the right to use it in the way they want” (Crystal, 2003, p.3). In relation to that linguistic phenomenon, this paper attempts to show that the appearance of English lexis in certain Indonesian public media is really not random. It somewhat becomes clear that the

occurrence forms a relatively consistent pattern, *i.e.* the English lexis is highly likely to be present when the information in the media to some extent is related to globally-shared popular culture, *e.g.*, fashion, modern music and drugs, of which the dissemination cannot be detached from the discourse of globalization. Therefore, it can be argued that this particular pattern of English lexis use may reflect the presence of a typical mindset among the makers of the public media, which regards English as a more ‘ideal’ language to represent the aforementioned popular culture.

The key argument of this paper will center on the idea that the preference of using English lexis in certain Indonesian public media about fashion, modern music and drugs may be evoked by the mindset of some Indonesian people who consider English as more representative language to accompany the promotion or, in the case of drugs abuse, demotion of globally-shared popular culture. The term ‘globally-shared culture’ is intentionally used so that it will not be referred to the notion of ‘global culture’, which might still be in question and consequently it will not be part of the topics elaborated in this paper (see Featherstone, 1990 for further explanation regarding ‘global culture’). What is meant by ‘globally-shared’ is that

the cultural practices mentioned above—fashion, modern music and drugs—are generally recognized across the globe and relatively relevant to any social context. Indonesian modern music, for instance, regardless the fact that the Indonesian lyrics may not be understood by non-Indonesian speakers, can still be enjoyed by most people in other parts of the world on the ground that the musical genre is generally modern and popular. The case is also to some extent similar to that of fashion, and the habits of abusing drugs.

The study will be limited to the discussion of the implications of English lexis use in Indonesian context in relation to the discourse of globalization. Samples of the English lexis use are taken from fashion blogs written by teenagers on a popular Indonesian magazine website, flyers about an upcoming music event performed by Indonesian bands, and banners for anti-drugs campaign. Additionally, there are also samples taken from advertisements on Indonesian websites for marketing children fashion. Prior to that, there will be a brief literature review on previously similar studies and the relation between globalization and popular culture.

LITERATURE REVIEW

THE USE OF ENGLISH IN NON-ENGLISH CONTEXTS

A number of recent studies on the implications of English lexis use in non-English-speaking context have been conducted and have reported a variety of findings based on their respective focus of discussion (e.g. Piller, 2001; Holland, 2002; Bathia & Ritchie, 2004; Lee 2006; Bulawka, 2006; Young, 2008; Kuppens, 2010). Some of the studies discuss the implications of such English use and connect the issue specifically with ‘the role of English as a global language’ (e.g. Holland, 2002), and with the discourse of globalization in general (e.g. Bathia & Ritchie, 2004 & Kuppens, 2010). Meanwhile, the others concentrate more on the notion of linguistic construction of identity and modernity (e.g. Piller, 2001; Lee, 2006; Young, 2008), and also on the social and attitudinal preference of non-English speaking society in using English (e.g. Bulawka, 2006). This study will address a relatively similar topic to that of Lee’s (2006) and Bulawka’s (2006), which is to bring data from public media presented in a non-English speaking context but containing English lexis. The difference, however, lies in terms of data variety, focus of the discussion, and the non-English speaking country chosen, in this case Indonesia. The last distinctive aspect makes this paper more closely

related the study conducted by Holland (2002), who also chooses Indonesia as the non-English speaking context. More details regarding several specific findings of the studies above will be briefly illustrated in the following part of the paper.

When analyzing the implications of English lexis use in mass media produced, distributed, and consumed in non-English speaking context, Lee (2006) suggests that based on previous studies the subject matter of the discussion tends to fall into the following separate classification: ‘symbolism in use’ (See Haarmann, 1989), ‘identity construction’ (See Piller, 2001; Lee, 2006; and Young, 2008), and ‘globalization’ (See Bathia & Ritchie, 2004 & Kuppens, 2010). Later on, he also argues that to achieve a certain study objective it is necessary to combine two separate areas, for instance between globalization and identity construction (Ibid, 2006, p.60). This argument is reasonable since there may be some overlapping space because of their inseparable nature. By way of explanation, there is a strong possibility that one specific area is actually part of the others and vice versa.

