

# Towards 'Another of Me': Random Para Tolol : v and The Language Games

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## **Abstract**

*When social media experiences an escalation in the number of users until today, now social media offers an alternative for the community in constructing more intimate social relations. This is likened to a new world that Tom Boelstorff has tried to discuss in *Second Life*. Absolutely, here, the identity will find its intersection: could it reproduce? In some cases, that question turns the answer: "yes". For example in a Facebook group called *Random The Tolol: v* (RPT: v). Not just building an image as a community that shares jokes as shown on its group's timeline, there is a tendency to "become Spanish" when its members almost use Spanish phrases in each of their post captions frequently. What is interesting is that RPT: v is an Indonesian community. At the same time, to be honest, this language politics case also involved me who had long joined the RPT :v. Therefore, by using the method of digital ethnography research that has an autoethnographical character, I will try to explore more deeply what the meaning of language for members of RPT :v which simultaneously can (re) form their identity in the internet?*

**Keywords:** *Language Games, Identity, Social Media.*

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## **Introduction**

Presently, social media has entered its new space. It's too narrow to imagine the function of social media only as a "sharing information" platform. In fact,

social media now becomes a new dimension that allows its users to create a virtual community after each of them has established intensive communication in its. We could look it on Facebook's

case, which many of us, nowadays, may find various groups based on themes and different interests. We can find a group that come as a united of football club lovers. We also may find a group that call themselves as government's opposition movement.

Among many groups that crossing on Facebook, Random Para Tolol: v (RPT: v), for me, considered as an attractive virtual group. With its background as an *entertainment group*, RPT: v allows its members to share posts with jokes. For other members who do not act as thread starters or content posters, they can still enliven the group by giving reactions and comments. These posts cannot only be enjoyed by RPT members: v along its group's character as an Public Group. With the availability of the "share" feature in each post in the group, the members of the RPT :v can disseminate it to the others. So the people who has not joined yet as a member of the RPT: v still could watch, react, and share the group posts - even though they cannot provide comments like members of RPT :v.

But when we look it deeper, RPT: v had another interesting thing that makes me want to explore in this research. It is about

the construction of "Spanishness" through the use of Spanish by its members. In their daily lives, if we observed it, the members of RPT: v often use Spanish when they are involved in a conversation in the comments column or when each of them gives a *caption* in the post uploaded in the group. In fact, as far as I have observed, the members of RPT: v that involved in in the group's communication dynamics were Indonesian. On many occasions, the sentences that shared by group's members were not arranged based on the the standard grammar in the Spanish language. On the contrary, the members of RPT: v, frequently, mix Spanish phonemes with the native Indonesian vocabularies or regional languages that exist in Indonesia.

However, it must be admitted that the phenomenon of planting Spanish-language cultures in RPT group: v, actually, is not a new case. Because on social media, there have been a number of groups that did the same thing before - when they tried to revived the culture of a particular language in their daily lives. Take for example, the Info Salafi group, which many of it's group members use various Arabic vocabulary in conversations with the fellow group members in

the comments column, as well as when they post some information in group's timeline. In another example, almost exactly with RPT: v, we can also see how a community called "Cosplay Semarang" became a mouthpiece for Japanese culture. The difference is, they are not adapting the Japanese language in the "Cosplay Semarang" group posts, but rather through showing the Japanese anime characters they worn which anyhow, it is also a part of Japanese culture.

In my opinion, when the members of RPT :v using Spanish along with their Indonesian identity at the same time, actually, give an indication that, nowadays, a country's culture can grow anywhere. This is also understood by Manuel Castells (in Mubah, 2011). According to him, the expansion of communication networks that able to connect the world community quickly and closely, raises a dilemma for the community itself. They could remain in the real identity (the self), but at the same time, they also could participate into the community that identifies itself as the net network society. Afterwards, this strong penetration of globalized culture is not surprising to make some people feel their original identity has been obsolete because it is not in line

with globalization. In the midst of this identity crisis moment, there's a trace of many netizen which joined in RPT :v- that they have decided to constructing their new identity. Therefore, in this research, the main question I want to explore is "how the RPT :v members interpreting their identities as "Indonesians "through Spanish language games on social media."

