

The Attraction Messages of Drama Movie

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The Attraction Messages of Drama Movie Through FGD in Indonesia

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Abstract

Tabula Rasa is a food theme story, which comes people's daily life. This movie is a story about Hans' life, a guy from Papua, with Mak, Natsir, and Parmanto from Padang, West Sumatera. A story about humanity and helping each other can be implemented in our life without seeing skin color, ethnic, and religious differences. This thesis uses message theory and message appeals theory with descriptive qualitative research and a Focus Group Discussion method as data collection. Researcher has found some messages containing rational, emotional, fear (threat), humor, reward, and motive appeals.

Keywords: Attraction, Messages, Drama, Movie, FGD

Abstrak

Tabula Rasa adalah cerita tema makanan, yang datang kehidupan sehari-hari orang. Film ini adalah kisah tentang kehidupan Hans, seorang lelaki dari Papua, bersama Mak, Natsir, dan Parmanto dari Padang, Sumatera Barat. Sebuah kisah tentang kemanusiaan dan saling membantu dapat diimplementasikan dalam hidup kita tanpa melihat perbedaan warna kulit, etnis, dan agama. Tesis ini menggunakan teori pesan dan teori daya tarik pesan dengan penelitian kualitatif deskriptif dan metode Diskusi Kelompok Terfokus sebagai pengumpulan data. Peneliti telah menemukan beberapa pesan yang mengandung alasan rasional, emosional, ketakutan (ancaman), humor, hadiah, dan motif.

Kata kunci: Daya Tarik, Pesan, Drama, Film, FGD

Introduction

Films with visual abilities supported by distinctive audio, are very effective as a medium of entertainment and also as a medium of education and counseling. It can be played repeatedly in different places and audiences. The dominant form of visual mass

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communication in this part of the world is the understanding of moving images (Ardianto, Komala, and Karlinah, 2009, p. 143). One of Indonesia's drama film production "Tabula Rasa". The film bula Rasa, examined in this study, was produced by LifeLike Pictures, Sheila Timothy as the producer, directed by Adriyanto Dewo, and Tumpal Tampubolon as a screenwriter.

Researchers are interested in reviewing the film Tabula Rasa because this film has several uniqueness. First, in the film Tabula Rasa the main character comes from the eastern part of Indonesia, Papua and the western part of Indonesia, West Sumatra. The cast also still uses speech dialects or thick dialects from their respective home areas. Second, the film is themed food. Tabula Rasa is the first national film to raise food as a theme. The film clearly shows how to cook Padang cuisine, from cutting meat to pouring coconut milk. In addition to Padang food, there are also authentic Papuan foods that are served and eaten together by the players. Third, this film provides an overview of humanity and mutual help that ignores differences in skin color, ethnicity, and religion.

According to Rachmat (2011, p. 294) if the message is intended to influence others, then psychologically we urge the audience to accept and implement our ideas. According to Sendjaja (2009, p. 9.8) the technique of presenting messages is a factor that determines the success or failure of persuasion efforts launched by a person, group of people, or an organization. So there are several appearance techniques that can be used in compiling a message about an idea or product, namely rational, emotional, frightening, humorous, rewarding, and motivational appeal (Sendjaja, 2009, p. 9.10).

First, Rational Attraction, is used to convince others with a logical approach or presentation of evidence (Grace, 2011, p. 294). Rational appeal gives priority to things that are "logical-rational" and factual. In presenting the message will highlight a picture of actual events, facts and / or logical argumentation. (Sendjaja, 2009, p. 9.11).

Second, Emotional Attractiveness, presents a message that gives a picture of beauty, sadness, affection, love, sexual, and other matters relating to feelings (Sendjaja, 2009, p. 9.10). Emotional attractiveness is usually more precisely aimed at target audiences with "relatively" highly educated groups (Sendjaja, 2009, p. 9.11).

Third, Scary Attraction, is the appearance of a message that emphasizes the elements of "threat", "danger", or things that can cause fear. (Sendjaja, 2009, p.9.10). In its delivery, a scary appeal is seen as appropriate for the target audience who do not have enough knowledge about the message being communicated. Fearful attraction will also be more effective if the delivery of the message also contains instructions or explanations on ways to avoid a threat or danger (Sendjaja, 2009, p. 9.11).

Fourth, Humorous Attraction, is a humorous compiled message presentation technique, which can be arranged in the form of words, sentences, pictures, or other symbols that create a funny atmosphere. With humorous appeal is considered quite effective in attracting the attention and memory of the public over the message being communicated. However, the impact of persuasion on audiences is seen as "theoretically low". (Sendjaja, 2009, p. 9.11).

Fifth, the Attraction Reward, uses referrals that promise to communicate something that they need or want. The reward of this reward is used when someone promises a promotion if someone who wants to get promoted works well (Rachmat,

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2011, p. 296). Rachmat (2011, p. 297) also said there was no need for research to prove that people change their attitudes more if they are paid more.

Sixth, Motivational Attraction, touches on internal conditions in humans. According to Rachmat (2011, p. 297) the attractiveness of motifs is classified in two major groups using the school of psychology, namely biological motives and psychological motives. Humans are driven by biological needs such as thirst and hunger, fatigue, sex, and safety. And also moves because of psychological impulses such as organisms (curiosity and achievement), social (compassion, self-esteem, and power) and transcendental (a sense of religion and philosophical value).

Research Methodology

The method used in this research is descriptive qualitative method. This method is generally used to obtain in-depth data, where there is meaning contained in the data (Sugiyono, 2010, p. 1). According to Silalahi (2006, p. 591), qualitative data analysis is the presentation of data from a collection of compiled information, which gives the possibility of drawing conclusions and taking certain actions.

Patton (2006, p. 159) says key informants or informants, which means people who are very knowledgeable and can convey ideas, people whose views can help observers understand what is happening. This study uses Focus Group Discussion as a data collection technique. With the Focus Group Discussion method, researchers hope to explore data in the form of perceptions or opinions from the speakers. According to Kriyantono (2009, p. 118) Focus Group Discussion is a method of collecting data or research to understand audience attitudes and behavior. Focus Group Discussions usually consist of six to twelve people, at the same time these people will be interviewed guided by a moderator. The moderator leads the discussion participants on topics prepared through unstructured discussion. Moderators can be played by researchers or others.

Some things that must be considered in the implementation of Focus Group Discussion (Kriyantono, 2009, p. 118) are: First, there are no right or wrong answers from the discussion participants. Each participant must feel free to answer, comment or think positive or negative, provided that it is in accordance with the problem of discussion. Second, all interactions and conversations during the discussion must be recorded properly. Third, the discussion must take place in an informal atmosphere, discussion participants may not refuse to answer. Participants can provide comments even if they are not asked, so that opinion exchanges occur continuously. Fourth, the moderator must be able to evoke an atmosphere of discussion so that no one dominates the conversation and no one rarely comments.