In his report, Lee states that the use of English in South Korean commercials is “a defining linguistic expression of

modernity” (2006, p.59). While in another relatively similar study, Bulawka reports that the use of English lexis in advertisements distributed in Polish society not just reinforces the position of English as “the single most important language of global advertising”, but also signifies “the national desire for prestige, modernization and Westernization (2006, p.40). These two findings highlight the notion that for some people who live in non-English speaking society, the use of English is often associated with the state of being modern and prestigious, although criticism may be addressed to them as being Western-minded. In Indonesia, however, although there is a good probability that any study on the uses of English lexis in Indonesian context—especially in major advertising setting—may result in the same finding, Holland concludes that there are such uses which “do not always necessarily align with a hypothesized ‘global order of discourse’, and need not directly reflect the ideologies of ‘native-speaker’ cultures at all” (2002, p.19).

In relation to the topic presented in this paper, the issue of globalization will become the main focus of the discussion but will not be in combination either with ‘symbolism in use’ or ‘identity construction’. Alternatively, the paper will

show that globalization, as McGrew (1996, p.479) points out, has the power to establish “shared cultural and social spaces in which there is an evolving ‘hybridization’ of ideas, values, knowledge and institution”. In Indonesia, this ‘hybridization’ comes into being in form of the use of English lexis mixed with the local language in certain public media produced, distributed, and consumed in Indonesian context. The co-existence of those two languages in the same environment of text is commonly known as, borrowing the same term also used by Lee (2006: 87), ‘linguistic hybridity’. Before proceeding to the next part of the paper, it is worth noting that this study follows the suggestion of Fairclough (1992, p.61) to use the Textually-Oriented Discourse Analysis (TODA) “by ensuring attention to concrete instances of practices and textual forms and processes of interpretation associated with them”.

THEORETICAL FRAMEWORK GLOBALISATION AND GLOBALLY- SHARED POPULAR CULTURE

In more general sense, globalization refers to “the growth and acceleration of economic and cultural networks which operate on a worldwide scale and basis” (O’Sullivan, 1994, p.130). Therefore, there are two major

configurations brought by globalization and they circulate throughout the world, *i.e.* economy and culture. This would suggest that any nation no longer has impenetrable economic and cultural boundaries. The expansion of the globalized economy and culture eventually lead to the formation of networking matrix whose coverage span across the globe in which nations all over the world can be connected to. In more specific sense, according to McGrew, globalization can be defined as “a process through which events, decisions, and activities in one part of the world can become significant in distant part of the globe” (1996, p.470). The latter definition may have connection with the idea that there are some cultural practices originated and applied in a particular country which expand throughout the world and eventually become globally-shared culture.

Whatever the definition that can be explicated regarding the term ‘globalization’ is, whether it is a result or a process, the essential thing worth considering is to construe from where it is actually coming and to where it is finally going. With regards to the origin of globalization, Kissinger (quoted in Mishra, 2008) declares that globalization is “really another name for the dominant role of the United States”. Presumably, as one of the

most dominant and wealthiest countries in the world, whatever events, practices and activities which happen in the country may have significant effects and become interests in other parts of the globe. Particularly, people who live in less dominant and developing countries, such as Indonesia, may try to imitate those cultural aspects since they are regarded as setting a high or 'ideal' standard of living. The cultural aspects being imitated gradually become habits and subsequently evolve into popular culture. In Indonesia, this phenomenon is reported by Mishra (2008), referring to Francis de Sales' study, as follows:

Since the images of American popular culture are everywhere, it may not be wrong to claim that ultimately all cultural differences will vanish and some sort of cultural sameness, promoted by immensely powerful, transnational media establishments, will get superimposed. The impact of globalization of media on local culture has been brought out by Francis de Sales with reference to Indonesia. The Indonesian youth prefers the clothes bearing the brand names of Nike, Adidas ... Young Indonesians prefer to put on shorts or torn jeans to imitate their

American counterparts whom they quite often watch on television or in movies.

The quotation above suggests that the global spread of American popular culture, which includes not just fashion, but also modern music and drugs, cannot be detached from the powerful impact of the global media, namely television, movies and currently, the internet. Most Indonesian people tend to be constantly exposed to the three cultural practices mentioned above via the global media and ultimately try to apply them in their own context. What is worth highlighting is that there is another cultural aspect which is simultaneously brought into the package of popular culture promoted by means of the global media, and it is also imitated, *i.e.* the English language.