## Literature Review

### Could The Identity be Ever?

For pre-modern society, the identity is not a problematic thing and cannot be rethought or rediscussed (Kellner, 2010: 315). But nowadays when the human enters the modern era, the identity becomes more free to move, multiply, tends to change, and can be remade (Castells, in Mubah, 2011: 252; Kellner, 2010: 315). This condition is nothing but departing from the fact that modernity makes a series of rules and norms that are no longer intact (Kellner, 2010: 315). We may test it through the way to understanding that modernity is prevalent to push innovation, continuous reversal, and novelty. In some formulas, modernity marks the destruction of various forms of life, values, and past identities combined with the production

of new things (Berman, 1982, in Kellner, 2010: 317). The implication is a person's identity can be out of date, futile, or illegitimate socially (Kellner, 2010: 317).

Furthermore, Wiradi added, identity is a sign of someone's awareness of himself as a unique being that makes him/her different from others. The identity, as Berger and Luckmann said, is a key in the formation of social-subjective reality. Thus, identity is a social dialectic that can be changed through a process of modification that involves elements of social change itself (Firmansyah, 2013: 16; Muis, 2001: 144; Hadi, 2005: 155; Timmermans, 2015: 11) Slouka agreed this argument. Because he understands that basically, every person, as a social creature, has and performed various kinds of roles that are appropriate to do in social drama as well as fulfillment of our natural desires and sense of humanity (Hadi, 2005: 164). Moreover, according to Foncha (2013), the identity never stands for prolonged homogeneity. This means that we, as humans, have never been born with the given identity, but have adopted an identity that born from our environment. Therefore, it is possible that we can leave an identity, to move towards another

identity that we want (in Foncha, 2014; Prastowo, 2012: 202; Nasrullah and Onggoboyo, no year: 8). That is why Stuart Hall through Yasraf Amir Piliang revealed, "identity ... is never perfect, always in the process, and always built from within" (Hadi, 2005: 157).

Identity anomaly as one of human character, later, could explored in the cyber world. In this world, to be a certain "self", the users will exchange and replace their body parts to fit their new identity (Piliang, in Slouka, 1999: 77; Pahlevi, 2013: 39; Boyd and Ellison, in Gunduz, 2012: 88) . The reality of cyberspace is considered to be able to enrich human capabilities in formulating their own reality. It means that humans have great opportunities to create new realities, which have never been experienced before. Humans have a power to choose the reality they use, without being limited by space and time (Piliang, in Slouka, 1999: 16). In this moment, everyone can pretend to be someone else, or can be a number of different people at the same time. What is formed, here, is an arena of game identity: a new identity, fake identity, multiple identities, and virtual identity (Piliang, in Slouka, 1999: 20). In other terms, the communication process allows

someone to experience what is called profile fictionalization (Otrar and Argin, in Gunduz, 2017: 88).

### **Language Games: A Part of Identity Reconstruction**

As we know, in every context of life, humans use certain languages with certain game rules that have certain goals and meanings. This kind of language game is then termed Wittgenstein with language games (Danesi, 2010: 112; Hadi, 2005: 89). The existence of language games actually comes from the realization that in language, there are performative expressions and descriptive expressions - which are always based on facts. Language games at the next level become the limit for investigating how their words and expressions authentic function in everyday (Storey, 2003: viii; Purwoko, 2014: 98). Therefore, every linguistic phenomenon has different rules of the game and in the context of the delivery of messages- it cannot be confused with one another. Because it will be occurring "a chaos" when we use the rules of one language to another (Hadi, 2005: 90). We can contextualize this idea in the case of "cyberspace language" as a new phenomenon in the global information and communication universe lately. When referring to Hadi's opinion (2005: 90), we

may call this language a product of "language game chaos". Because according to him, the concept of cyberspace, is plurally and filled with overproduction of images, symbols, and signs that are full of meaning and frequently overlapping each other.

This concept, later, defined by Baudrillard as a characteristic of hyperreality communication (Hadi, 2005: 90). According to Baudrillard, the simulation production model not only produces hyperreal objects, but also compression and deconstruction which gives rise to sign and also language game (Hadi, 2005: 94). When cyberspace language expressions depart as a simulative expressions and behavior, the consequence that occurs is the emergence of abuse and piracy of signs as a mechanism of representation and language (Hadi, 2005: 93).