The data analysis technique used in this study is the analysis technique of the Miles and Huberman models. There are three activities in the analysis of the Miles and Huberman data model (Miles & Huberman, 2011), namely: Data Reduction, Data Presentation, Drawing Conclusions / Verification.

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In this study, the authors used source triangulation as a trust checking technique. According to Sugiyono (2010, p. 125) triangulation in testing this credibility is interpreted as checking data from various sources in various ways, and at various times. In order to obtain source triangulation, triangulation of data collection techniques, and time. Source triangulation is carried out to test the credibility of the data carried out by checking the data that has been obtained through several sources. For example, when wanting to test the credibility of data about one's leadership style, the collection and testing of the data obtained is carried out to subordinates who are led, to superiors who give assignments, and to coworkers who are collaborative groups.

Result and Discussion

The film *Tabula Rasa* was produced by LifeLike Pictures founded by Sheila Timothy. As written on the official website of the film *Tabula Rasa* (Pictures, 2014, para. 1) Sheila Timothy also heads a record company called PT. Remaco, founded by his father, Eugene Timothy, in the 1970s. Then Sheila Timothy founded her new production house called LifeLike Pictures in 2008. With LifeLike Pictures, Sheila who is usually called Lala Timothy produced her first film, entitled "The Forbidden Door". The film "Forbidden Door" won the best film award at the Puchon International Fantastic Film Festival (PIFAN) in 2009. In 2012, Lala produced her second film, "Anomalous Mode". The screening of the "Anomaly Mode" film was first held at the South by Southwest Film Festival (SXSW) in 2012. In addition, the "Anomaly Mode" film was screened in Indonesia, Germany, France, Benelux, Turkey, and the United Kingdom (Pictures, 2014, para. 3).

The storyline used in the film *Tabula Rasa* is a forward plot with several flashbacks during the film. The flow of the film can be seen from the situation of Hans who arrived in Jakarta, initially living on the streets and neglected, then Hans met with Mak, and finally Hans found happiness and enthusiasm for his life as a Padang cuisine cook. Some flashbacks are seen when Hans recalls his life when he was with his mother and younger siblings in an orphanage in Papua.

The *Tabula Rasa* film won an award at the 2014 Indonesian Film Festival (FFI) as the winner of the Best Original Screenplay. In addition, the 2014 Indonesian Film Festival also provided other awards. The director of the film *Tabula Rasa*, Adriyanto Dewo, was awarded as the winner of the Best Director. Starring Mak, Dewi Irawan, as the winner of Best Actress. And the cast of Parmanto, Yuyu Unru, won the Best Supporting Actor.

The synopsis of the film's story begins with a young man from Papua named Hans, who came to Jakarta to pursue his dream of becoming a professional soccer player by joining one of the clubs. However, Hans suffered an injury that made him unable to play football anymore and the club did not pay for Hans's treatment, so Hans had to bury his dreams. With limp legs, Hans continued his life on the streets, not having a permanent job and a place to live. The harshness of life in Jakarta made Hans want to end his life. Later, Hans who fainted was found by Mak and Natsir who came from the Minang tribe, West

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Sumatra. After Hans regained consciousness, Mak invited Hans to follow them and said he would give food to Hans. Arriving at Mak's Padang restaurant, Mak presented the snapper head curry to Hans. Snapper fish curry is a favorite dish of Mak's son who died due to the earthquake, so that only on every birthday of his son Mak cooks fish snapper curry for them to eat, not for sale. Mak lives with Parmanto, a cook at Mak's restaurant. Parmanto also has Minang ethnicity. The earthquake that struck Padang, West Sumatra, made the three of them move to Java. Mak who felt sorry for Hans, finally gave Hans a job like cleaning the restaurant, accompanied Mak to shop at the market. As a reward, Mak gives Hans a meal and Hans lives with Mak, Parmanto, and Natsir. Then conflict came, Mak's restaurant was increasingly empty of customers, so income was reduced. This caused Parmanto to disagree with Mak, because Parmanto objected to Mak's decision to continue to employ Hans, where Mak's restaurant income was decreasing. Mak remains in his stance not to fire Hans, Mak still wants the four of them to discuss to think about a solution to their problems. Besides that, Padang's more modern restaurant was built close to Mak's restaurant. The modern Padang restaurant makes Mak's restaurant not visited by customers. Then Parmanto left Mak's restaurant and moved to become a chef in Mak's rival modern Padang restaurant. Under these circumstances, Hans did not leave Mak. Hans finally found a way to get Mak's restaurant back in the crowd, and Hans helped Mak by becoming a cook at Mak's Padang restaurant. It turns out that Hans has the ability to cook. Mak and Hans finally served snapper head curry as their new menu. Fortunately, Padang's rival restaurant Mak has not yet come up with an idea to cook snapper head curry as a menu. Mak's customers again came. Hans, whose life had no enthusiasm, finally got a new life as a Padang cuisine cook.

A film will be of higher quality and more attractive if it carries a message, so there are several appearance techniques that can be used in conveying a message. Some message display techniques are rational, emotional, scary, humorous, rewarding, and motivational attractiveness.

Rational Attraction

There are 9 messages of rational attraction. Messages in rational appeal to convince others who present actual pictures, facts and or logical arguments (Sendjaja, 2009, p. 9.11), or present evidence (Rachmat, 2011, p. 294). First message, Hans is talented in playing football. The message about Hans's talent in playing soccer is included in the message with rational appeal because Hans's talent is a picture that actually occurs in the film, as well as proven by Hans offered to join a football club in Jakarta. This message is informative, because it only provides facts about Hans. Hans is talented in playing football is a message delivered non-verbally because Hans shows his talent through his movements in playing football, not from the words that come out of him or other players. Judging from the structure of the message, Hans is gifted to be a soccer player with a one-sided message, the order of presentation is the anticlimax order, as well as drawing conclusions explicitly. Message with one side because the first message only highlighted the advantages of Hans, namely talent in playing football. The order in which the anticlimax order is presented is caused by the most

¹ important / strongest argument from the first message, Hans's talent, at the beginning of the sentence. Conclusions drawn by the audience receiving the message, in this case the audience, is done directly when watching the film. So the message "Hans is talented in playing football" is more effective for viewers who have low knowledge of football.

Second message, Hans is in a difficult situation and does not have a permanent job, so it is difficult to eat in Jakarta. The message about Hans's difficult situation in Jakarta is included in the message of rational appeal because Hans's situation that does not have work to the point of having difficulty eating is a picture of events that actually happened, evidenced by Hans who lived on the streets, got money from collecting rice that fell, and only can buy fried food to eat. This message is informative, because it only provides facts about how Hans is doing in Jakarta. Hans's difficult situation in Jakarta was conveyed non-verbally, it can be seen from his tattered clothes and his messy appearance.

