Abstract

Social criticism is a way to express opinions and functions as a social control while criticizing a problem in society. In this regard, television show can be used to convey social criticism as it has a strong effect for influencing people's minds and changing the audience's point of view. *Indonesiaku* is a documentary TV show that explores the problems in remote villages in Indonesia such as the lack of infrastructure development or the social welfare of Indonesian people. One of *Indonesiaku*’s episodes titled “WE ARE THE ISOLATED ONES AT THE END OF THE COUNTRY" represents underprivileged people in Baibunta Hamlet and Lelogama Village. The episode shows the lack of access to those areas which hamper the distribution of goods to those villages. This episode can be perceived as one of social criticisms toward the Indonesian government. Thus, the present study aims to analyze how the aforementioned episode shows social criticism using the semiotic theory from Pierce. The present study analyzes the selection of environmental settings, situations and narratives in the contexts of social criticism. The results of this study explain that the social criticism in *Indonesiaku* shows is a satirical one and displayed through visuals and narration. The results also suggest that the lack of infrastructure development in Baibunta Hamlet and Lelogama Village as the cause of poverty in those villages.

**Keywords:** Representation, Social Criticism, Semiotics.
1. Introduction

Freedom of opinion is one of the rights that every Indonesian citizen has. It is guaranteed in the UUD 1945 article 28, which says that every citizen has the freedom to associate and gather as well as expressing thoughts in verbal or written forms. One form of freedom of expressions is social criticism. Kalsum (2008) mentions that social criticism is a form of communication in society to express opinions or criticize social phenomena. Similarly, Akbar's (2016) says that social criticism is a form of expression of opinion in society with the function of controlling the course of an activity. systems and social structures. In this regard, social criticism is used as satire aimed at something that happens in society when there is a confrontation with reality in the form of lameness or depravity. Curtis et al (1992) argue that social criticism takes place when social problems fail to be solved by the stakeholders such as the government and social changes are needed.

For the press, conveying social criticism is a way of carrying out one of its normative functions as a social control. Delivering social criticism is also a way for the press to convey social and community aspirations (Pollock, 2020). In this sense, social criticism is perceived as a social catharsis to release anxiety, concerns or even public anger (Maufud, 1999). In Indonesia social criticism is given in various forms such as poetry, songs, and television programs. In this regard, television programs are considered effective to give social criticism because television is equipped with audio-visual or hearing and image characteristics that make it easier for audiences to accept the contents of messages (Zsila et al, 2020). Related to TV shows, Morissan (2011) divides television programs into hard news (straight news, features, infotainment), soft news (magazines, documentaries, talk shows) and entertainment (dramas, game shows, music and performances). One of TV programs that provide social criticisms is Indonesiaku. The latter will be described more in the upcoming paragraph.
Indonesiaku is a documentary TV program produced by Trans7, an Indonesian TV station. Indonesiaku airs every Monday, at 14.15 WIB. Indonesiaku aims to provide its viewers with multiple sides of Indonesia. This program, which has been running since 2010, describes the problems tucked behind the glamor sides of Indonesia. Besides showing Indonesian natural scenery and life in various villages in Indonesia, Indonesiaku is very different from other television shows because it shows poverty in remote villages in Indonesia, contrasted with abundant natural beauties and diverse cultures of Indonesia.

Related to the inequality and poverty shown in the program, social inequality arises as a result of rampant poverty and lack of employment, causing social imbalances that exist in society which make a very striking difference. The Central Statistics Agency (BPS) noted that one of the poverty data that invites long polemics is the poverty data for March 2006. The BPS announced that the number of poor people increased from 35.1 million people (15.97%) in February 2006 to 39.30 million people (17.75%) in March 2006. While the latest data for 2020, the number of poor people in Indonesia in March 2020 was 26.42 million people, it is an increase of 1.63 million people compared to September 2019. The increase in the poverty line, especially in rural areas in Indonesia, has caused many villages to be left behind in Indonesia. BPS noted that in 2018 there were at least around 13,232 underdeveloped villages in Indonesia (Badan Pusat Statistik, 2021). One of villages which suffers from poverty became the subject in Indonesiaku. The episode is titled “WE ARE THE ISOLATED ONES AT THE END OF THE COUNTRY.” This episode will be a subject of the present study. The researchers are interested in analyzing this episode because it shows social criticisms. Thus, the researchers will examine the representation of meanings related to social criticisms using Pierce’s semiotic analysis theory. The latter is used because Pierce analyzes the signs in the subject in
order to allow the audience to think about the messages. Hence, the present study will categorize the signs presented in the episode into ground, object and interpretant before relating them to social criticism.