ANALYSIS AND RESULTS

This main body of the paper will start with the discussion of the use of English lexis by a number of Indonesian teenagers. Samples of specific textual references are taken from *Gadis* (which means 'young woman' or 'girl' in English), a popular Indonesian magazine website which provides a space similar to a fashion blog that allows its visitors to write their own profile and post pictures as well as give some fashion tips (See Figure

1, 2 and 3 below). The three figures show that English words occur amid the Indonesian texts which describe the personal identification of the account holders and also in the fashion tips written by the same person. Each of the text is produced by Indonesian teenagers who subscribe to a fashion blog provided by *Gadis* on the internet. The text is published online and anybody who logs on to the website can have access to it.

If the three figures are compared, it can be seen that the use of English lexis is actually a matter of choice and preference. In Figure 1, the teenager's profile is fully in English and Indonesian is entirely absent, while the next two figures show mixes of English and Indonesian. The same case also occurs in the fashion blog: one writes completely in English (Figure 3), while the others tend to mix the two languages (See Figure 1 and 2 below). This imbalance 'linguistic hybridity' implies that for some Indonesian teenagers English is to some extent preferable and considered to be more representative than Indonesian, especially when they explain about certain aspects of modern fashion, which they probably think that the culture has been originated from and promoted by English speaking countries like the USA via fashion magazines or TV programs. The compelling evidence can be seen in

Figure 1, where the teenager clearly states that her favorite TV program is 'America's Next Top Model', although she writes it down incorrectly ('American Top Next Models'). In other words, it can be argued that the teenagers may perceive English as somehow a better language to represent shared popular culture. With regards to the relation between globalization and the spreading of American culture, this perspective may have been generated by one possible factor; the constant exposure of the Indonesian young people to the global media such as television, movies and the Internet. As pointed out by Fairclough, with reference to a study conducted by Tomlinson in 1999, in a globalization era "people probably come to include distant events and processes more routinely in their perceptions of what is significant for their own personal lives with an 'ever-broadening horizon of relevance in people's routine experience' to which their exposure to the media contributes substantially" (2006, p.20).

In Indonesia, the global media which bring mainstream Hollywood films, Western TV programs and images on the Internet can be argued to have significant contribution in the shaping of some Indonesian people's perception regarding English speaking countries. They often portray the society that originally uses

English as people who live in rich and well-civilized nations with all the luxury and comfort due to the advancement in almost every life sector such as economy, educations, politics, transportations, communications and information technology as well as the entertainment industry such as films, music, and fashion. There is a strong possibility that this particular representation of native speaking English countries, or for most Indonesian they are more popularly recognized as the Western nations—North America, especially the USA, the Great Britain and also including Australia despite the geographical difference from the previous two—, emerges because some of the people may have been frequently exposed to the vivid descriptions via the global media of how advanced and sophisticated the life in those countries is compared to the Indonesian lifestyle. Below, there is an example of such perspective to have ever occurred:

I used to be so ashamed of being Indonesian when I was younger. I even had it all planned, I wanted to move overseas and live there for the rest of my life. But when I did live overseas, I was so surprised how appreciative people were of my heritage. They never saw Indonesia as a messed-up country

like I did..... Back home in Indonesia, I observed how people here are so desperate to change Indonesia into a copy of other countries because they thought it would make Indonesia more modern and advanced (Cahyaningtyas, quoted in The Jakarta Globe, 2012).

The example above is rather extreme and cannot be used to generalize that most Indonesian teenagers used to or currently hate their own country, as it will tend to be inaccurately subjective. Nevertheless, to some point it indicates a certain reality. First of all, there are probably some Indonesian teenagers who dream to go and live in an English speaking country only to experience the way of life. Secondly, however, for those who cannot afford to realize such ambition, at least for the time being, there are possibly also a few Indonesian young people who may choose to specifically embrace one, or more, of the cultural aspects which becomes part of that better country, *i.e.* the language (and also the fashion, music and, sadly, drugs). As the figures may show, it would seem that they take pride in using English when they publish their identity to the public. They use English words to identify their style as being ‘simple and elegant’ (Figure1),

‘Simple, Boho, Vintage’ (Figure 2), and ‘Simply random’ (Figure 3). Most reinforcing of all, English words and phrases tend to always appear when they share information about fashion (In Figure 1: ‘fashion items’, ‘pinky dress’; Figure 2 ‘my style, my life, my world’; In Figure 3: ‘neon loose T-shirt’ ‘floral print jeans’, ‘orange Top-toe heels’, and many other fashion terms). In fact, the teenager in Figure 3 chooses to use English entirely in her fashion tips. This unequal language hybridization would seem to indicate that English has been elevated to a higher level as a more preferable medium of public expression and simultaneously, in the eyes of some Indonesian young people, has become a more representative language for describing fashion, as one of the globally-shared popular culture.