When we departing from a post-modernist understanding, this phenomenon is common to end with the obscurity of meaning in revealing the "reality of truth" (Hadi, 2005: 92). It could be understood, that cyberspace, in the reality of internet, naturally creates its own language reality as well as its essence to reconstructing our whole identity (Hadi, 2005:

85). The language of cyberspace in cultural discourse today leads to the reality of production and the reality of simulation. This means that cyberspace's linguistic relationships depend on the usage of its symbols and codes. The production of working system and simulation era in the mechanism of language pushing humans and its social phenomena to follow the flow of pop culture and present various language games and signs with the intersection between various communities, cultures, and ideologies. Regarding to this, more far away, Baudrillard then assured that "... in a simulation system, a sign does not refer to any reference. Simulation is actually the creation of reality models without origin or reality reference." So, in the context of the language of cyberspace, every meaning, every sign or image, no longer refers to the real reality . It is only a language game that is not intended to achieve effective message communication and the depth of the meaning of communication itself. It is merely the pleasure of playing with language and enjoyment which Roland Barthes calls *jouissance*, or what Baudrillard termed "ecstasy of communication" (Hadi, 2005: 97)

## Methodology

This study is an auto-ethnographic-based study, using a digital ethnographic approach (Douglas and Carless, 2013: 85; Murthy, 2008: 840; Riomandha, 2016: 14; Garcia et al, in Ardevol and Cruz, 2012: 10). I use this approach along with the theme that I examine, that is the social media group and the language culture which is created in it. Furthermore, the data mining process I will do by, first, reflecting on my memories of a number of things that lead to my activities before and when I have enjoyed the shitpost from the Random Para Tolol (RPT) group :v. It start from the relationship between my social media life, foreign language activities, and humorous activities. It's all, further, contextualized with my encounter process with meme content, which led to the process how I can enjoy shitpost, especially from RPT :v. To complete it all, I will use some of information I got from in-depth interviews with some people, involved in that historical process; namely Afiq, my cousin who influenced me to consume memes as my first favorite humor style; Pras and Bintang , as my colleague who influenced me to consume shitpost; and Adrian, as the admin of RPT :v. These data, then, will presented

in narrative-interpretation of the experience I have received.

### **Research Findings: The Intersection of My and Their Life**

Long before I know Random Para Tolol :v, a group of Spanish language-based jokes, foreign languages and humor are separate things in my daily life on social media. In the early days I used social media, it is about on 2009, the humorous posts that I made, were mostly derived from the results of my conversations with my peers who were delivered in Indonesian or Javanese. These posts, were purely made by myself and from the other people's posts on social media. This separation between joking and foreign languages- can not be separated from the limitations of my understanding of foreign languages - even in English, which I often learned at school at that time. This is also supported by the lack of translation applications's capabilities at that time. Although I was already familiar with Google Translate, at that time, the sophistication of this application in harmonizing grammar of the translation results were still inadequate -compared to the present. This also happens with an offline-based translation application, like the Trans Tool,

which I also used. However, it must be admitted, Google Translate and many offline translating application, became my first access to be able to understand the foreign content that I encountered in the social media world.

However, my revolution in combining the world of humor and foreign languages came when I began to enjoy memes. My acquaintanceship to memes began when I got a recommendation from my cousin, Afiq, to take a look at meme posts based on Meme Comic Indonesia (MCI), a fanpage on Facebook. Indeed, the content in the group is basically in Indonesian. However, I feel that MCI's meme brings an urge to understand the material of a relatively new joke, through the appearance of its typical figures and sentences. What might have been famous until now and it has been known to many people- is the product of caricature of Yao Ming with the interlude of the phrase "Bitch Please". As far as I observed, the variety of meme-style humorous elements in Indonesia, including what I found in MCI, were adapted from meme's material that had previously been spread in the rest of the world.

This was known by me, when I also watched prominent

international meme site at the time, namely 9gag.com. The familiarity of these memes to its audiences, including that recognized by Afiq to me, was caused by a new nuance that manifested in visual products in the form of adding character illustrations from memes. "When you want to make a meme, you can take photos, and just keep write something in them. Well, afterwards, we can sketch images too. For example, caricaturing Yao Ming. Then we made a stickman body (in the figure of Yao Ming)," Afiq said to me. Although the image is aesthetically inadequate, but as far as I have caught, the simplicity of the image has no effect. Moreover, its idea of humor that contextualized along with the illustration- plays a vital role in making its humor sense.