Third message, Mak never promised to give money to Hans. The message about Mak never promising to Hans is included in the rational appeal is a fact that is in the film, the proof can be seen from Mak's words from the beginning to help Hans namely Hans can eat at Mak's restaurant. Mak indeed never promised to give Hans money. The form of this message is informative, which only gives facts about Mak's help to Hans. Mak never promised to give Hans money is a verbal message spoken by Mak to Hans.

The fourth message, the distribution of restaurant results is increasingly minimal because Mak restaurants are increasingly empty of customers. Mak's restaurant is empty of customers and minimal revenue sharing is a picture that actually occurs in the film so that it is included in the appeal of a rational and informative message because it only provides facts about the state of the Mak restaurant.

The fifth message, the migration of Mak, Natsir and Parmanto to Jakarta was caused by the earthquake that struck their village. The message about Mak, Natsir and Parmanto's departure to Jakarta due to the earthquake was a fact experienced by Mak, Natsir and Parmanto in the film so that this message was included in rational appeal. This message is informative because it provides facts about the reasons Mak, Natsir and Parmanto moved to Jakarta.

Message six, the presence of a new Padang restaurant adjacent to the Mak restaurant makes Mak's restaurant lose customers. Mak restaurants that lost customers because of the presence of the new Padang restaurant is a picture that actually occurs in the film, so this message is included in the rational appeal and is informative because it is limited to providing facts that occur in the film. The loss of customers at Mak's restaurant was conveyed non-verbally by showing Mak's empty restaurant without customers, as well as Mak, Natsir, and Hans who sat quietly looking towards the front door. On the other hand is shown the parking lot in front of a new restaurant filled with customers' cars, as well as the situation in a busy new restaurant. The strongest argument in this message is that Mak's restaurant lost customers, located at the end of the sentence so that the order of presentation is done by climax order. Conclusions drawn by film viewers are done indirectly (implicitly) because the

1 audience must first see a comparison of the situation of the Mak restaurant and the new restaurant so that it can only be concluded that the Mak restaurant lost customers due to a new restaurant near the Mak restaurant.

Seventh message, Hans went to Jakarta instead of becoming a professional soccer player but instead became a Padang cuisine cook. Hans who became a Padang cuisine cook is a fact contained in the film, so this message is included in the rational appeal and informative form because it provides facts that occur in the film.

The eighth message, selling snapper fish curry makes Mak's restaurant crowded again. The crowd of Mak's restaurant after Mak agreed to sell the snapper head curry is a picture that actually happened at Mak's restaurant so this message is included in the rational appeal and is informative.

Message ninth, Padang food cooked by Hans is delicious. The delicious dishes that Hans cooked were proven and delivered non-verbally by the expression of Parmanto who ate rendang, jerky, and curry fish head curry. Parmanto's expression showed he did not expect that the dishes were delicious, Parmanto also did not throw away the food he ate. So Hans's delicious food is a message with rational appeal. The form of this message is informative, which only gives a description of Hans's cooking.

Emotional Attraction

There are 12 messages of emotional appeal. Messages in emotional appeal to convince others by giving a description of beauty, sadness, affection, love, sexual, and things that concern a person's feelings (Sendjaja, 2009, p. 9.10).

First message, Hans soccer team in Papua is very happy to win the match. The joy of soccer team Hans illustrates the happiness of each team member because he can win the match, a picture of happiness that makes this message including messages with emotional appeal. The form of this message is informative, which provides information about the feelings of each soccer team member. Happiness over the victory was conveyed by Hans and his friends verbally namely with laughter and screaming, and non-verbal with a big smile and jumping up and down. From the structure of the message, the happiness of Hans soccer team is presented on one side, namely by highlighting the strengths or strengths of Hans soccer team, namely victory. Judging from the order in which they are presented, the strongest aspect of winning the team lies at the end of the sentence. The audience can draw conclusions about the joy experienced by all members of the soccer team directly and clearly. So the message of the Hans football team in Papua was very happy to win an effective match addressed to target audiences who had relatively low knowledge of soccer matches.

The second message, Mama Hans already considered Hans as his biological child and he was sad that Hans wanted to go to Jakarta. Already consider Hans as biological children by his mother described his mother's affection for Hans. Her mother also felt sad because Hans going to Jakarta was a description of the sadness felt by Mama Hans. Her mother's affection and sadness was spoken verbally by her mother to Hans with the words "... Mama do you consider you your child ... what do you want to look for in Jakarta? ... if you are happy, I am also happy ... ". This message is informative because it

1 only provides information about Hans and his mother's relationship. From the structure of the message, this message was arranged in two sides, namely the positive aspect in the form of his mother's love for Hans, and also the negative aspect in the form of Mama Hans's sadness. In the order of presentation it uses primacy order because the positive aspects of this message in the form of Mama Hans' affection, are located at the beginning of the sentence. Withdrawal conclusions by the audience also implicitly, the audience first saw how Mama Hans treated him and listened carefully to the words conveyed by his mother, then the audience could conclude that Mama Hans loved Hans and was sad when Hans wanted to go to Jakarta. This message is effectively conveyed to Hans and the audience who have relatively high attention or experience about the love of a mother and child, and also the feeling of sadness will be far apart.

The third message, Hans's ambition to become a soccer player cannot be achieved. Not achieving the goal of becoming a professional soccer player illustrates Hans's sadness so this message is included in the emotional appeal. Hans's sadness at not being a soccer player was conveyed verbally when Hans spoke to Mak with the words "... my leg was broken the club didn't want to pay for treatment ... the club dumped me ...". This message is in the form of informative information which gives an explanation that Hans's dream of becoming a professional soccer player has been destroyed. Judging from the structure of the message the most important argument in this message, can not be achieved, is located at the end of the sentence (climax order). From the eyes of the audience, drawing conclusions Hans's ideals cannot be achieved indirectly. The audience must look at the background of Hans who is a soccer player in Papua, his legs limp after in Jakarta, hear Hans's story that he was dumped by his club in Jakarta, then the audience can conclude Hans's ideals as a professional soccer player has run aground. This message is more effectively addressed to educated target audiences or relatively high levels of attention to ideals.

Fourth message, I'm sorry when I saw a man sleeping on the bridge. Mak's pity for Hans is a description that concerns Mak's feelings, so this message is an emotional attraction. Mak's pity was conveyed verbally to Hans with the words "... your head is injured, must be treated ... if you want you can eat at our place ...". The form of this message is informative, which gives a description of Mak's pity that saw Hans lying on the bridge. From the message structure, this message is presented in one side because it emphasizes the strengths of Mak who have compassion for others. The order of presentation is the anticlimax order because the message's strongest argument in the form of pity Mak lies at the beginning of the sentence. From the conclusion, the audience can draw the conclusion that Mak pity Hans directly (explicitly), only by hearing Mak ask Hans about his situation. This message is suitable addressed to the audience whose level of attention / interest for Mak's pity is relatively low, because Mak's pity is not directly related to the audience.

