“Cowok be Gentle” : Maskulinitas Mahasiswa Laki-laki Muslim di Surabaya
Nur Wulan

Estetika Sastra Populer Dalam Novel “Mencari Sarang Angin”
Milik Suparto Brata
Dhenny Jatnika

MENGURAI MAKNA KEMACETAN IBUKOTA: Dekonstruksi Wajah Kemacetan Jakarta Dalam Teks Koran Tempo.co
“Ahok: Mobil Mewah Boleh Lewat Jalur Transjakarta, Asal...”
Ghanesya Hari Murti

BUDAYA TELEVISI DI INDONESIA: Wacana dan Kepentingan Ideologis dari Dua Periode
Ikwan Setiawan

Makna dan Ideologi Komunitas Sepeda Kebo di Surabaya dalam Kajian Subkultur
Pariyanto

Objektifikasi Perempuan dan Tubuh: Wacana Tubuh Perempuan dalam Lirik Lagu Dangdut Populer Tahun 2000-2013
Rima Firdaus Lahdji

Politik Wacana di Media Sosial Twitter Menjelang Pemilihan Presiden Indonesia 2014
Tian Belawati

Etnografi Daya Magis Keris Pusaka
Stefanus Rudyanto
Table of Contents

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>å€œCowok be Gentleå€• : Maskulinitas Mahasiswa Laki-laki Muslim di Surabaya</td>
<td>1 - 22</td>
</tr>
<tr>
<td>2</td>
<td>Estetika Sastra Populer Dalam Novel Mencari Sarang Angin Karya Suparto Brata</td>
<td>22 - 39</td>
</tr>
<tr>
<td>3</td>
<td>MENGURAI MAKNA KEMACETAN IBUKOTA Dekonstruksi Wajah Kemacetan Jakarta Dalam Teks Koran Tempo.co å€œAhok: Mobil Mewah Boleh Lewat Jalur Transjakarta, Asalå€Œå€•</td>
<td>40 - 54</td>
</tr>
<tr>
<td>4</td>
<td>BUDAYA TELEVISI DI INDONESIA: Wacana dan Kepentingan Ideologis dari Dua Periode</td>
<td>55 - 77</td>
</tr>
<tr>
<td>5</td>
<td>Makna dan Ideologi Komunitas Sepeda Kebo di Surabaya dalam Kajian Subkultur</td>
<td>78 - 98</td>
</tr>
<tr>
<td>7</td>
<td>Politik Wacana di Media Sosial Twitter Menjelang Pemilihan Presiden Indonesia 2014</td>
<td>124 - 145</td>
</tr>
<tr>
<td>8</td>
<td>Etnografi Daya Magis Keris Pusaka</td>
<td>146 - 168</td>
</tr>
</tbody>
</table>
Abstract

This article deals with the discussion of cultural discourses in Indonesian televisions, from the New Order until the Reformation period. Applying Foucauldian and Gramscian theory as the primary framework and media theory as the supporting framework in reading some discursive constructions in television programs, I argue that there is discursive transformation in cultural discourses from the two periods that intertwines with politico-ideological interest negotiated by the regimes; Soeharto’s leadership in the former and capitalist class of television industries in the later. By reading some dominant programs in general, I found two dominant cultural discourses. The first is modernity colored by some communal values—i.e. integrity and harmony—in the midst of the New Order period. By such construction, the regime may negotiate and secure its politico-ideological interest, particularly for succeeding the national development as a definite way to establish hegemonic power operation. The second is various cultural discourses including traditional, religious, and metropolitan values; represented by private televisions as the reflection of freedom spirit in the midst of society which is incorporated by capitalist class. There is a transformation of cultural discourses marked by principle of flexibility in which some residual cultures articulated in modern atmosphere with newer-invested meanings. Such condition intertwines with the changing of the leading class formation in the midst of neoliberal system. The state regime still becomes the ruling class which controls political and administrative affairs, but the capitalist class takes the leading position which drives people’s imagination, orientation, and praxis.

Keyword : cultural, discourse, modernity, flexibility, the, leading, class, neoliberal, ,

Daftar Pustaka :