2. Literature Review

2.1 Mass Communication

Mass communication is a type of human communication that was born at the same time as the use of mechanical devices capable of multiplying communication messages. Most or a large number of these mechanical devices are known as mass communication tools or more popularly known as mass media. These tools include all channels that allow the source (communicator) to reach an extraordinary number of recipients (communicants, audience) simultaneously with a relatively high speed. Mass communication can also be interpreted as messages communicated through mass media to a large number of people (Ardianto et al, 2014). Related to mass communication, the communication model of Lasswell is frequently used as the model implies that more than one channel can carry messages. This model also argues that a good and correct way to explain communication is by asking questions such as “Who says the message?”, “What channels broadcast the message?”, “To whom the message is given?”, and “What effect is caused by the message?”. In this sense, the source element (who) stimulates questions regarding message control while the message element (says what) is material for content analysis. Then, the communication channel (in which channel) affects the recipient element (to whom) while the element of influence (what effect) is related to the effects of mass communication messages on readers, listeners or viewers (Mulyana, 2005).
2.2 Mass Media

Mass media can be defined as a tool to convey messages directly related to the wider community (Lee, 2014). Next, mass media is a tool or means used to convey messages from communicators to audiences using communication tools such as newspapers, films, radio and television (Cangara, 2010). The mass media aims to fulfill the need for fantasy and information. The type of mass media is oriented to aspects 1). Sight or visual verbal for example print media, 2). Hearing or audio such as radio, tape recorder 3). Hearing and sight or vocal visuals eg television, film, video. The mass media is used in communication when there are many communications and they live far away. The mass media that are widely used in everyday life are generally newspapers, radio, films and television (Effendy, 2003). Hence, the mass media is considered a very effective tool in carrying out mass communication because it can change the attitudes, opinions and behavior of the communicants.

2.3 Television

Television is a combination of audio and image, providing messages ranging from informative, entertainment and educational or even a combination of those three elements (de Rooij & Hoover, 2015). In addition, television refers to a mass communication channel in the sense of a public or open channel which distributing symbols in the form of living shadows and voices (C-Scott, 2019). It can be concluded that television is one of the mass communication mediums that broadcasts an event or information that can be heard and seen via cable or through space which is expected to influence its viewers. Television is considered as a mass media that is very influential on society. Audiences who have studied messages from the mass media tend to experience changes in attitudes, opinions, and behavior.
2.4 Documentary TV Program

Television documentary programs are TV programs with a particular theme or topic. Documentary TV programs are presented in a storytelling style, using narration or voice over, using interviews as well as musical illustrations to support visual images and to differentiate it from the documentary film format. The duration of television documentaries is also fixed and it usually has no sequels (Chapman, 2015). In this regard, an Indonesian documentary TV program usually has a duration of 22 minutes and presented conventionally with a presenter as a narrator to show the subject of the program. However, the program only conveys subjects which have been agreed prior to the broadcasting by the stakeholders such as the government, a group or other institutions (Ayawaila, 2008).