Although Figure 1, 2 and 3 would suggest that Indonesian teenagers prefer to use English because they share information about what seems to be *modern* fashion, Figures 4 and 5 (see attachment below) still show a relatively similar viewpoint. The two figures are taken from local websites advertising fashion for children. Some types of the clothing are probably not even close to the way American children, or any children from native-English speaking countries, would generally dress up. Yet, the use of

English lexis is clearly seen in the two figures (‘100% cotton’ ‘Muslim kids wear’ ‘baby Yola toddler shop’, ‘get special price by being our reseller’). It indicates that despite the fact that the clothing may not be considered modern in comparison to Americanized or Western version, the idea that English is perceived to be a more representative language to describe fashion is evidently manifested. Nonetheless, the perception to regard English as more representative here may not have any direct correlation with the understanding of the linguistic aspects of the language; being more effective and efficient in terms of meaning or wording. Hence, the preference of using English lexis might not be necessarily associated with the notion of ‘linguistic deficiency’ (Bathia & Ritchie, 2004, p.517) since it is reasonably easy to use Indonesian words instead because all the English words used above have their Indonesian equivalence. Furthermore, the choice of not using English lexis to inform the exact location of the fashion store (‘*Lantai UG zona merah* no A-23’: UG Floor red zone no A-23) proves that this advertisement is likely to target Indonesian people in general. Yet, the makers of those two advertisements, who probably just ordinary Indonesian running a small fashion business, (one of them, Figure 4, opens a shop in *Sentra Grosir* (Grocery

Centre) in Cikarang, a small city approximately 40 km from Jakarta), for some reasons choose to use English. According to Bulawka (2006, p.26), the use of English lexis in advertising text can serve as “a strategic device to evoke associations with glamour, novelty, and innovative design, markedly increasing the selling value of the advertised commodity”. This particular reason in relation to a certain promotional strategy might be more or less true. Regarding small business advertisement, however, there are many other possible implications worth taking into consideration. It might also be the case that they are following the trend of other fashion advertisements, or simply copying the words that they have previously seen on fashion magazines, or ambitiously try to reach wider customers from abroad via the internet. Whatever the implications might be, there is a possible indication that it still has connection with the mindset which considers English as a more ideal language to describe fashion.

Similarly, English lexis is bound to be found on flyers concerning modern music events. The next two figures (see attachment below), upper left (Figure 6) and upper right (Figure 7), are samples taken from flyers which give information regarding music events performed by popular Indonesian bands. Meanwhile,

Figure 8 is a flyer announcing music audition for amateur bands seeking for major label record. No matter what the occasion is, when it comes to sharing information about globally-shared culture such as popular music, English lexis is likely to be present and visibly dominant compared to its Indonesian counterpart. In Figure 1, the one and only Indonesian word which exists, apart from the words ‘MEIS Ancol, Jakarta’ which refer to a particular place, is the ironically-present name of the month, ‘Mei’. It seems that the word ‘Mei’ is there merely by mistake, since the name of the day is clearly written in English, ‘Saturday’. It sounds nonsensical to justify that the makers of the flyer deliberately attempts to leave one Indonesian word for a certain purpose, such as to make sure that the readers understand that the event will be held in ‘May’ not in another month. Meanwhile, the word ‘Saturday’ whose Indonesian equivalence is ‘*Sabtu*’, which is quite different in terms of spelling, seems to be used without any doubts whatsoever. The same case also appears in Figure 7. The name of the month ‘October’ is spelled ‘*Okt*’ instead of ‘Oct’, while the rest of the text is almost entirely in English. In Figure 8, although Indonesian would appear to be larger in quantity, it lacks quality concerning visibility. The English clause ‘Take your music to the higher

stage' stands out in bigger fonts and dominates the other parts of the text. It is rather difficult to fully understand what really happens in the three figures in relation to purpose of the imbalanced code mixing. One thing which can be derived is that Indonesian has become alienated and marginalized in its own contextual environment. Accordingly, the case seems no longer appropriate to be called the 'linguistic hybridity' of English and Indonesian. It may be more likely to refer to it as the linguistic superiority of English, being regarded as more representative to publicize events of popular culture. With regard to globalization, there is a possible implication that such uses of English in the flyers may have been driven by, whether consciously or unconsciously, the desire to link their own modern music events with the mega center of the popular culture itself, which is the English-speaking-country United States.