The fifth message, the earthquake that hit the village of Mak destroyed property and claimed the lives of Mak's children. The message about the earthquake that caused Mak's child to die is a description of the sadness of a mother who lost her child, so this

1 message includes emotional appeal. From the form of this message is an informative message, which provides facts about the cause of Mak lost her child. Because of Mak's dead child, he was verbally told by Hans to Hans in a low voice and said "... all flat ... it was Mak's son ... deceased ...". From the structure of the message, the strongest argument in this message is that the lives of Mak's child lie at the end of the sentence (climax order). From the climax order it can be said, this message is suitable addressed to the target audience whose level of attention or interest in losing a loved one is relatively high.

Message six, Parmanto disagrees with Hans's whereabouts and he leaves from Mak's restaurant. Parmanto's disagreement about Hans to Parmanto choosing to leave the Mak restaurant described Parmanto's feelings of anger and emotions, so this message was included in the emotional appeal. Parmanto disapproved to Mak verbally by saying "... if uni wants to downsize, don't add more people ...". And the departure of Parmanto was delivered non-verbally with the movement of stepping straight out of the Mak restaurant. This message uses the climax order in the order of presentation, judging by the strongest argument in this message that Parmanto left the restaurant located at the end of the sentence. However, drawing conclusions by the audience can be done directly (explicitly), because it is clearly heard that Parmanto objected to having Hans living with them. This message was more effectively presented to the target audience with a relatively low level of importance for Parmanto's departure, because Parmanto's departure was only felt by Mak and Natsir.

The seventh message, Mak loves Hans and regards Hans as a child. Mak's love and having considered Hans as a child illustrates Mak's affection, so this message is included in the emotional appeal. Mak's affection was conveyed non-verbally by Mak's movement that rubbed Hans's head when Hans had a fight with Parmanto in the market, Mak's trust gave money and told Hans to shop at his own market, Mak's concern for Hans, and allowed Hans to live with Mak and Natsir. This message is informative, which gives information about Mak's feelings to Hans. Viewed from the structure, this message is a message with one side because it emphasizes the positive aspects of affection Mak. The strongest argument of this message is that Mak regards Hans as a child, located at the end of the sentence (climax order). Judging from the conclusion, the audience can find out that Mak loved Hans indirectly (implicitly). The audience must watch several scenes of Mak and Hans can only see Mak's affection for Hans. This message is effectively given to educated audiences or relatively high levels of attention to affection.

The eighth message, Mak and Natsir were angry that Parmanto was a cook in the new Padang restaurant, and used Mak's cooking recipes. Mak and Natsir's anger is a picture of their emotions and heartache to Parmanto, plus Parmanto uses the recipes that Mak taught him to cook at a new restaurant. Mak and Natsir's anger was conveyed verbally in an emotional tone and said "... you stepped on my pride ... you used my recipe, your thief ... sorry I taught you to cook ...". The form of this message is an informative message, which provides information about Mak and Natsir's angry

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feelings to Parmanto. From the message structure, the order in which the message is presented is done in an anticlimax order, the strongest argument being Mak and Natsir's anger is in front of the sentence. The audience can also immediately draw conclusions (explicit) Mak and Natsir are angry with Parmanto, so that this message is more effectively addressed to an audience whose level of importance for Mak's anger on Parmanto is relatively low.

The ninth message, Hans was angry that Parmanto seized Mak's meat allotment at Mak's butcher seller. Hans's anger at Parmanto for seizing Mak's meat is a description of the emotional feelings that Hans felt, so this message is included in the emotional appeal. Hans's anger at Parmanto was conveyed verbally, with a high tone of voice Hans said "... pace Uda, if you want to punish us, don't just do this, just shoot ... why, just hit? Just hit ...". Hans was not afraid to be hit by Parmanto, because of his anger Hans dared to fight Parmanto. This message is informative, giving information about the cause of Hans's anger.

Tenth message, Parmanto is sad when eating snapper head curry purchased from Mak's restaurant. Parmanto's sadness when he ate the big head curry depicts Parmanto's sad feelings, so this message is included in the emotional appeal. Parmanto's sadness was conveyed verbally and nonverbally. Submission with non verbal seen when Parmanto eating curry snapper head to cry.

Eleventh Message, Hans misses Mama and her hometown, the land of Papua. Hans's longing for Mama and his hometown is a description of Hans's feelings, so this message includes emotional appeal. Hans longing delivered non-verbally, namely with Hans imagined he was in his village while looking at the surrounding scenery.

Message twelfth, Hans was happy when he was able to buy footballs and return to playing soccer with the children on the field. Hans's pleasure in playing football again is a description of Hans's happy feelings, so this message is included in the emotional appeal. Hans's pleasure was conveyed in a non-verbal way, namely with his enthusiasm and smile for a moment and after playing football with the children in the field. This message is informative, which provides information about Hans's pleasure in playing soccer. Judging from the structure of the message, this message is displayed in one side which accentuates the positive aspects of Hans, the joy of playing football. From the order of presentation, this message is displayed in an anticlimax order whose most important argument, Hans's pleasure, lies at the beginning of the sentence. Conclusions Hans was happy when he could return to playing football can also be done by the audience directly (explicitly) shortly after Hans played the ball. So that this message is more effectively given to the target audience whose interests for Hans's pleasure are relatively low. Because Hans's pleasure did not affect the audience.

Fear/Scary Attraction

There are 8 messages of emotional appeal. Messages in scary appeal display messages that highlight elements of threat, danger, or things that can cause fear (Sendjaja, 2009, p.9.10). The first message, Mak was afraid when suddenly Hans came to his senses and held his hand on the bridge. The situation of Hans who suddenly realized

1 and immediately held Mak's hand made Mak felt himself in a state of danger because Mak did not recognize Hans, so this message was a scary attraction. Mak's fear was conveyed verbally, with a voice screaming with fear. This message is informative, that is, it provides information about Mak's fear. Judging from the structure of the message, in the order of presentation of the strongest argument of this message, Mak's fear, lies at the beginning of the sentence. In drawing conclusions, viewers can find out Mak is scared because Hans suddenly gets up and holds his hand directly (explicitly). So, this message is more precisely addressed to target audiences whose level of importance for Mak's fear is allegedly low. Second message, Mak is worried about Hans's situation. Mak's concern about Hans's condition was what caused Mak's fear of the state of Hans who slept on the bridge with Hans's bloody head, so this message was included in a scary appeal. Mak's concern was conveyed verbally with the words "... your head is bleeding, needs to be treated ...". This message is in the form of informative, which gives information about the cause of Mak's anxiety about Hans's situation. Judging from the structure of the message, this message is presented in one side because it emphasizes the positive side of Mak, namely Mak's concern for Hans. In the order in which they are presented, the anticlimax order is presented because the most important argument of this message, which is Mak's concern, lies at the beginning of the sentence. Conclusions can also be drawn by the audience directly (explicitly) by hearing firsthand that Mak offers his help to Hans. So this message is more effective if given to the target audience who has an interest in Mak's concern for Hans allegedly low.