I continue to enjoy this style humor, until I met my colleague, named Pras, in 2014. For us, the contents of some memes fanpage, including Indonesian Meme Comic, still shows its humorous value before it was held back by the stagnation of the idea only to the themes about love. For us, it's quite boring. However, as introduced by Pras, I began to enjoy new-style humor called shitpost. The concept of humor contained in shitpost is actually not much different from

memes. It's just that, shitpost bases its content more on real and actual moments. Shitposting also emphasizes visualization of moments that are considered funny, without having to provide captions or humorous sentences like memes. The difference is that as Pras showed me, shitpost's content is not only found on the shitpost fanpage, but also on many groups. So, in this place, beside interacting with the other members and consuming some posts, we also have a chance to share the post we have.

I must admit, the Pras's knowledge about shitposting is more adequate than mine. Because, many of shitposting sources that I know were the recommendations of Pras, such as Cokoklogi Science and Seep/Zeeblogi Science. Until finally, I got information from Pras about a shitpost group called Random Para Tolol. For me, the special character of this group lies in their member's language culture. In a glance, I can understand that this group means to be a jokes group that spice up their shitpost posts with Spanish-language captions. But in many 5moments, the Spanish language used by its members being distorted by mixing Spanish phonemes with the Indonesian grammatical structure. Of course, with the



presence of the Spanish-Indonesian language caption, the shitpost content presented in the RPT: v has more distinctive compared to other shitpost groups.

Random Para Tolol :v, according to Adrian, began with his conversation with Tommy and Chval. As he recalled, it happened in March 2018. "It was originally when we chatting in Discord. Then, Chival, who described by Adrian as an absurd person, watch a post from Random Para Todos, a Facebook Group that based their post by Spanish language. After Tommy watched itu, suddenly he said "Random Para Tolol". Suddenly all of them were laughed. Afterwards, based on Adrian's story, Chival then realized the idea to create a group called Random Para Tolol. "Is it true that all of you have already become the official member of Random Para Todos?" I asked. "No we haven't. No one of us has officially joined Random Para Todos," he admits.

However, for them, this group is nothing more than a fad to create a Random Para Todos's competitor. "It just a random post group. Random Para Todos based on Spanish. So we, in Indonesia, made RPT :v more similar like it. Because we also want people in the group- to speak Spanish. "Actually,

who were initiated to push the Spanish Language using in this group?" asked me to Adrian. Then, he replied, " Yeah, actually, it was inspired by Random Para Todos which used Spanish. Then, it also because of me when I watching the mafia characters from the Trans TV's program, *Sketsa*. When we watched him, he likes to give some extra accent --os behind the words he said. So that's the reason behind the using of Indonesian language to be spelled in Spanish. Actually, I realized that (the character of the mafia) meant to follow Italian. It's just because I think there's a likeness between that, so it's finally applicated by me and then the other members."

Adrian also admitted that the popularity of Spanish in RPT :v was also influenced by the intensity of group members in using that language. However, according to Adrian, the language used by the members leads to mixing Spanish and Indonesian. This is different from the caption given by the admin when they upload posts in the group, which seems to use the correct Spanish even though the caption eventually makes people more complicated to directly understand the meaning.

But, the emergence of the Spanish language in Random Para Tolol :v, on the main point according to Adrian, was because the will to following the absurdness of Random Para Todos. He admitted, together with his friends, that actually they did not understand what was contained on the Random Para Todos's shitpost language. "Because we couldn't understand it, then we translated it. But in fact, these Spanish sentences evidently meaningless. Well, it may be correct on gramatical, but the meaning made us awkward. It motivated us to bring it on RPT by interfering Indonesian with Spanish " This absurd nature, by Adrian and his friends, were complemented by adding Pacman emoticons to the group's name. "I think Pacman has the impression of cringe. Well as I know, it was brought by MCI. Then to make our group character more cringe, we give Pacman emoticon (on our group nme). Pacman emoticon, incidentally also used by Random Para Todos on their posts and group name. "

But as I observed from the group RPT: v, and as Adrian told to me, in RPT :v, we will not only find the members using Spanish. But there are also English, Japanese and Indonesian in the words that

the admin and the members said in some caption's or comment's posts." Actually, the use of these languages, including Spanish, according to Adrian, is just to have fun. "But what we made as our special character is the using of Spanish and mix it with Indonesian," said Adrian. But there is an interesting thing that I found if I talked about Adrian's statement. In one group rule, I found one point:

*"Gunakanlah bahasa grup yang BENAR (Google translate ke bahasa spanyol, etc), kurangi penggunaan (kata bahasa indonesia+os), pelanggaran akan berujung kick atau penghapusan konten."*