Lastly, banners for anti-drugs campaign in Indonesia also tend to be filled with English lexis. As shown by Figure 9, 10 and 11 (see attachment below), the English words are easily recognized either due to the comparably larger font size when they are mixed with Indonesian or because they are used in total without the presence of any

Indonesian word at all. Besides the strong possibility that abusing drugs may have been popularized mostly by American films, the widely known catchphrase 'say no to drugs' may also have been originated from the same country. Therefore, it tends to be always written in English. Even though there is also an Indonesian-translated version of the catchphrase, as shown by Figure 12, the association of the notorious image of drugs abuse with the negative side of Western popular culture is still likely to be one of the factors which influences the more frequent use of the English version.

CONCLUSION

To conclude, this study finds that the use of English lexis in non-English speaking context is possibly triggered by a typical mindset which regards English as a more 'ideal' and representative medium of expression compared to the local language(s). In Indonesia, the public media which share information about fashion, modern music and drugs are often found to contain English lexis—either entirely or mixed with Indonesian—since the three things above seem likely to be considered as globally-shared popular culture, and for that reason English remains preferable and gains superior position while at the same time the local

language, in this case Indonesian, becomes alienated and marginalized.

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Figure 1



Translation:

Tentang Saya: My Profile (Literally: About Me)

Hobi: Hobby

Aktifitas: Activity

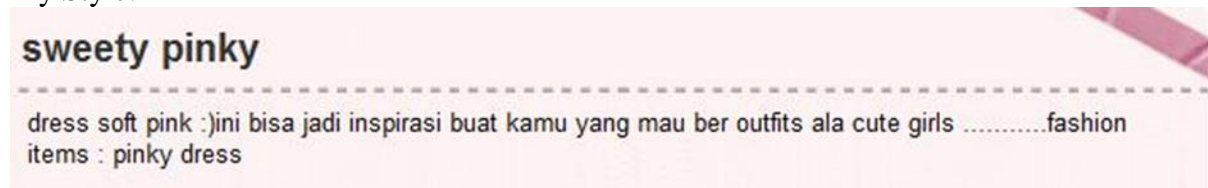
Acara TV Favorit: Favorite TV Program

Film Favorit: Favorite Film

Quote Favorit: Favorite Quote

Prestasi: Achievement

My Style: -



(This can become an inspiration for those who want to wear outfits like cute girls)

Figure 2



Activity: Going to school, playing

Favorite Quote: Strong souls emerge out of misery. The greatest character shall be burnt by pain. Kahlil Gibran

my style, my life, my world



Ini adalah beberapa foto gaya gue berpakaian saat liburan, bermain, dan hunting foto. Disalah satu foto ini yaitu foto saat gue memakai gaun pesta, itu baju yang gue rancang dan gue buat sendiri.

These are some of my fashion styles during holiday, playing, and photo hunting. In one of the pictures showing me wearing a party gown, the gown was actually designed and made by myself.

Figure 3



TENTANG SAYA

Zilvy

Hobi	: Art Music Photography
Aktifitas	: -
Acara TV Favorit	: Bones NCIS The Voice Glee The River
Film Favorit	: Harry Potter Series Sucker Punch Annie
Quote Favorit	: -
Prestasi	: Juara 1 Paduan Suara SMA Rektor-Cup UNEJ se-Jawa
My Style	: Simply random

Citrus Candy

Hello again! Well, this time Im gonna post my look when I was at my birthday treat with my 10th grade friends :D

Here, I wear neon loose t-shirt, floral print jeans, orange top-toe heels, black sling bag, red watch, vintage necklace and my new Glasses by Fendi :) After all those items Ive mentioned, my favorite is my glasses. Because it makes me look like charismatic girl. LOL! Or may be thats just my feelings.