The third message, Parmanto felt insecure about the existence of Hans brought by Mak. Parmanto's insecurity is a picture of Hans's existence which is a threat to Parmanto. Parmanto's insecurity was conveyed verbally to Mak by saying "... maybe he was a drunk ... what if he had other intentions for us uni? ...". This message is informative, which provides information about Parmanto's feelings towards Hans. Judging from the message structure, the order of presentation uses the anticlimax order because the strongest argument, is Parmanto's insecurity, is at the beginning of the sentence. In withdrawing his message, the audience can draw conclusions about Parmanto who objected to the presence of Hans in the restaurant directly (explicitly) when Parmanto suspected Hans when talking to Hans. So this message is suitable to be addressed to target audiences whose level of importance of Parmanto's insecurity is relatively low. The audience does not feel directly the situation with the arrival of new people in the audience, as Parmanto experienced.

The fourth message, Parmanto is afraid that customers will become lonelier if food prices in Mak restaurants are raised. Parmanto's fear of the loneliness of customers is a picture of the state of the restaurant that is a threat to him. Parmanto was afraid that if the restaurant was quiet, his income would be increasingly minimal and Parmanto could not meet his needs, so this message was included in the scary appeal. He conveyed Parmanto's fear to Mak by saying "... it will be more lonely if food prices are raised uni ...". This message is informative, which provides information about Parmanto's fear of raising food prices. Judging from the structure of the message, the

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order of presentation of this message uses the anticlimax order because its strongest argument in the form of Parmanto's fear is at the beginning of the sentence. From the withdrawal of the message, the audience can draw conclusions directly and clearly about Parmanto's fear if the selling price of food is raised, by hearing Parmanto and Mak's debate about how to get customers back. So this message is more effectively addressed to the target audience group whose knowledge about selling Padang food is relatively low.

The fifth message, Mak was worried when Parmanto did not return to Mak's restaurant. Mak's worry arises because Mak was afraid that if something happened to Parmanto because all night Parmanto had not returned to the restaurant and there was no news. That makes this message a scary attraction. Mak's message of concern was conveyed verbally to Natsir by asking "... Parmanto did you come home last night? ...". Besides Mak's question, Mak's expression showed concern. This message is informative, which provides information that Mak is worried about the news of Parmanto.

Message six, Hans was afraid when he wanted to take a cutlery in the kitchen because he had to pass Parmanto who was having a big fight with Mak. Hans's fear arose because Parmanto and Mak were having a big debate, and Hans thought it would be dangerous if he had to pass Parmanto who was furious. Hans expressed his fear directly to Natsir by saying "... I don't want to, Uda ... I'm afraid ...". This message is informative, which provides information about the cause of Hans's fear of taking cutlery in the kitchen. Judging from the structure of the message, the order in which the message is presented uses the anticlimax order because the strongest argument is Hans's fear at the beginning of the sentence. In drawing conclusions, the audience can draw conclusions directly (explicitly) only by listening to Hans's words to Natsir about his fear. So this message is precisely addressed to the target audience whose level of concern about Hans's fear is relatively low.

Seventh message, Hans is afraid that Mak's restaurant will close when he finds out that Parmanto has moved to become a cook in a new restaurant. Knowing that Parmanto had moved to become a cook at a new restaurant made Hans's fear appear, afraid that Mak's restaurant would close because there were no more cooks at Mak's restaurant. Hans's fear was conveyed verbally to Mak through the words "... we have to sell big curry head curry, Mak ... they haven't sold big curry head curry there, Mak ..." in a panicked tone. This message is informative, which provides information about Hans's fear of the closure of the Mak restaurant. Judging from the structure of the message, the order in which this message is presented uses the anticlimax order because the strongest argument of this message is Hans's fear at the beginning of the sentence. On the withdrawal of the message, the audience can draw direct (explicit) conclusions about Hans's fear of the closure of Mak's restaurant from Hans's words which can be said to force Mak to teach him cooking snapper head curry. So this message is suitable addressed to target audiences whose level of importance for the closing of the Mak restaurant is relatively low.

¹ Message eighth, Hans was scared when he found Mak passed out in the kitchen. Seeing Mak lying unconscious in the kitchen made Hans afraid, afraid that nothing would happen to Mak, so this message was included in the frightening attraction. Hans's fear was conveyed through his screams that sounded panic and tried to wake Mak. Then Hans also called out to Natsir to immediately go to the kitchen with the words "... Ma, Maaak, Maaaaak! ... Udaaaa, Udaaaa! ...". This message is informative, which provides information about Hans's fear of seeing Mak passed out in the kitchen. From the message structure, the order in which the messages are presented uses the anticlimax order because the strongest argument from this message, Hans's fear of the state of Mak, lies at the beginning of the sentence. Conclusions can be drawn directly by the audience (explicit), by hearing the voice of Hans who shouted calling Mak and Natsir can be known directly that Hans was afraid. So this message is suitable addressed to audiences whose level of importance to Mak who fainted is suspected to be low. The low interest of the audience can be caused by the audience not going through the circumstances that Hans experienced.

Humorous Attraction

There are 11 messages of humorous appeal. Messages in humorous appeal display messages that are arranged humorously in words, sentences, pictures, or other symbols that cause a sense of humor. (Sendjaja, 2009, p. 9.11). The first message, Mak reflexively hit Hans's head with a wallet and Hans fainted again. Mak's reflexive movements which directly hit Hans's head with a wallet because of shock Hans suddenly held his hand, and made Hans faint again was a funny act that was able to make the audience laugh, so this message included a humorous appeal. Mak's reflex hit was a non-verbal message in the form of a hand gesture that swung his wallet at Hans's head in surprise. This message is in the form of informative, which gives information about what happened when Mak was surprised suddenly Hans held his hand. Judging from the structure of the message, the order of presenting the message uses the anticlimax order, because the strongest argument of this message is that the Mak reflex hit Hans's head at the beginning of the sentence. The conclusion drawn by the audience can be done directly (explicit) that the Mak reflex movement until Hans fainted is a funny thing. So that this message is suitable addressed to target audiences who are suspected of having relatively low knowledge about the dangers of reflex blows. The low knowledge of the audience makes the Mak movement is something that only creates a funny atmosphere.

The second message, Natsir called Hans as black sticky rice porridge. The name black rice porridge Natsir made to term Hans was words that caused a funny atmosphere. The term black sticky rice porridge is used by Natsir because of Hans's dark skin. The message regarding black sticky rice porridge was delivered by Natsir to Parmanto verbally by saying "... this time Mak brought a special item, black sticky rice porridge ...". This message is informative, giving information about the title Natsir used for Hans. Judging from the structure of the message, the order of presentation of messages uses the climax order, because the strongest argument in this message is

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black sticky rice porridge at the end of the sentence. But in drawing messages, the audience can draw an indirect (implicit) conclusion that the use of black sticky rice porridge is a term used because Hans's skin is dark. Thus, this message is suitable addressed to target audiences with relatively high knowledge, who can examine the meaning of the black sticky rice porridge intended by Natsir.