2.5 Message

In the communication process there is one connecting component besides the communicator and the communicant, namely the message. Effendy (2003) said that the message is a component in a communication process in the form of a guide from one's thoughts and feelings by using symbols, language or other symbols that are conveyed to other people. Messages are divided into verbal and nonverbal messages. Verbal message is a form of communication delivered in writing or orally. Delivery of verbal messages via word of mouth can be done using media such as telephone, television, or radio while the delivery of verbal messages through writing is carried out indirectly between the communicator and the communicant. The process of conveying information is carried out using media in the form of newspapers, paintings, pictures, graphics and else. Symbols or verbal messages are all kinds of symbols that use one or more words. Language can also be considered as a verbal code system (Mulyana, 2005). On the other hand, nonverbal communication is communication whose message is packaged in a form without words. In real life nonverbal communication is
2.6 Social Criticism

The word "criticism" comes from the Greek "krinein" which means to observe, compare, and consider. In the Indonesian Encyclopedia, criticism is defined as an assessment (appreciation), especially regarding artistic results and artistic creations (Tarigan, 1985). Social criticism from a Marxist point of view assumes that ideas, concepts, and individual worldviews are determined by their social existence (Eagleton, 2006). Soekanto & Sulistyowati clarified that social criticism is something related to interpersonal behavior, or related to social processes. Thus, the concept of ongoing criticism in this country cannot be separated from culture and the era of development (2015). Criticism opens itself up to debate, tries to convince others and contains contradictions, thereby becoming a public exchange of opinion. Criticism is not only about feeling good, but must involve ways of analysis and special forms of experience that are not shared by other people in general (Eagleton, 2003). Social criticism is an assessment or study of the condition of society at a time, in other words social criticism as an action is to compare and observe carefully and see developments carefully about the pros and cons of a community's quality. Soekanto & Sulistyowati (2015) argue that social criticism is an effort made by someone to provide an assessment of problems or social realities that occur in society. The social reality that is criticized is a social reality that is considered deviant in a society within a certain period of time. This assessment can be expressed by observing, stating errors, giving considerations, and satire in order to determine the true value of a society through understanding, interpretation, of facts that can be accounted for.

2.7 Representation

Representation is the most important part of the process by which meaning is produced and exchanged between group members in a culture. Representation is interpreting the concept that is in our minds by using
language. Hall explicitly defines representation as a process of producing meaning using language (1995). Then Hall divides the process of representation into two. First, mental representation, namely the concept of "something" in each of our heads (conceptual map), mental representation is still something abstract. Second, "language" plays an important role in the process of meaning construction. Abstract concepts that exist in our heads must be translated into common language, so that they can be related to our concepts and ideas about something with signs from certain symbols. Media as a text spreads many forms of representation in its contents. Representation in the media refers to how a person or a group, certain ideas or opinions are displayed in a broadcast.

2.8 Semiotics

According to Pierce, humans only think in signs. The sign is something which stands to somebody for something in some respect or capacity (Pateda, 2001). Pierce defines semiotics as a relationship between signs (symbols), objects, and meanings. Peirce's theory is often referred to as the "grand theory" in semiotics. This is because Peirce's ideas are comprehensive, structural descriptions of all view systems. The sign model proposed by Pierce is trichotomic or triadic. The basic principle is that signs are representative. Thus, Pierce describes meaning as consisting of three elements, namely, sign (sign), object (object), and interpretant (interpretant). One form of a sign is a word, while an object is something that the sign refers to. The basic principle is that signs are representative, "something that represents something else" something represents something else. Pierce describes meaning as consisting of three elements, namely, sign (sign), object (object), and interpretant (interpretant). One form of a sign is a word, while an object is something that the sign mentions. While the interpretant is a sign that is in someone's mind about the object referred to by a sign. When the three elements of meaning interact in a
person's mind, meaning appears about something represented by the sign. Semiotics is a process that combines entities (in the form of representantment) with other entities called objects. Semiotics as a relationship between signs, objects, and meaning. The sign represents the object (referent) that is in the mind of the person who interprets it (interpreter). The representation of an object is called an interpretant. What the theory of the triangle of meaning examines is the issue of how meaning emerges from a sign when that sign is used by people when communicating.