This post's point tends to command the members to use the right Spanish. But as Adrian admitted, this points are actually points that have not been renewed. Initially, this regulation, as explained by Adrian, arose because of his outrage with the other RPT's :v admin when they saw its members seem to be use Spanish without translating it. "At that time, the regulation of making a posst were very strict. It must be translated correctly. As I recall, this is come from me," Adrian told, "The history of pure Spanish using in RPT, is following to our ideal, that Indonesian language (for the caption) was too mainstream. But, at

that time, I couldn't use Spanish, so I decided to using Indonesian with the extra phrases --os." However, as Adrian realized then, the purity of Spanish became lost. This made his ideal and the other founder of RPT :v to equate the group with Random Para Todos were faltering. Therefore, Adrian gives that strict rules as written in the group. "But unfortunately, many of RPT :v members eventually rebelled. So this make us cancelled that regulation realization."

Arriving at this statement, I have a question, does Adrian mean that members can only choose one language they will use - Indonesia or Spain - in each post, without being able to mix them. So I asked him about it. However, this was denied by Adrian. "No. We just using Spanish as well as Random Para Todos. Moreover, if we find some post request but didn't deliver by Spanish, it won't be on accept on our group timeline". From this statement, I concluded that there's a such of Adrian's efforts to grow Spanish in the variety of Indonesian shitposts. For Adrian, the image that was awakened from Spain, was only felt when he saw the Random Para Todos group . "We already too mainstream using Indonesian. So, using the Spanish, as I think, could

make the world of shitposting is more colorful. "

As a prank, Random Para Tolol :v, according to Adrian, were established without any systematic and long-term planning. But as far as Adrian admitted to me, the netizen's enthusiasm for Random Para Tolol group was extraordinary. "Mostly, we invite from each friend list. And initially, the number of RPT's :v members was 500. After that, as I remembered, the group members were reached 1500 people. That's about four or three days after it was established. And the next day the group has reached 2,500 members. I don't know how can it be explosive (the number of members)," he concluded.

Furthermore, as far as I observe, this group has more than 80,000 members in the end as I checked it in January 2019. I think the group has good potential to become a new "influencer" for the humorous world in Indonesian social media - along with the rapid development of its members amount. But Adrian said oppositely that he and the RPT founders: v honestly didn't want the group spread too many people. "What really we avoided is RPT :v will enter mainstream media, such as television. We don't want it. Because the problem is, when you

have entered mainstream media, the target consumption will be different if you have entered the community, then for the wider community. For example, Nurhadi-Aldo's page that make themselves complicated and finally reduces its shitpost quality and quantity. We want to be exist but we don't want to spread it rapidly. Because, if it gets crowded, there's such a chaotic potentation that may endanger our shitpost character and identity," he explained. "So it means that you want to maintain the life of the RPT, huh?" I asked to him. "Yes. The problem is that the trend is potentially always coming and missing," Adrian explained.

What Adrian said about his vision of RPT :v was in line with what Pras and Bintang said, one of the members of the RPT :v. On another occasion, I met them while also questioning Adrian's statement. For Pras, who has long observed the development of shitposting, acknowledged that there are some shitposting group that limiting its post's target. He justified Bintang's opinion to me, that the shitposting world would always struggle with the norms of a society. This shitposting's nature which seeks to break through the norm limits then become a concern when shitposting content can be funny, but at the same time,

shitposting will also be considered strange and controversial.

Regarding to this, Pras continued, this is what made many shitposting groups closed . "What do you mean 'closed'?" asked me. "Well, there are restrictions about its audience. They don't want many people to join and follow their style. They have their own values and styles." he replied. To present his opinion clearly, Pras described several cases to me. "Just to give you example, like in Bykswlogi, when they say, 'why you have a baldy God'; 'Ah, y'all was cilok, Sundanese. You guys are just slave.'" What I caught here, later, that shitposting was able to make the members involved to have their own language culture . For example, what happened to the Bykswlogi group as Pras said, when the letters "a" they say are often replaced by "w", then the letters "k" or "ng" replaced by "x", to bring up new terms like asw (derived from the word asu) , ngamox (derived from the word ngamuk) , and mamamx (derived from the word mamang). Pras also continued, "This is also can be explored on the case of Random Para Tolol. When they make a Spanish slang by mixing it with Indonesian, e.g. akuos makanos (derived from the

phrase 'aku makan' in Indonesian or 'I eat' in English)."