The third message, Hans was amazed when he saw a lot of food in the food cupboard. Hans's fascination was conveyed non-verbally with open-mouthed lips while staring at the food, which was Hans's gestures that caused a funny atmosphere. Hans's mesmerized expression caused a funny atmosphere when the audience saw him. This message is informative, giving facts about the expression on Hans's lips. Judging from the structure of the message, the order of presentation of this message uses the anticlimax order, because the strongest argument of this message is that the expression of Hans' fascination is at the beginning of the sentence. The audience can also directly (explicitly) draw a conclusion that Hans's fascinated expression when he saw a lot of food was funny. So that this message is suitable addressed to target audiences who are knowledgeable about the sense of fascination when seeing food that is in plain sight.

The fourth message, for Natsir the person who doesn't help others who are in trouble is the person who is difficult too. Natsir's terms about difficult people are also words that create a funny atmosphere. At first Mak asked Natsir by saying "... Natsir, if there are people who need our help, but we don't help, what's that called? ...". After that Natsir answered Mak's question in front of Mak and Parmanto by saying "... people are difficult too, Mak ...". Natsir's answer made the audience laugh, so this message was included in the humorous appeal. This message is informative, which provides information about difficult people according to Natsir. Judging from the structure of the message, the order of presentation of this message uses the climax order because the strongest argument is that the difficult person also lies at the end of the sentence. The audience draws conclusions directly (explicitly) that the words spoken by Natsir about difficult people are also funny. Thus, this message is suitable addressed to the target audience whose level of knowledge on the intent of Mak's question is thought to be relatively high. Because a highly knowledgeable audience will understand that this is not the answer Mak meant, therefore Natsir's words are considered funny.

The fifth message, Hans found it troublesome to use Mak's traditional kitchen tools. Hans's inconvenience he delivered to Mak verbally with the words "... coconut milk why it still needs to be squeezed like this? ... This is a wood-based stove like in Papua alone, makes a fire using a stone for so long, why not just use a gas stove? .. ". Hans's words made the audience laugh because they were funny, so Hans's message felt troublesome using traditional kitchen tools, including the humorous appeal. This message is informative, which provides information about Hans's feelings about using Mak's kitchenware. Judging from the structure of the message, the order of presentation uses the anticlimax order, because the strongest argument, Hans, feels troublesome, lies at the beginning of the sentence. The audience draws messages directly (explicitly), only by hearing Hans's complaints the audience can already draw conclusions that Hans's

¹ complaint is a funny thing. This message is suitable addressed to target audiences whose knowledge about the use of traditional kitchen utensils is relatively low, because the audience has not yet felt what it feels like to use traditional kitchen tools, therefore Hans's complaints are considered funny.

The sixth message, Hans cried as he poked chili and onions because of his spicy eyes. Hans's crying due to his spicy eyes for choking chili and onions was conveyed by Hans to Mak verbally by saying "... pidis, Mak ...". Crying itself is a non-verbal message delivered by water coming out of Hans's eyes. Hans's crying due to teasing chilies and onions is Hans's action which produces a funny atmosphere and makes the audience laugh, so this message is included in the humorous appeal. This message is in the form of informative, which provides information about the reason Hans was crying. Judging from the structure of the message, the order in which the message is presented uses the anticlimax order because the strongest argument of this message, Hans, crying, is at the beginning of the sentence. Withdrawal of the message by the audience can be done directly (explicitly), just by watching Hans cry while poking chilies and onions the audience can draw conclusions that Hans's crying is funny. So that this message is suitable addressed to the target audience who have knowledge of the taste of chilling chili and onions is relatively low.

Seventh message, Minang people have the rhyme "goat shit" in cooking rendang. The poem "goat shit" was delivered verbally to Hans by saying "... less chaotic, camb relapse ... too chaotic, father ...". The use of the words "goat shit" in cooking rendang creates a funny atmosphere to the audience, so this message is included in the humorous appeal. This message is in the form of information, which presents information about the pantun from the Minang people. Seen from the message structure, the order in which the message is presented uses the pyramidal order, because the most important argument is the pantun "goat shit" located in the middle of the sentence. Withdrawal of conclusion that the poem "goat shit" is a funny thing by the audience can be done directly (explicitly) if watching a film with an Indonesian translation, because the poem is delivered in Padang. This message is suitable addressed to target audiences who are knowledgeable about cooking rendang is relatively low. So that the public knows how to stir coconut milk / Rendang broth.

The eighth message, Hans was shocked when Mak said that cooking rendang must continue to stir for 4 hours. Hans's surprise was conveyed to Mak verbally with the words "... four hours? Long time huh ...", and also non-verbally delivered with a surprised facial expression. Hans's words and expressions hearing four hours created a funny atmosphere and made the audience laugh. This message is informative, which provides information on cooking rendang. Seen from the message structure, the order of presentation uses the climax order, because the most important argument is to stir the rendang for 4 hours located at the end of the sentence. However, the withdrawal of messages by the audience can be done directly (explicitly), because the audience can immediately conclude that Hans's surprise at the 4 hour time is funny. So this message

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is suitable addressed to audiences who have the knowledge of cooking rendang with a low level. So that the audience knows the time needed to cook rendang.

Message ninth, Mak is afraid to die when he wants to taste papeda food cooked by Hans. Mak's fear of tasting papeda would make Mak die verbally, Mak said to Hans by saying "... Can you die if you try?" Mak's words caused a funny atmosphere and made the audience laugh, so this message was included in the humorous appeal. This message is informative, giving information about Mak's fear of tasting papeda for the first time. Viewed from the message structure, the order in which these messages are presented uses the anticlimax order, because the strongest argument is that Mak is afraid to die at the beginning of a sentence. The conclusion drawn by the audience can be done directly (explicitly), because the audience can immediately conclude Mak's words that fearing death is funny. Thus, this message is suitable addressed to target audiences who have knowledge about new foods allegedly relatively low.

Tenth message, Papuans become cooks in Padang restaurants. The words of the Papuans being the cook of the Padang restaurant were spoken by Parmanto verbally when talking to Hans. Parmanto's words made Hans and the audience laugh. It can be said that something that rarely happens or might not happen, young people from Papua, eastern Indonesia, become cooks in Padang, western Indonesia. So this message is included in the humorous appeal. This message is informative, which provides information about the Padang restaurant that cooks Papuans. Judging from the structure of the message, this message is presented on one side because it highlights the strengths of Papuans, who are cooks in Padang restaurants. The order of presentation uses the anticlimax order, because the most important argument is that the Papuan is a cook, located at the beginning of the sentence. Conclusions can be drawn directly (explicitly) by the audience, because the audience can see firsthand Hans being a Padang cuisine cook. Thus, this message is suitable addressed to target audiences who have relatively low knowledge about cooking Padang cuisine.