![Figure 1. The Triangle of Meanings](image)

The basic principle of the nature of signs for Pierce is representative and interpretive. The representative nature of the sign means that the sign is something else, while the interpretive nature is that the sign provides opportunities for interpretation depending on the user and recipient.

3. Methodology

The research method used in this study is a semiotic analysis with a descriptive qualitative approach. Qualitative research is one that uses a scientific background with the intention of interpreting the phenomena that occur and is carried out by involving several existing methods (Anggito & Setiawan, 2018). Qualitative research does not use statistics but through data collection and analysis before being interpreted. This method is used as it can describe or analyze a subject without making deep insights (Sugiyono, 2005). This study uses Pierce's Semiotics model. Pierce is known for his trichotomous concept which consists of sign, object, and interpretant. For Pierce, semiotics is the science or method of analysis for studying signs. Semiotics or also known as semiology is used to learn how humans signify things. Signs are devices used in trying to find a way in
The subject of the present study is an episode of *Indonesiaku* which titled “WE ARE THE ISOLATED ONES AT THE END OF THE COUNTRY” that shows a real-life of two isolated villages in Gorontalo, Indonesia. The episode is chosen because it depicts the reality of people living in the borders of Indonesia. This episode can be criticized as a social criticism using Pierce’s model of semiotics.

4. **Results and Discussions**

4.1 **Results**

*Indonesiaku* is a Trans7 television program presented in documentary form where each image shown is based on real conditions on the ground, without engineering. Messages conveyed in *Indonesiaku* are carried out in two ways. First, messages are communicated through a communicator or in this regard, the reporter, Dinda Tahier who describes the subject of each episode. She also shows daily activities of the villagers. Secondly the narrator, Syari Wulandari communicates the visual situation in *Indonesiaku*.

Following are the results of the analysis:

![Figure 2. Duration 01:25 – 02:](image)

This scene shows the initial journey of my Indonesian team to arrive at the first village, namely Baibunta Hamlet, Kab. Bone bongalo, Prov. Gorontalo. The one-hour journey was conducted using a special motorbike to pass extreme roads such as rivers and forests to arrive at the village.
The verbal message in the form of a picture shows the journey of my Indonesian team crossing the Bongalo River. The journey is quite difficult because the river water is quite deep. In this visual, the results of the analysis of social criticism researchers that appear are in the form of disclosures where to get to Baibunta Hamlet, the community must bet their lives by crossing a river with a fairly high water depth. There is no option to take other land routes such as connecting bridges between villages or water transportation that can be used to cross the river, because these facilities do not yet exist. If transportation is provided to cross the river and build a bridge that connects villages that can be passed using two or four-wheeled vehicles, it will be easier, safer, and faster for people to go in and out of the village.

Here the cognitive effect appears, where the audience will know and understand how difficult it is to live in remote areas of Indonesia, which are far from prosperous. The narration "however it seems that the residents are very familiar with the terrain to the location, as evidenced by the appearance of their motorbikes so it is quite easy for us to get across." It is a form of social criticism in the form of an assessment, which shows that traveling through extreme terrain to get in and out of the village has been carried out by the community for years. Then, the community is used to it and takes the initiative to make innovations to make it easier to get in and out of the village through a slippery forest, as well as a river.

Based on the opinion of the researchers, motorbikes are two-wheeled vehicles that are usually used to go through flat roads such as asphalt in cities. In everyday life, motorbikes function to help human activities, because motorbikes have a role to shorten travel time. However, the social criticism raised in this scene is to take another function from the use of the motorbike itself. The community is of the view that motorbikes can not only be used for flat roads, but can also be modified to carry heavy goods and also pass
through slippery, bumpy road terrain to rivers.

**Figure 3. Duration 05:45 – 06:10**

The above picture shows the board of the agreement on the border of the protected forest area 15 of Gorontalo which was inaugurated in October 2012. With this agreement the people of the inland hamlet have given up not opening the road so that the face of the protected forest remains beautiful and maintained, putting aside their need for road facilities. It is because residents don't want to disturb the protected forest which is one of the heart of Gorontalo. Then, verbal messages in the form of pictures are intended as expressions of opinion in the form of satire directed at the authorities. It is clear that there is a meaning of social criticism behind the awareness of the people who really care about and maintain the beauty of the forest.