So, through what I captured from Pras's, that's why shitposting is a kind of social segregation forming including in this case what happened to the RPT: v. As I mentioned earlier, their language characteristics have encouraged the brand to limit anyone who can be a connoisseur and member of the shitposting group. "That's why Adrian said why he didn't want to expose the group further. I think it's a true decision," Pras continued telling me. "Because I think there are two probability if he wasn't took it decision. If they don't die, their group will become a *normies*. *Normies* is a term for the people with mainstream humor style. Then *edgy* is a term for the people with absurd or anti-mainstream humor style."

If we back to the sentence I wrote earlier, personally, I assume that the RPT :v has more distinctiveness compared to other shitpost groups. Related to this, Pras also apparently admitted, "I think the RPT is a bit different. Its content hasn't derivativeness from Seep / Zeeblogi or Cokoklogi Science." At this point, I find the next attraction about RPT: v. It is not only departed as a joke group that tried to distinguish itself including

its members through linguistic construction in their shitpost content. As far as I found from the information given by Pras, RPT :v as part of the Indonesian shitpost world, is a fairly revolutionary group. As Pras explained, the shitposting group is always in potentia to death. This potentia, based on his observations, is based on the segregation of edgy and normies groups. When a group is considered normies, there will be a kind of ultimatum from a number of group members to maintain the edginess of the group. Generally, this can be overcome by limiting its group members.

But on the other hand, there is one part of the group that actually lets the group's edginess be snatched away by overwhelming the number of its members. It may implicate their sense of humor to become mainstream or in their term is normies. This, as Pras observed, had happened to the Cokoklogi Science group, where some members of its group defected and formed a new group called Seep/Zeeblogi Science. In the next time, with a similar case, several members of Seep/Zeeblogi Science initiated a new group called Seep/Zeeblogi Science Reborn. But if we look it generally, these groups have similarities in terms

of mentioning something cool to translated in their respective terms. If you we look at Cocoklogi Science, a something cool is called “cocok”, then in Seep/Zeeblogi Science including Seep/Zeeblogi Science Reborn- it is called “Z e e b”. Here, RPT: v, according to Pras, revealed itself as a group with distinctive character.

Although it is in line with the absence of relations with other shitposting groups, RPT :v along with its members- was actually able to created its typically character through their slang language. This is accompanied by their efforts to maintain their edgyness, by giving restrictions about who can join the group. Moreover, they didn't hesitated to eject anyone who is considered to disrupt the humorous style of RPT :v by bringing humorous culture from people they call *normies*. Because for them, the humor style that only allowed in this group is must be accordding to the group rules that have been set and included by the admin in the “Announcements” points available in the group. This is their way of making their members toward “the other”.

## Discussion

From what I have written above, there is one big point that I need to

explain, that Random Para Tolol (RPT) :v, in my opinion, does not only exist as a shitpost-style group that breaks into shitpost culture like other groups. RPT :v also led its members - including me to treat the edgyness standard they had formed, through the use of slang language, namely Spanish-Indonesian. Furthermore, the construction of this language which is so typically, is too narrow for us to say as a characteristic of RPT :v especially as a factor that makes them look funny. In this research, we have understood how the use of this language is so glorified as a distinction between RPT :v which the combination of its language culture and shitpost content should not be known to another people.

The strategy adopted by the admin of RPT :v against its members is a way for them to fight the trauma of destruction experienced by other shitposting containers, such as Nurhadi-Aldo fanpage. Because thanks to their openness to all netizens to be able to enter and dynamically within the group, Nurhadi-Aldo's shitpost fanpage has decreasing its quality and intensity in posting the shitpost. More importantly, the shitpost content on Nurhadi-Aldo page is ultimately no longer known to be edgy - or has

the sense to look different- because in reality everyone now can imitate and intervene in the direction of the shitposting style of Nurhadi-Aldo's pages.

### Conclusion

At this point, the edgyness of Nurhadi-Aldo's page has turned into a shitpost with the normies style or in other languages, namely mainstream. Although impressed a new style of social segregation, RPT's :v effort to maintain its diversity however is their way to stay alive: this is caused RPT :v to be selective in choosing and retaining its prospective members and current members.

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This research is the basis of development of the undergraduate thesis that I am working on. Therefore, I hope that through this research, I will get some critical view, to improve my next research about digital culture. I present this research to those who believe that everything which possessed by us will not last forever.

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