Message eleventh, Hans can speak a little Padang. Hans's ability to speak Padang in Padang was conveyed by Hans to Parmanto verbally with his accent which was still Papuan accent, Hans said "... cheeky? ... saketek-saketek, Pace Uda ...". Hearing Hans speak Padang, makes Parmanto and the audience feel funny to laugh, so this message is included in the humorous appeal. This message is informative, which provides information that Hans can speak Padang even though it is only a little. Judging from the structure of the message, this message is presented with one side because it emphasizes the advantages of Hans, who can already speak Padang. From the order of presentation this message uses the anticlimax order because the most important argument, Hans, speaking in Padang, is located at the beginning of the sentence. The audience can also directly (explicit) draw the conclusion that Hans can speak Padang after hearing Hans speak with Parmanto. Thus, this message is best presented to target audiences with relatively low knowledge of the Padang language.

Reward of Attraction

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There are 6 messages of reward rewards. Messages in the rewards appeal display messages that highlight a promise of what is needed or wanted (Rachmat, 2011, p. 296). First message, Hans promises to send footballs to his younger siblings at the orphanage. Hans's promise to his sister was verbally pronounced with the words "... if you want it like a big brother, practice diligently ... later you send the ball ...". Hans promised to send the ball that his sister wanted at the orphanage so that his sister practiced the ball well, so this message was included in the rewards appeal. This message is in the form of persuasion, which induces his younger brother Hans to practice well. Judging from the structure of the message, this message is presented in one side because it highlights the advantages of Hans who will send the ball. This message uses an anticlimax order, because the most important aspect is Hans's promise lies at the beginning of the sentence. Conclusions can be drawn directly by the audience, that Hans wants and promises to buy his brother a ball. Thus, this message is suitable addressed to target audiences whose level of importance to Hans's promise is relatively low.

Second message, a person from Jakarta named Indra Kurniawan offered Hans to join a club in Jakarta. Indra Kurniawan's offer was conveyed verbally to Hans by saying "... Father wants you to join the club in Jakarta, you think carefully, Hans ...". Indra promised Hans to enter the football club in Jakarta to become a professional soccer player as Hans wanted, because he saw Hans's good game and stole his heart. This makes Indra's offer to Hans included in the reward appeal. This message is persuasive, in the form of persuasion for Hans to join the club in Jakarta but the decision to join or not return to Hans. From its message structure, this message is presented in a pyramidal order because its strongest argument, namely the offer to join a club in Jakarta, is in the middle. Conclusions can be drawn by the audience directly (explicitly) that by hearing Indra's words on Hans can be known it is an invitation for Hans to Jakarta. Thus, this message is suitably addressed to target audiences whose knowledge of the ball is relatively low.

The third message, Hans was given a free meal by Mak after accompanying Mak to the market. Mak gave Hans a free meal to Hans verbally to Mak and said "... balado chicken ..." while giving Hans a packet of rice. Mak provides food, which is something that is really needed Hans, because Hans has helped Mak shop at the market. If Hans refused to accompany Mak to shop at the market, Hans could not eat. Mak gives Hans the need to make this message included in the reward appeal. This message is informative, which provides information about Hans who was given a free meal by Mak. Judging from the structure of the message, this message was arranged in one side because it highlighted the advantages of Hans who got free food. This message uses the acclimax order, because the most important argument is that after accompanying Mak to the market, it is located at the end of the sentence. Conclusions are drawn by the audience indirectly (implicitly), because the audience must first see whether Mak keeps his promise to finish shopping at the market. This message is suitably addressed to target audiences with relatively low education, so they understand that the public can get food to get on with living.

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The fourth message, cooking rendang must be patient so that the food is delicious. The delicious way to cook rendang was given by Mak to Hans by saying "... stirring the rendang should be with the heart ...". Rendang is stirred patiently and with heart, then the rendang will cook perfectly. This makes the rendang cooking message must be patient, including the attraction of rewards. This message is informative, giving information so that the cooked Rendang is delicious. Viewed from the message structure, this message is presented in two sides. The positive side is a delicious rendang, and the negative side of cooking rendang must be patient and take a long time. In the order of presentation, this message uses the recency model because the positive aspect is the delicious rendang, located at the end of the sentence. Judging from the recency model, cooking rendang is not a controversial issue. Conclusions can be drawn directly by the audience (explicit), because by listening to Mak's words the audience concludes in cooking rendang must be patient. This message is suitable addressed to audiences who are knowledgeable about cooking rendang is relatively low. So that the public can know that cooking fast must be patient.

The fifth message, Hans get money from the Mak. The distribution of results from Mak was said directly by Mak to Natsir and Hans by saying "... this is Natsir ... and this is Hans ..." while giving money. Hans gets money from the results of his hard work while at Mak's restaurant, starting from accompanying Mak to the market, bringing groceries, cooking, and serving guests at Mak's restaurant. The money from working for Hans can make this message included in the appeal of rewards. This message is informative, which provides information about getting money from work. Judging from the structure of the message, this message is presented in one side namely by highlighting the advantages of Hans who get money. From the order of presentation using the anticlimax order, because the strongest argument is that Hans gets money, located at the beginning of the sentence. Conclusions can be drawn by the audience indirectly (implicitly), because the audience first saw how Hans's work until finally Mak gave him money. Thus, this message is more effectively addressed to target audiences with relatively high education because audiences with higher education are able to think that wanting to get money must work first.

Message six, getting older must do more good things to be seen well by others. These words were spoken by Hans to Mak. Everyone wants to be well known to others, so this message is included in the motivational appeal. This message is persuasive, containing persuasion to do good things, but the decision still goes back to Mak. Viewed from the message structure, this message is presented with one side, that is only a matter of the advantages of doing good things. From the order of presentation this message uses the climax order, because the most important argument that is seen well by others, is at the end of the sentence. Withdrawal of messages made by the audience can be done directly (explicitly), because by hearing Hans's words to Mak the audience can immediately conclude doing good so that it is seen well by others. Thus, this message is effectively addressed to target audiences with relatively high alleged knowledge.

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Motivational Attraction

There are 8 messages of motivational appeal. Messages in motivational appeal display messages that highlight biological (such as hunger, thirst, sex, and safety) and psychological (such as curiosity, achievement, compassion, self-esteem, power, religious, and philosophical values) drives a person to move (Grace, 2011, p. 297). First message, Hans and his younger siblings at the orphanage pray to give thanks. The prayers of Hans and his younger siblings at the orphanage before lunch were delivered verbally by saying "... Lord Jesus, bless this food ...", and non-verbally by folding their hands. The prayer that Hans and his younger siblings did was a psychological boost in the sense of religion as their belief in giving thanks to their Lord. So, this message is included in the motivational appeal. This message is informative, which provides information that Hans and his siblings pray before lunch. Judging from the structure of the message, this message is presented in one side because it highlights the strengths of Hans and his siblings by praying. From the order of presentation, this message uses the climax order, because the most important argument is to give thanks, located at the end of the sentence. The withdrawal of the message made by the audience can be done directly (explicitly), that when Hans and his sisters pray is an expression of gratitude. This message is suitable addressed to target audiences with relatively low or high education levels.