In this scene, the audience can feel an affective effect where a sense of empathy and a certain feeling will arise in the audience when they see the condition of the people who have to give in to opening roads in order to maintain the beauty of the forest. In fact, according to Bappenas (2014) border areas such as Papua have the potential for natural resources that can be utilized optimally to boost the regional economy and improve the welfare of the local community. In addition, border areas are also strategic areas for national defense and security, and have considerable economic potential, especially natural resources in the form of forests, minerals, fisheries and marine resources. This situation is in accordance with the notion of social criticism as conveyed by Akbar (2016) suggests a form of expressions to control the social system. Hence, social criticism is used as satire aimed at something that happens in society.
The above figure illustrates the daily activities of the residents of Longalo Village where most of the residents process their own crops such as corn with the tools they have, then these crops are sold to collectors, and the money is used for food and other necessities of life. We can see that the houses where the villagers live are built close to the fields they manage. The time taken from one resident's house to another takes an average of 30 minutes. If you imagine that when a disaster occurs, information will take a long time to spread to other neighbors because the houses are quite far from each other.

The lack of technology also hinders the rapid spread of information. Besides that, the road to other neighbors must also pass through a forest with very little lighting. The results of the analysis by social critics here are in the form of disclosing social interaction in the Baibunta community which is somewhat limited, in contrast to urban communities. Then, villagers do not often socialize and only gather when they want to sell produce or village traditional events. The duration is 07:42 with the narration "This is the life of the residents of Baibunta Hamlet, the lives of each resident's house are so far away that it seems as if they have no neighbors.” This narrative is a criticism that the people of Baibunta Hamlet really have to live independently with all the existing limitations without relying on other neighbors. The verbal message is shown by a picture of the journey of my Indonesian team when visiting the residents of Baibunta Hamlet.

Oma Nou's house is the starting point for tracking the Indonesian team. To go to another house you have to pass through the forest, luckily the forest that they cross is not too dense. The distance between the first house and the second house (Pak Ima) is about 15 minutes. Consciously here there is a social criticism in the form...
of disclosure through walking visuals where from one house to another it takes about half an hour, quite tiring just to visit neighbors.

The long journey was not enough to find the residents who were gathering. Apart from being sugar palm farmers, the majority of the residents of Baibunta Hamlet are planting corn, the highland location of more than 1800m above sea level means that corn can grow well here. Coupled with the hot temperature in the Gorontalo region, this province has become one of the best quality corn producers in Indonesia and one of the contributors to the result is this small hamlet. With that, it is very unfortunate that the government's lack of attention to road facilities has hampered the people of Baibunta Hamlet and found it difficult to sell their crops to the city, whose selling price is much higher than that of the community selling their crops to collectors. If road and land transportation facilities are adequate in this hamlet, it will make it easier for people to reach the city to sell their crops. It will also be safer for people to go in and out of the village without having to risk their lives. The adequate living facilities and goods transportation will improve the economy of the residents of Baibunta Hamlet.

Figure 5. 10:07-14:30

Figure 5 shows residents who are excited to sell their produce to collectors together. Once a week the people go down to the village to sell their crops. Not all residents routinely go down to the village every week because not all of them always get agricultural produce to sell. The verbal message was shown by a picture of Indonesiaku' team showing how they have to cross a dense and slippery
In addition, they have to cross a fairly swift river. However, it is a daily routine of the residents. In addition, they have to bring fairly heavy goods to be sold. After sufficient preparations for the community to leave, it is very clear that in this scene there is social criticism in the form of disclosures conveyed through walking pictures. The road that is passed is difficult as you have to cross a river, forest, and there are no vehicles. Some residents use horse power to carry the load. Sometimes even horse owners provide transportation services for residents who deposit goods and are charged Rp. 2000/kg. The villagers will sell their produce to Tongala Village, Gorontalo Regency, because the road to the village is considered closer than having to go to Bone Bongalo Regency.