When using floral print jeans, you can use almost all color. Neon color, bright color, or even dark. But here, I use neon color. The t-shirt I wear here is a woman t-shirt, and also its length is below the hips. Plus, its loose. So, it makes me look more girly.

Oh yeah, one more thing! I really am addicted to candies! Here in the photos you can look that Im holding, eating actually, a lollipop. Whats great about the lollipop is its so colorful. And it tastes so great! Candies <3

And here are the photos! B)

Achievement: 1st winner of senior high school students' choir competition throughout the Java Island, awarded the UNEJ Rector Trophy

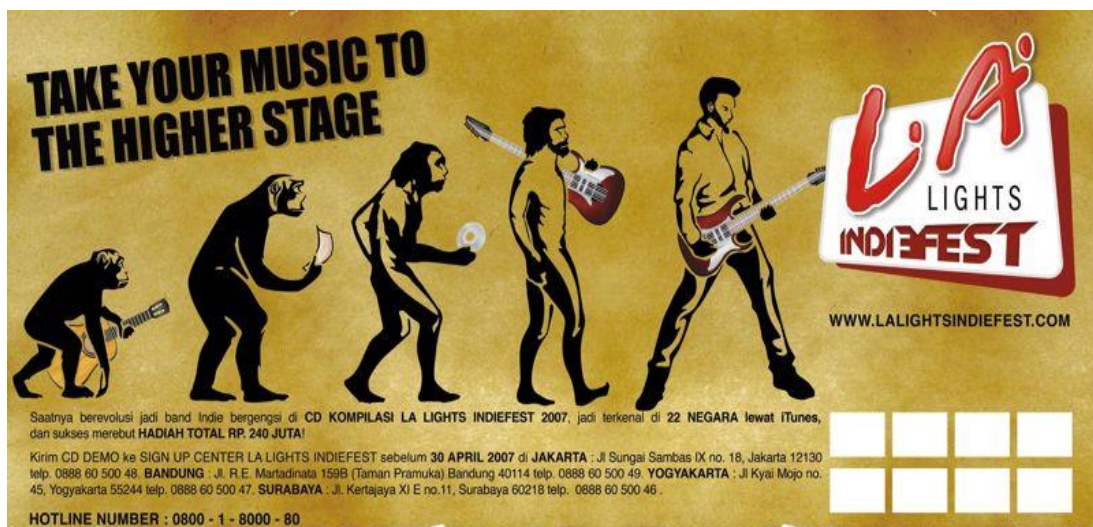
Figure 4



Figure 5



Figure 6, 7, and 8



MEROKOK DAPAT MENYEBABKAN KANKER, SERANGAN JANTUNG, IMPOTENSI DAN GANGGUAN KEHAMILAN DAN JANIN.

(Saatnya berevolusi jadi)

It is time to evolve into a prestigious indie band in the 2007 LA LIGHTS INDIEFEST COMPILATION CD, to be famous in 22 countries via iTunes, and successful to win a total of Rp. 240 million!

Send your DEMO CD to SIGN UP CENTER LA LIGHTS INDIEFEST before

(MEROKOK DAPAT.....)

Smoking can cause cancer, heart attack, impotence, and pregnancy and fetus disorder.

Figure 9 and 10



Figure 11



Badan Narkotika Kabupaten Kendal (The Regency of Kendal Anti-Narcotics Board)
Once you try, you can never go back.

Figure 12



Yusuf Apandi (name of a person)

Say no to drugs

Foreword:

DEDE YUSUF

(Chairperson of West Java Province Anti-Narcotics Board)

Figures Sources

Figure 1

<http://www.gadis.co.id/profile/icaaaicong05>

Figure 2

<http://www.gadis.co.id/profile/HilyaSasaky/blog/my.style.my.life.my.world/1/3>

Figure 3

<http://www.gadis.co.id/profile/grinchivy/blog/citrus.candy/5/3>

Figure 4 and 5

<http://khairkids.blogspot.co.uk/2011/10/mengapa-busana-muslim-anak.html>

<http://direktoribelanja.multiply.com/reviews>

Figure 6, 7 and 8

<http://epdupan.blogspot.co.uk/2011/09/live-performance-ungu-dupan-square.html>

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Figure 9

<http://foto.detik.com/readfoto/2012/11/02/150243/2079917/463/2/presiden-tinju-wba-kampanye-anti-narkoba-di-sma-70>

Figure 10

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Figure 11

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Figure 12

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