The second message, Hans migrated to Jakarta to become a professional soccer player. Hans's assistant to Jakarta to become a professional soccer player was conveyed verbally to his mother by saying "... Mama is not proud, I will become a great soccer player ...". With his association Hans to Jakarta was driven by psychological needs for achievement in fighting for his ideals, so this message was included in the motivational appeal. This message was informative, which gave a description of Hans's intention to go to Jakarta. From the structure of his message, this message is presented in one side which is to highlight the positive aspects of Hans who wants to become a professional soccer player. The order in which these messages are presented uses the climax order, because the strongest argument is to become a professional soccer player, located at the end of the sentence. Conclusions can be drawn directly by the audience (explicit). Upon hearing the chat between Hans and his mother, the audience was able to conclude that Hans wanted to become a professional soccer player in Jakarta. This message is effectively conveyed to target audiences whose level of knowledge about the world of soccer is relatively low.

Third message, Hans buys food with a little money because he is hungry. Hans's hunger was delivered non-verbally, that is by standing in front of a rice stall while counting a small amount of money until the mother stall came out carrying fried food. Hans doesn't have enough money to buy rice. Buying food with makeshift money is driven by the biological need for hunger that Hans feels, so this message is included in the motivational appeal. This message is informative, which provides information about Hans's attempt to eat. Judging from the structure of the order of presentation, this message uses an anticlimax order, because the most important argument is that Hans

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buys food with makeshift money, located at the beginning of the sentence. Conclusions can be drawn by the audience directly (explicitly), the audience can draw conclusions that Hans is hungry when seen from Hans eating fried food he bought from his money. This message is suitable addressed to target audiences whose knowledge of hunger as experienced by Hans is relatively low.

Fourth message, Hans does the dishes as a form of thanks. Hans slightly forced Mak, Natsir and Parmanto to allow him to do the dishes because Mak had been fed by Mak. Hans's compulsion to wash the dishes was conveyed verbally by saying "... Father, let me wash the dishes ... I don't want to eat for free ...". Washing dishes is something that Hans can do for gratitude, which is driven by his psychological needs to maintain self-esteem in the social environment, in this case the environment of Mak, Natsir, and Parmanto. Therefore this message is included in the motivational appeal. This message is informative, which provides information on Hans's thanks for being fed by Mak. This message uses the climax order, because the most important argument, thanks, lies at the end of the sentence. Upon hearing Hans's words about eating for free, the audience can immediately (explicitly) draw the conclusion that Hans did not want to eat for free at Mak's place so Hans paid for it by washing the dishes. This message is suitable addressed to the target audience whose level of importance to Hans's alleged gratitude is low.

The fifth message, Hans looked at the food in the Mak restaurant because of hunger. Hans delivered hunger non-verbally, with his eyes that kept staring at the many side dishes in the cupboard until his mouth opened. Hans's gaze was driven by his biological need for hunger, so this message was included in the motivational appeal. This message is informative, which provides information about Hans's expression when hungry. Judging from the order structure of the presentation, this message uses the climax order. The climax order is caused by its most important argument, Hans's hunger, located at the end of the sentence. When they saw Hans's expression staring at food, the audience could draw a direct (explicit) conclusion that Hans was hungry. This message is suitable addressed to the public with an interest in Hans's hunger, relatively low. The audience did not feel the hunger that Hans felt.

Message six, Hans learned to cook Padang dishes such as rendang, grilled beef jerky, and curry fish head curry from Mak. Hans's cooking lesson starts from Mak who said "... today you help Mak cook huh ...". Since from Mak's words, Hans paid attention and listened to Mak's teachings to him. Hans's desire to learn is driven by psychological needs in terms of curiosity, which can add to Hans's insight and experience in cooking. Therefore, this message is included in the motivational appeal. This message is informative, which provides information about Hans cooking Padang cuisine. Judging from the structure of the message, this message is presented in one side namely by highlighting the strengths of Hans who wants to learn. From the order of presentation this message uses the anticlimax order, because the most important argument, Hans, learned to cook, is located at the beginning of the sentence. The audience can draw a direct (explicit) conclusion that Hans learned to cook Padang cuisine from Mak when he

1 saw Hans and Mak's activities in the kitchen. This message is suitable addressed to the target audience whose knowledge of cooking Padang cuisine, is relatively low.

Seventh message, Hans gives a proposal to sell snapper head curry at Mak's restaurant. Hans's proposal was conveyed to Mak by saying "... they have not sold curry head snapper, Mak teach me to cook it ...". Hans's proposal to Mak uses a slightly coercive tone. Hans gave his proposal to Mak because he was driven by a psychological need to fight for their restaurant to stay strong in competition. So this message is included in the motivational appeal. This message is in the form of coercive, which is the compulsion of Hans to Mak to sell curry head snapper and as a penalty if Mak does not accept Hans's proposal is the closure of the Mak restaurant because it cannot compete with the new restaurant. Judging from the structure of the message, this message is presented in one side, namely by highlighting the strengths of Hans who gave a proposal as a solution to the restaurant Mak. From the order of presentation this message uses the anticlimax order, because the most important argument is that Hans's proposal to sell curry head snapper, located at the beginning of the sentence. This message is suitable addressed to the target audience with a level of importance to Hans's proposal, relatively low.

Message eighth, Mak and Hans want to know the expressions of customers who are eating snapper head curry fish. Curiosity Mak and Hans delivered non-verbally, with a peek from behind the display case with a standing position facing the customer and eyes that can not be separated looking at customers who are eating curry snapper head. Mak and Hans who peek at customers are driven by psychological needs for curiosity, so this message is included in the motivational appeal. This message is informative, which provides information about Mak and Hans' curiosity of customers who are eating snapper head curry. Judging from the order structure of the presentation, this message uses an anticlimax order. Anticlimax orders are caused by the most important argument, the curiosity of the customer's expression, located at the beginning of the sentence. The audience can also draw the conclusion that Mak and Hans are curious about the expressions of customers who eat snapper head curry by watching them peek, directly (explicitly). This message is suitable addressed to target audiences whose level of interest will be relatively low.

Conclusion

The film *Tabula Rasa* contains many messages conveyed by film players to the audience. The message of rational, emotional, frightening, rewarding, and motivational appeal makes this film suitable and interesting to be watched by all audiences with various levels of education and social strata, relating to aspects of humanity, such as helping, helping, feeling struggling in life, compassion, mutual respect, teachings to thank the Creator and to others, without seeing the difference.

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