The narration says "It's sad that just to get money, residents have to walk long distances. Residents actually have proposed a road connection to the government, but protected forests are the government's excuse that residents cannot deny." The results of the narrative writer's analysis contain social criticism in the form of an assessment where the Indonesiaku team experienced firsthand how people struggle to just sell their crops. The residents have to bet their lives through muddy slippery roads and also cross rivers with heavy loads on their shoulders without the help of any transportation. Besides that, the distance traveled to sell their products is also quite far. The reason for building a road in a protected forest is something that cannot be denied by the community, because the community really appreciates the forest and does not want to destroy the forest. However, this reason should not actually make the government fail to prosper the community because village funds provided by the government must be used for community empowerment and welfare. Even though the community has not been able to get proper roads, at least the government can build a bridge across the river, or provide transportation that residents can use to cross the river, even if it is only made of sturdy wood or bamboo. The slippery riverbed rocks could have
been used to carry the community along with the river flow.

Figure 6. 15:00 – 21:00

Figure 6 displays the journey of Indonesiaku’s team who want to see the progress that has been made around the Indonesian border. Indonesiaku’s team joined residents on public transportation to go to South Amfoang District. Public transportation is the mainstay of residents every day. However, it was not easy to find public transportation to South Amfoang. The verbal message was shown by Indonesiaku is the winding route to reach the residents’ destination, making people have to wait a long time for the transport to arrive back in Kupang City because rarely anyone passes. This episode shows only two public transports passed through Oesao Market in a day to the point the team had to wait for about half a day to get a vehicle that could take them to South Amfoang District. It is also show that to reach the destination village, Lelogama Village, the road can only be passed by a few vehicles. After waiting for almost a day, the pick-up car that the residents had been waiting for finally arrived. There are two types of public transportation that go back and forth from Kupang to South Amfoang; pick-ups and buses. Narration “Residents admit that they prefer to take the bus because the seats are more comfortable while seats in pickups are limited, making it almost impossible for passengers to sit comfortably.”

Clearly the social criticism in the form of disclosure is conveyed through moving pictures where team and residents cannot expect too much from buses as uncertain arrival times can make planned trips fail. The narrative is also very clear as an expression of social criticism where the public transportation that residents usually use does not make them comfortable at all during the trip. Residents have to squeeze in with each other during the journey. After one
hour journey, the residents arrived in Takare District. Not long after the pick-up truck stopped, several residents came and rushed to get into the car. The episode shows cramped seats as the residents squeeze with each other in the pick-up truck. Once the truck even reached a point where it had to let the passengers rest. The passengers ate their lunches prepared from home.

The results of the analysis of the social critic writer in the form of disclosure are conveyed through visual interviews with reporters with local residents while eating lunch. Residents admit that the road they are traversing has been repaired several times, but the poor quality of the repairs makes the asphalt quickly eroded by the weather. As a result, the main road to the villages is asphalted. However, there are many potholes everywhere which actually endanger the residents, especially if the holes are flooded with rainwater so that you can't see the vehicles used by the residents, the vehicles that are used by residents can fall into these holes.

A similar complaint was also conveyed by one of the residents of the three hamlet of Kauniki village, namely Yermika, who complained that the road to enter their village was not very proper. During the rainy season, many times residents are trapped and cannot carry out activities outside the hamlet. Residents admit that the main road is not as bad as it used to be. The incessant infrastructure development in Kupang Regency has been conducted little by little. After entering the Oelnoa forest area which is a protected forest in the South Amfoang region. The dirt road is a sign that the goals of the residents and the Indonesian team from Lelogama Village are near. After two hours from the Oelnoa Forest, the residents arrived at Lelogama Village. After a ten hour journey, the passengers arrived at their last destination. The episode also shows the contrast between transportation vehicles used in Lelogama compared to one that the team and the residents of Babunta's hamlet. While Lelogama residents used better and newer vehicles,
Babunta and team used older and rundown trucks.

Figure 7. 24.36 – 29.14

Figure 7 depicts the road condition in Lelogama village. The presence of dry rivers makes it quicker to reach the Areca nut plantations because people can drive over the river. However, the documentary team’s car failed to reach the plantation. The social criticism which can be analyzed here is the reality that you need a dependable car to get across this place. If the residents do not have a dependable car, they have to walk around five kilometers to get to Areca plantations. Despite the poor condition, the residents do not have any other choices as drought suffered years in their village do not allow the residents to grow Areca nuts.

When the documentary team arrived at the Areca plantations, they found dozens of Areca palm trees towered there. Even though they have to go through a long journey, the residents are still grateful because the journey they took was not in vain and they can get money by selling the Areca nut harvests. During harvest season like this, people usually collect young green Areca nuts because they have a higher price than orange Areca nut. Most residents get two sacks per harvest. The narrative says, “Limited manpower and the difficulty of the terrain limit the amount of people’s harvest.” It seems that the narrative contains social criticism in the form of disclosing where to get to sources of livelihood and the winding road that the community has to traverse to sell their crops.

During the drought, residents may be able to cross the river safely. However, during the rainy season changes, crossing rivers could endanger them. The absence of a bridge connecting the village to the Areca nut plantations forces the community to postpone their harvest during the rainy season because they do not want to risk their lives for the sake of money. One of the residents
also complained that the biggest income they got from selling Areca nuts is only around IDR 50-75 thousand per harvest. That money is usually spent to buy groceries. The episode shows the lush nature of Lelogama Village that can be turned into a tourist attraction but the government seems to fail to see the potential.

4.2 Discussions

This episode shows the contrast between isolated places of Indonesia and its cosmopolitan cities. The objective of Indonesiaku is to convey a message to the public that despite the splendor of the capital city and the incessant infrastructure development in big cities, the infrastructure development in remote parts of Indonesia is inversely proportional. The government's failure to pay attention to development in the villages has made most of the people at the other end of the country live with all the limited infrastructures. For example, there is a lack of bridges to help the residents cross the rivers. The episode also shows the daily lives of the people in Baibunta Hamlet and Lelogama Village.

The selection of environmental settings and situations that are supported by narratives for several durations becomes signs and objects in generating the meaning of social criticism representations. The episode shows many scenes that can be interpreted as social critiques. When watching Indonesiaku carefully, it shows the sides that need to be criticized by the audience as the messages it conveyed implicitly through visuals and narration. People's feelings will be swayed by watching the wheel of life of residents in remote villages. For example, the episode shows how difficult it is for the residents to sell their crops due to the lack of infrastructure. This episode leaves its viewers with a critical question, “Why are the residents still poor despite having abundant crops and living in a place with beautiful scenery?”

The main indicator that also shows how social criticism is represented is when the reporter describes how she feels when
participating in activities that local people usually do. This episode shows the way in which the *Indonesiaku* team conveys messages implicitly, not deliberately packaged messages to criticize something. On the other hand, this show shows the pure situation as it is, according to the reality on the ground without the slightest engineering from the documentary team.

5. **Conclusion**

The present study analyzed how a documentary TV show conveyed its social criticism. Social criticism is represented as something that is the opposite, considered to be disharmonious with the surroundings. The social criticism raised in *Indonesiaku* shows that the welfare of the Indonesian people is not evenly distributed. The lack of infrastructure development and technological development hinders the growth of society and the economy in a better direction. Abundant natural resources and agricultural products cannot be optimally managed by the government as a money-making field for rural communities.
References


Pollock, J. C. (2020). How media empower the vulnerable: Using community structure theory to analyze relationships between demographics and health reporting. *International Journal of Nursing Sciences, 7.* [https://doi.org/10.1016/j.ijnss.2020.05.007](https://doi.org/10.1016/j.ijnss.2020.05.007)


Bandung: Angkasa.